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|  | <p>College of Visual Arts and Design<br/> ASTU 3205.501 * Fall 2025<br/> Intermediate Drawing &amp; Painting<br/> (Experimental Approaches)<br/> M/W 11-2. @ ART 466</p> |
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### **Instructor Contact**

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**Communication Expectations:** Aside from our interactions in the classroom, the primary tool that will be used to communicate directly with students will be canvas announcements and email. You may email me for any questions you have, and I will get back to you in as timely a matter as I can. I get many emails, and sometimes emails go to junk or get lost in my inbox. If you do not hear back from me in a couple of days, then please email again.

### **Please join my student and art Instagram:**

**@matthewbourbon\_students**

(For contemporary artists to research--Go back in the feed to find tons of artists)

**@matthewbourboninfo**

(For things on my art and to keep in touch after you graduate)

**@matthewbourbonincidental**

(Accidental paintings and drawings)

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“Nobody tells this to people who are beginners; I wish someone told me. All of us who do creative work, we get into it because we have good taste. But there is this gap. For the first couple of years you make stuff, it’s just not that good. It’s trying to be good, it has potential, but it’s not. But your taste, the thing that got you into the game, is still killer. And your taste is why your work disappoints you. A lot of people never get past this phase; they quit. Most people I know who do interesting, creative work went through years of this. We know our work doesn’t have this special thing that we want it to have. We all go through this. And if you are just starting out or you are still in this phase, you gotta know it’s normal and the most important thing you can do is do a lot of work. Put yourself on a deadline so that every week you will

finish one story (painting). It is only by going through a volume of work that you will close that gap, and your work will be as good as your ambitions. And I took longer to figure out how to do this than anyone I've ever met. It's gonna take a while. It's normal to take a while. You've just gotta fight your way through." -*Ira Glass*

"There's a lot of things I'd like to do, but when you're actually in the trenches and you're in front of the page (canvas) or the guitar, you have to deal with where the energy is, what arises, what presents itself with a certain kind of urgency." -*Leonard Cohen*

"The cure for boredom is curiosity. There is no cure for curiosity." -*Dorothy Parker*

"Say to yourself, I am going to work in order to see myself and free myself. While working, and in the work, I must be alert to see myself. When I see myself in the work I will know that that is the work I am supposed to do. I will not have much time for other people's problems. I will have to be by myself almost all the time, and it will be a quiet life." -*Agnes Martin*

"There is little or nothing new in the world. What matters is the new and different position in which an artist finds herself seeing and considering the things of so-called nature and the works that have preceded and interested her." -*Giorgio Morandi*

"We work not only to produce, but to give value to time." -*Eugene Delacroix*

"Painting is damned difficult—you always think you've got it, but you haven't." -*Paul Cezanne*

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## **COURSE DESCRIPTION**

### **ASTU 3205 Intermediate Drawing & Painting: Experimental Methods**

Prerequisite(s): ASTU 2201 and ASTU 2202

Experimental approaches to drawing and painting through stretching, subverting and challenging traditional boundaries. The course is designed to ask questions about what drawing and painting is, explore the conventions of the disciplines and experiment with unfamiliar/unexpected materials, methods, theories and presentations. The focus is on critical exploration of alternative and contemporary means of creating images and enlarge understandings of the disciplines.

Please note:

For all students seeking a major in the College of Visual Arts and Design, a grade of C or above must be earned in every art-based course required in the College of Visual Arts and Design—completed in residence or transferred to UNT—to be considered for credit toward a CVAD degree. A grade of D or below will not satisfy any art-based course requirements, electives or prerequisites.

## **REQUIRED & OPTIONAL COURSE MATERIALS / TEXTBOOKS**

There are no textbooks for this course

## **REQUIRED READINGS**

There are no required readings, but I will periodically offer you something if it seems pertinent

to your artwork or the dynamic of the class. We will discuss either as a class or during our individual meetings.

## SUGGESTED TEXTS

*Art Since 1940-Strategies of Being*, Jonathan Fineberg; *Vitamin P 1 and P 2* -published by Phaidon

## COURSE OUTCOMES AND OBJECTIVES

Intermediate Drawing & Painting further builds upon skills learned in Drawing, Design and Painting courses. This class is designed to expand your skills and conceptual/theoretical understanding about painting/drawing practice. As this course is focused on experimentation, you may use whatever material you need, including non-traditional formats and constructions. I will focus on developing each of your particular interests as artists. Students will be encouraged to investigate formally and according to their curiosities. Critiques are geared to challenge assumptions about what constitutes dynamic painting practice—participation is vital for this class and I expect you to develop or hone your ability to offer intelligent critiques of both your own work and the work of others—this can include written assignments.

