Course Description: Painting the human figure from life. Topics to be explored include the craft of painting, strategies of representation, color and light, psychological factors, and narrative.

Prerequisite(s): ASTU 2200, ASTU 2215, ASTU 2417, ASTU 3200.

Course Objective: During this course you will paint in class from a live model. You will focus on naturalistic color, form, and space. You will have opportunities to experiment with narrative, theme, style, and concept during the semester, as well.

Course Structure: We will be meeting during class to paint. Individual pose sessions will last between 3 and 5 class periods, with a critique at the end of each pose.

Other assignments: Regular readings will be assigned for discussion and various written activities during critique. Also, I will occasionally require Gallery and Museum Visits during the semester to Dallas and/or Fort Worth. You will be given at least two weeks notice to make travel arrangements. Looking at art will be integral to your growth as an artist, and will help make your art relevant to our time. As always, you are encouraged to go to all gallery openings.

Grading: You will receive one grade per critique. Finished works will not be graded as products in a vacuum. It is imperative that we discuss works in progress, as well as ideas, concepts, and themes. The evolution of the body of work, as well as your growth as a student, is as important as the finished piece. Your midterm and final grades will depend on several factors:

• The level of ambition taken to the class and the body of work as a whole
• A commitment to craftsmanship at the highest level appropriate to a given work
• Development of a suitable and responsible art practice that successfully generates the appropriate level of production.
• Participation in critiques and class discussions
• The viability of the body of work as a relevant and unique contribution to the art world.
• Your personal growth as a reasoning and critical artist

Grading Scale: A—Excellent Work: requirements for the course have been more than fulfilled, and the work has been developed beyond previous levels on both an aesthetic and a conceptual basis. Artwork shows excellent intellectual skills and ideas, technical skills and craft, and control of the medium. Critical and conceptual
understanding is evidenced through visual and verbal class participation that evidences both scholarship and leadership.

B—Very Good Work: The art work, its presentation, and the student’s class participation shows competence in skill development, craft, and control of the medium. Completed work shows an understanding of conceptual concerns in the context of contemporary art.

C—Average Work: Satisfactory work quality. Requirements for the course have been fulfilled adequately. The student has been present with completed work on critique days and for individual appointment. Class participation is adequate.

D—Poor Work: Requirements for the course are not adequately fulfilled.

F—Failure: No attempt has been made to fulfill requirements of the course.

**Attendance Policy:** You are allowed one absence from group critique without penalty. You will be allowed three absences from class with no penalty. Tardiness for group critiques will not be tolerated.

**Supplies:** Students are responsible for purchasing all of the necessary materials prior to the class period and have them prepared for work in class on scheduled work days. Material needs will vary from student to student. Therefore, there is not a required supply list for this class. However, students are required to use materials of an appropriate level of quality. Concessions will not be given because of failure to procure proper materials.

**Americans with Disabilities Act (Disability Accommodation Statement)**
The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at [www.unt.edu/oda](http://www.unt.edu/oda), and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

**Safety:** According to University Policy, this course is classified as a category 2 course. Students enrolled in this course may be exposed to some significant risk factors,
but are not likely to suffer serious bodily injury. Though painting would seem to be relatively risk free, there are risks and safety practices you should be aware of. Most of the solvents used in oil painting (Turpentine, thinners, mediums, etc.) are toxic. In fact, some paints, like cadmium red, are also toxic. Consult the labeling of solvents and pigments for information. Toxic materials should not be ingested or allowed to touch the skin. Wear protective gloves when using these materials in order to avoid skin contact. When using solvents, always have good ventilation. When spraying commercially available enamels, lacquers, or fixatives, do so in the spray booth and wear a respirator designed for organic vapor protection. A dust mask or a scarf or t-shirt pulled over your face will not protect you.

Furthermore, it is never a good practice to eat while using painting materials. If you intend to use the shop, make certain to observe ALL safety rules. If you decide to use materials not addressed above, read the safety labels and consult with your instructor as to their safe use.

**Storage of Materials and Work, and Studio Rules:**
It is strongly suggested that students get a large locker on the third floor of the art building to store supplies. Students will not be allowed to leave paintings on easels or walls of the studio after class. The shelving provided in the classroom may be used to store paintings currently being worked on, but students should be aware of the potential for damage, vandalism, and theft when storing work in public areas. It is not safe to leave materials in the painting studio…they will be stolen! Once a painting assignment is completed and graded, the student must take the work home. SOVA does not provide long-term storage of work. Students will dispose of all hazardous liquids (thinners, brush cleaners, turpentine) in the hazardous liquids jugs in the corner of the room next to the storage cabinet. Dispose of all oily rags in the red fire bins also in the corners of the painting studio. No paint, acrylic or oil, should be disposed of in the sink drains! Throw all scraped paint into a trash can containing a liner.

Brushes for acrylic paints may be cleaned in the sink, but only after sufficiently rinsing them in your thinner containers.

There will be no smoking, eating, or drinking allowed in the classroom.

**COVAD Emergency Procedure:**
In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.
Center for Student Rights and Responsibilities:
Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.
I reserve the right to make changes to anything about this class, including requirements, schedule, assignments, etc., at any time during the semester. All changes will be announced in class. It is your responsibility to be in class to hear possible changes and adjust accordingly. No excuses for failure to adjust to changes in this course will be heard.