Course Description:
3210. Intermediate Painting. 3 hours. (2;4) Studio work in various media combined with a general review of contemporary painting theories. May be repeated for credit. Prerequisite(s): ART 2350, 2360; ASTU 2200, 2215, and 2417. May be repeated for credit. For drawing and painting majors, 3 hours required from ASTU 3210, 3220, 3230 or 3417, with mid-point portfolio review administered at the end of second course.

Course Objective:
During this course you will continue your research and exploration of individual ideas and themes. Your work must follow a logical progression of series and/or related ideas. You will also continue to refine your continuing art practice. You will produce 8 completed works unique to this class.

Course Structure:
This course will be critique based. We will critique as a class once a week on Tuesday during the class period. Thursday will be reserved for individual appointments and special meetings. You are required to meet individually with me at least 6 times during the semester. You are to show new work every other critique session.

Other assignments:
Regular readings will be assigned for discussion 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. 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. As always, you encouraged to go to all gallery openings.

Grading:
You will receive a grade for every painting you produce. Your grades will be available two days after 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. Class time will be available for working. 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)
If you have a disability and require accommodation, you must register with the UNT Office of Disability Accommodation, Union Room 318. Please notify the instructor of your disability. The School of Visual Arts Policy on Accommodation is available upon request in the Art Office, Room 111. Further questions and
problems on accommodation may be addressed to Mrs. Mickey McCarter, the School Accommodation Liaison, Art Building, Room 111.

For information on student rights and responsibilities, refer to 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. 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.
SoVA 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.

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Art 4802 Advanced Drawing Studio     Spring 2011
Jim Burton

I have read and understand the contents of the syllabus for the above course, including the course risk factors. I am responsible for following all regulations for this course as outlined in the syllabus.

Print name____________________________________________

Sign name____________________________________________

Date______________