### Painting

- a. Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them to a specific aesthetic intent. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- b. Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.
- c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.
- d. Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the painter. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two- and, at times, three-dimensional images.
- e. Encouragement to develop a consistent, personal direction and style.
- f. Opportunities to work independently

| Outcomes                             | Objectives |
|--------------------------------------|------------|
| Knowledge: What students should know |            |

|                                                                                                   |                                                                                                                                                                                               |
|---------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Understand the history, current issues, and direction of the artistic discipline                  | Develop advanced knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning                                     |
| Place works in the historical, cultural, and stylistic contexts of the artistic discipline        |                                                                                                                                                                                               |
| Use the technology and equipment of the artistic discipline                                       | Acquire increasing knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces. |
| <b>Skills: What students should be able to do</b>                                                 |                                                                                                                                                                                               |
| Use the elements and principles of art to create artworks in the artistic discipline              | Advanced understanding of principles of design and color, concepts, media and formats, and the ability to apply them to a specific aesthetic intent.                                          |
| Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill | Develop increasing ability to synthesize the use of drawing, two-dimensional design, and color, continuing to develop a consistent, personal direction and style                              |
| Analyze and evaluate works of art in the artistic discipline                                      | Develop advanced skill in the analysis and evaluation of paintings.                                                                                                                           |
| <b>Synthesis: How students will combine knowledge and skill to demonstrate learning</b>           |                                                                                                                                                                                               |
| Produce artworks demonstrating technical skill and disciplinary knowledge                         | Advanced exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the painter.                                                             |
| Use knowledge of art and disciplinary vocabulary to analyze artworks                              | Apply the vocabulary of art and design to the critique and analysis of own paintings and the works of others.                                                                                 |
| Participate in critiques of own work and work of others                                           |                                                                                                                                                                                               |

## COURSE CONTENT & SCHEDULE CHANGES

The Course Schedule reflects expected class progress in course subject matter and is considered tentative. The Course Schedule is subject to change in content and scope at the Course Instructor's discretion.

## COURSE REQUIREMENTS

The structure of the class will be arranged around group critiques and individual meetings. While we will have discussion periods, you should focus your efforts on working in your studio. There are no shortcuts; time and effort will bring results. In addition, you may request to meet me anytime (via Zoom if necessary) by talking with me or emailing me to arrange our schedules.

**Please note-**The critique/discussion process is fundamental to your growth as an artist. The critique is a communal conversation with your peers that will act as a crowd-sourced voice in reviewing experiments and finished work that is produced. These discussions do not serve as a platform for personal attacks or un-thoughtful criticism, and neither will be tolerated. All students are expected to participate during critique and offer opinions and suggestions. There is no such thing as bad criticism only reckless criticism. All students are expected to attend critique. The critique is your opportunity to express your thoughts about not only your peers' work but your work as well.

## ASSIGNMENT & ASSESSMENTS

Students will be evaluated based on artwork completed for periodic group and individual critiques, as well as evaluation of your writing. Attendance can affect your final your grade (see below). Students are assessed according to their ability to demonstrate a dedicated direction in their artwork that is aware of historical and contemporary painting ideas and theories, such as modernism, post-modernism, color theory, value, spatial arrangement and compositional structure. Student painting will be evaluated in relation to current art practice with an eye to developing students into professional artists. **All students are required to work during class hours in the studio (including during the times when you are not meeting me for individual appointments). Your work in the classroom can take the form of working on large-scale paintings, smaller works, preparatory drawings, digital renderings or other research necessary for your intermediate art practice.**

| Assignments                                   | Worth             |
|-----------------------------------------------|-------------------|
| Crit 1                                        | 20                |
| Crit 2                                        | 20                |
| Writing 1 (2 experimental painting responses) | 10                |
| Crit 3                                        | 20                |
| Crit 4                                        | 20                |
| Final Crit 5 (worth double)                   | 40                |
| Syllabi Sign off Forms                        | 5                 |
| Critique Participation Grade                  | 5                 |
| End of class Studio Clean up                  | 5                 |
| Total                                         | 145 points / 100% |

## COURSE SCHEDULE

*(Please note that there might be changes made to this proposed schedule. It is your job to check your UNT email for any announcements regarding changes to this schedule)*

