Course Description: Painting on canvas and other surfaces. Prerequisite(s): ART 1440, 1450, 1500 and 1510 (As found in the course catalog).

Course Objective: This course will offer a general overview of the various methods used in oil and acrylic painting. In addition, students will begin to develop a personal painting style, as well as a general concept of art and art theory. Experimentation within the confines of the various assignments is welcome and encouraged.

Course Structure: A great deal of work on paintings will be done in class and will take up to two weeks to complete. You are welcome and encouraged to use the painting studio outside of class time, with respect to other classes and professors schedules.

This course will focus primarily on the production and critique of a series of painting projects. You will receive project instructions throughout the semester. These projects may vary significantly in time and materials required, and will have a largely technical focus, however some may be essentially conceptual. Project time span will be given at the outset of each new project. You will produce 8-10 paintings by the end of the semester.

Some other notes about our process:

• Every step in the life of each assignment is important and valuable: discussion with the instructor, your classmates, and other sources is expected in the course of production.
• Participation in class discussion, whether reviewing completed work or assigned material, is extremely important.
• Most of the projects assigned will not be able to be completed during class hours; you will be expected to make full use of the class time in active work. It will also be imperative to work outside of class on your assignments, both painting and research. A minimum of one hour of outside work per every one hour of class time will be necessary.

Critiques: In addition to completing actual paintings, you will begin to develop a critical voice in regards to your own work and the work of others. We will critique paintings periodically, though not every assignment will require a critique. Attendance during critiques is absolutely required and will not be excused. If a critique is missed, the painting will receive a failing grade. Learning to speak effectively about art will be a critical part of this course. Critiques will be carried out in a professional manner. Work should be hung on the critique walls with utmost care and concern for level, aesthetics and security, and all paintings must be hung 10 minutes prior to the beginning of critique. Persons late for critique will receive a letter grade drop in their assignment.

Critiques are so important that even if a painting is unfinished, it must be shown during critique. Students will be given an opportunity to finish the painting, but will receive one letter grade drop. In this instance, finished paintings are due no later than one week after the original due date.
Critique decorum: While critiques may become heated, personal attacks will not be tolerated. Honesty will be appreciated and encouraged about artwork and concepts, but negative comments about individuals themselves are unnecessary and counterproductive, and offending parties may be asked to leave critique. Art is personal, and the need to discuss personal themes may arise, so as fellow artists we must walk a thin line during critiques. Keeping a mature, thoughtful head will be a must for students in this class. In addition, the artist receiving the critique will be expected to also keep a mature and thoughtful head, and use the advice and criticism of their work to the best of their abilities. It is most encouraged to keep a journal during critique to write notes for future reference.

Other assignments: 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. You will write a short review of the artwork seen during the Gallery trips. Looking at art will be integral to your growth as an artist, and will help make your art relevant to our time. You are encouraged to go to all gallery openings.

Grading: Projects will not be graded as products in a vacuum. I will not consider a piece for grading that I have not seen during the process of painting. The grade given for each project will reflect several qualities involved in the course of its production. These include, when appropriate:
• Accomplishment of any stated parameters
• The level of ambition taken to the project
• A commitment to craftsmanship at the highest level possible
• Use of class time--reflected in work ethic, attendance, and punctuality
• Participation in discussions or group activities

Grades will be determined by the consistency of student’s efforts, quality, and quantity of work, as well as critique participation and class attendance. The student’s willingness to take artistic risks will be looked on favorably. Each project will be given a grade. A final evaluation and grade will be given at the end of the semester.

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: The student will be allowed three absences during the semester. Tardiness will not be tolerated. Accruing of more than three absences will result in one letter grade drop. Each successive absence will also result in a one-letter grade drop (Four-A to B, Five-B to C, etc.). Excessive absences will cause your work to suffer, as well. Attendance will be taken at the beginning of class.

When a class is missed, it is your responsibility to find out what was missed and what is expected of you. If you come to me, I will catch you up as best I can without affecting my responsibilities to the rest of the class. If you get the missed material from classmates, you are accountable for all information, whether they tell you or not.

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 painting days. Students are required to build their own stretcher and prepare the canvas for the first assignment, and are strongly encouraged to do so for successive assignments. You will not be allowed to use pre-prepared canvases available at hobby art stores.

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, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

Center for Student’s Rights and Responsibilities: The student is reminded of his or her rights and responsibilities, both academically and personally, as a student at the University of North Texas. For a full elaboration of these issues please see www.unt.edu/csrr.

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 for prolonged periods. 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 jug 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 trashcan 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.

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.
Supply List

- Canvas (un-primed): Cotton Duck, 10 or 12 oz. Weight
- Lumber for stretchers: Shop demo required for building stretchers
- Masonite or plywood panels: 2-3 2’ x 2’ or larger
- Heavy duty drawing paper (Arches Cover, Rives BFK, or similar)
- Staple gun and staples (Powershot or similar recommended)
- Scissors or utility knife
- Hammer
- Wood Glue
- Canvas Pliers
- Gesso (You will require at least one full gallon for this semester)
- Palette knife (Style optional—you may want to try out a couple of different designs)
- Palette: Glass or Plexiglas, butcher tray or disposable paper palette
- Brushes: range of small to large sizes...MUST have one each- Flat 8, 10, 12, Bright 8, 10.
  Please buy good quality brushes. They will be worth the investment and will last for years if cared for properly!
- Gesso Brush: 2” or larger latex house painting brush
- Paint: **Required colors:** Cadmium Red Deep, Cadmium Yellow Light (not “Pale”), Ultramarine Blue, Titanium White (Large (200ml) Tube...you will probably use more than one of these this semester!). **Optional colors:** Naples Yellow, Burnt Sienna, Cobalt Blue, Raw Umber, Pthlalo Green, Ivory Black. You must buy all colors in Oil and Acrylic paint.
- Oil paint thinners: Turpenoid, Odorless Paint thinner, or Orange Stuff. Unfortunately, Pure Gum Turpentine cannot be used as a thinner in our painting studio due to safety concerns.
- Mediums for Oil Paint. Liquin or other brands of alkyd medium. You may also mix your own medium with pure gum turpentine, dammar varnish, linseed and/or stand oil (small amounts of turpentine will be allowed in the form of painting medium)
- Rags: Rags are a must! Cotton painting rags from Home Depot or Lowe’s are a good buy. You can also recycle old t-shirts and other cotton fabrics.
- Containers for medium and thinners. Lids are strongly suggested! Large Coffee cans are great, as are mason type jars. Tin foil, if no lids.
- Saran Wrap
- Optional for Oil Painting: Dammar Varnish or Crystals, Stand oil, Pure Gum Turpentine, and/or linseed oil. **Do not buy boiled linseed oil from hardware stores. This is not suitable for oil painting.**
- Other options: Boraxo soap for cleaning brushes, surgical or cleaning gloves, sponges, modeling paste, acrylic mediums and additives, Lava soap, Fast Orange, or other mechanic’s type hand cleaners.
- Other items may need to be purchased throughout the semester. You will be expected to replenish supplies as you run out.
I ___________________________(print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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