### COURSE SCHEDULE FALL 2025--EXP. PAINTING 3205.501

| Class | Date | Topics and Assignments                                                                         |
|-------|------|------------------------------------------------------------------------------------------------|
| 1     | 8.18 | Course introduction/Lecture 1/ Stretching & Gesso Refresher—Go Buy materials and start working |
| 2     | 8.20 | Work Day/ Lecture on Exp painting                                                              |
| 3     | 8.25 | Work Day                                                                                       |
| 4     | 8.27 | Work Day                                                                                       |

|    |                 |                                                                                     |
|----|-----------------|-------------------------------------------------------------------------------------|
| 5  | 9.1             | No Class-Labor Day                                                                  |
| 6  | 9.3             | Work Day--but I will be at my show in Minnesota (work in class or at home ok today) |
| 7  | 9.8             | Crit 1 group 1 (all class attends)                                                  |
| 9  | 9.10            | Crit 1 group 2 (all class attends)                                                  |
| 10 | 9.15            | Work Day & Lecture 2                                                                |
| 11 | 9.17            | Work Day                                                                            |
| 12 | 9.22            | Work Day                                                                            |
| 13 | 9.24            | Work Day                                                                            |
| 14 | 9.29            | Crit 2 group 2 (all class attends)                                                  |
| 15 | 10.1            | Crit 2 group 1 (all class attends)                                                  |
| 16 | 10.6            | Work Day                                                                            |
| 17 | 10.8            | Work Day                                                                            |
| 18 | 10.13           | Work Day/ Writing Assignment 1 Due Today (review 2 exp “paintings”)                 |
| 19 | 10.15           | Work Day                                                                            |
| 20 | 10.20           | Crit 3 group 1 (all class attends)                                                  |
| 21 | 10.22           | Crit 3 group 2 (all class attends)                                                  |
| 22 | 10.27           | Work Day                                                                            |
| 23 | 10.29           | Work Day                                                                            |
| 24 | 11.3            | Work Day                                                                            |
| 25 | 11.5            | Work Day                                                                            |
| 26 | 11.10           | Crit 4 group 2—work in progress for final                                           |
| 27 | 11.12           | Crit 4 group 1—work in progress for final                                           |
| 28 | 11.17           | No Class—Exit Review (I drive to Houston)                                           |
| 29 | 11.19           | No Class—I return from Houston (work in class or home ok)                           |
| 30 | 11.24           | Thanksgiving Week                                                                   |
| 31 | 11.26           | Thanksgiving Week                                                                   |
| 32 | 12.1            | Final Crit Group 2 (WORTH DOUBLE!) 10-15 minutes after crit (everyone)              |
| 32 | 12.3            | Final Crit Group 1 & Studio Clean Up—10-15 minutes after crit (everyone)            |
| 33 | 12.8 &<br>12.10 | Finals Week— BFA Portfolio<br><br>All work must be out of racks by noon on Dec. 12  |

## GRADING

Your grades will be based on my evaluation of the **quality and quantity** of your work produced. You will also be graded on participation in critiques and on any written reviews. As advanced students you are expected to attend all meetings and to be actively making work in your studio and in class. If requested, you will be apprised of your unofficial standing in the course at mid-semester.

A = Excellent (100-90%) Work that has a potent combined conceptual and formal sophistication

B = Above Average (89-80%) Work that has combined a conceptual and formal sophistication, but could use refinement in one or both categories

C = Average (79-70%) Work that is beginning to show direction both with ideas and form, but is only just beginning to be refined into an artwork of quality and substance

D = Inferior (69-60%) [passing but not necessarily satisfying degree requirements] Work lacking in effort, thought and formal investigation

F = Failure (59% or below) Work without any development and shows a complete lack of commitment to creating something with care, thoughtfulness or sophistication.

### **CLASS PARTICIPATION EXPECTATIONS**

I expect you to attend every required class meeting. You are responsible for completing all of the required assignments. I expect all students to participate in class discussions, contributing ideas and perspectives on topics or art. All your work should incorporate aspects or issues addressed in class in relation to your personal or professional interests.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using cellular phones or beepers, checking your email or surfing the internet, updating your social networking sites, eating or drinking in class, making offensive remarks, reading newspapers or magazines, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class, which will be counted as an unexcused absence

### **ATTENDANCE POLICY**

- Regular and punctual attendance is mandatory.
- Two unexcused absences will be tolerated.
- More than two absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than two unexcused absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 15 minutes after the beginning of class.
- Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

**For detailed general policy from the university see attached:**

- <https://policy.unt.edu/sites/policy.unt.edu/files/06.039%20Student%20Attendance%20and%20Authorized%20Absences.pdf>

### **LATE WORK / MAKE-UP POLICY**

Late work may be subject to a penalty of 10% deducted from the assignment's value per day the work is late, unless the student provides proof of an acceptable mitigating circumstance: serious illness, death of a family member, or other circumstance if approved by the instructor.

## **ACADEMIC INTEGRITY**

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

## **ADA ACCOMODATION**

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are encouraged to deliver letters of accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the ODA website at <http://disability.unt.edu/>. You may also contact them by phone at [940.565.4323](tel:940.565.4323).

## **COURSE SAFETY PROCEDURES**

Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas' Office of Risk Management. Please visit the website for details and the departmental handbook: <https://art.unt.edu/healthandsafety>.

In general, while working in laboratory sessions, students are expected and required to identify and use proper safety guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that the UNT is not liable for injuries incurred while students are participating in class activities. All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider obtaining Student Health Insurance. Brochures for student insurance are available in the UNT Student Health and Wellness Center. Students who are injured during class activities may seek medical attention at the Student Health and Wellness Center at rates that are reduced compared to other medical facilities. If students have an insurance plan other than Student Health Insurance at UNT, they should be sure that the plan covers treatment at this facility. If students choose not to go to the UNT Student Health and Wellness Center, they may be transported to an emergency room at a local hospital. Students are responsible for expenses incurred there.

## **HEALTH & SAFETY AREA SPECIFIC INFORMATION FOR DRAWING & PAINTING**

### **1. Hazards of Media (inherent)**

Educate yourself about the painting materials you are using by visiting the links below.

The hazards of traditional painting materials arise from exposure to pigments, solvents, and additives, and are dependent on the toxicity of those elements. Exposure can cause a variety of health issues (for both you and those around you) ranging from minor skin irritation to death. The primary forms of exposure to these toxic materials are inhalation, contact, and accidental ingestion. See the “Best Practices” section for way to avoid/lessen exposure.

## PIGMENTS SOLVENTS FORMALDEHYDE ADDITIONAL NOTES

Acrylics May contain ammonia and formaldehyde, causing eye/nose/throat irritation.

Oils Oil mixed with pigment. Avoid skin contact and ingestion.

Alkyd Used to make oils dry quicker. Avoid solvent inhalation and skin contact with pigments.

Tempera Avoid inhalation of powdered pigments.

Latex May contain glycols and mercury.

Watercolor/

Gouache Gum Arabic can cause skin allergies and asthma. May contain formaldehyde.

Solvents (e.g. Turpentine, Mineral Spirits, Odorless Mineral Spirits, Gamsol, Turpenoid)

Solvents range from moderately to severely toxic. The primary forms of exposure are inhalation, absorption through the skin, and accidental ingestion. The use of solvents () poses a serious hazard. All solvents may cause skin allergies, narcosis (dizziness, nausea, fatigue, loss of coordination, coma), respiratory irritation, kidney damage, respiratory allergies, and brain damage. Ingestion can be fatal. Gamsol or turpenoid, which have had the aromatic hydrocarbons removed, are less hazardous.

Solvents are also highly flammable. Even without a spark or fire, solvent/oil-soaked rags can spontaneously combust. Follow the CVAD Waste Management Chart when disposing of these materials.

## Pigments

Many pigments are toxic and are known carcinogens, including those based on lead, cadmium, mercury, chromates, manganese, and cobalt. The main risk is from accidental ingestion of the pigments due to eating while working, nail-biting, pointing your brush with your lips, and similar means of hand-to-mouth contact. Working with dry pigments or sanding dry paint layers can allow the pigments to be inhaled.

## 2. Best Practices

Wear gloves, wash hands regularly, and avoid any skin exposure to materials.

Try to brush items rather than spraying if possible.

Never use aerosol media in the classroom. Use the spray booths provided.

Avoid inhaling pigment powder.

**Turpentine and mineral spirits are prohibited in the studio.** Gamsol is the only approved solvent.

Keep your solvent container covered while painting (a lid or tinfoil will work)

Solvent washes are strongly discouraged.

Reuse Gamsol by allowing sediment to settle in jar.

Brush washing primarily takes place at your station with a jar, brush caddy, Gamsol, and paper towel. This assures as little paint as possible will go down the sink.

Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.

**3. Links** <http://www.utrechtart.com/MSDS-Sheets-g26t0.utrecht>  
<http://www.ci.tucson.az.us/arthazards/paint3.html>  
<http://web.princeton.edu/sites/ehs/artsafety/sec10.htm>  
<http://www.chicagoartistsresource.org/node/9279>  
<http://www.library.wvu.edu/ref/subjguides/art/arthazards.html>

#### **4. Area Rules**

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

In case of emergency, call campus police at (940) 565-3000 or call 911

File an incident report (forms may be found in the CVAD H&S Handbook and in the main office) within 48 hours of the event.

Follow all CVAD Health and Safety handbook guidelines. Again the handbook can be found here: <https://art.unt.edu/healthandsafety>

Follow the CVAD Waste Management Chart in the classroom and other health & safety guidelines posted.

Respect the workspace and your fellow classmates.

Leave the space cleaner than you found it. Throw away any trash (whether it's yours or not). Wipe down your easel, tabouret, and floor. Wipe down sinks at the end of class.

Respect other's work. Do not use or move other students' work/materials if at all possible.

No food, drink, or alcohol allowed in the studio

Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.

Do not spray any aerosols in any CVAD classroom/studio/doorway or exterior wall/floor. Use the spray booths provided.

Familiarize yourself with the eyewash station

Razor blades, X-Acto blades and any other small sharp refuse goes in the sharps container at SAA station.

Do not remove/borrow furniture from rooms without permission from faculty or D&P coordinator.

Do not prop classroom doors. Doors must remain closed for the building hvac and ventilation work properly.

Do not create “daisy chains” with multiple electric cords.

**Absolutely no paint, solvents, or hazardous materials down sinks.**

Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.

First aid kits are found in each studio. Notify your instructor or area technician if supplies are low.

Report any safety issues immediately to your instructor or area technician.

All courses must engage in an end of the semester clean up.

Theft will not be tolerated.

Follow the CVAD CONTAINER POLICY (see below)

**There are 3 types of labels used in CVAD. All containers must have a label identifying the contents at all times.**

UNIVERSAL LABELS (while chemical is in use):

All secondary/satellite containers for hazardous materials (or what might be perceived as hazardous -i.e. watered-down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents) must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice. Labels can be found in the studios. All containers must be marked with your name, contents and date opened.

UNIVERSAL WASTE LABELS (when material is designated as waste):

All containers solely containing a universal waste must have a universal waste label identifying the contents as "Universal Waste - (type of universal waste)" that are designated as waste for proper disposal. The label must also include the date the first item of universal waste entered the container.

**HAZARDOUS WASTE LABELS** All hazardous waste containers must have a label identifying the contents as hazardous.

Labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item. All constituents should equal 100%.

## **GENERAL INFORMATION ABOUT TOXIC PAINT PIGMENTS**

### **Protect Yourself, Others and the Environment**

The following paint ingredients are extremely toxic to you through skin contact, inhalation, or if swallowed. Know that you have a choice when purchasing art supplies and chose paints that are non-toxic to you, others and the environment.

### **Highly toxic pigments- Avoid at all costs**

**Lead Red** (Red 105) [Contains lead](#)

**Molybdate Orange** (Red 104) [Contains lead and chromates](#)

**Chrome Orange** (Orange 21) [Contains lead and chromates](#)

**Mercadmium Orange** (Orange 23) [Contains cadmium, mercury and sulfides](#)

**Barium Yellow** (Lemon Yellow, Barium Chromate, Yellow 31) [Contains barium and chromates](#)

**Chrome Yellow** (Chrome Lemon, Primrose Yellow, Lead Chromate, Yellow 34) [Contains lead and chromates](#)

**Zinc Yellow** (Zinc Chromate, Yellow 36) [Contains chromates](#)

**Naples Yellow** (Lead Antimonite, Antimony Yellow, Yellow 41) [Contains lead and antimony](#)

**King's Yellow** (Yellow 39) [Contains arsenic](#)

**Strontium Yellow** (Yellow 32) [Contains strontium and chromates](#)

**Zinc Yellow** (Yellow 36) [Contains chromates](#)

**Chrome Green** (Milor Green, Prussian Green, Green 15) [Contains chromates](#)

**Emerald Green** (Paris Green, Vienna Green, Green 21) [Contains arsenite](#)

**Scheele's Green** (Schloss Green, Green 22) [Contains arsenite](#)

**Cobalt Violet** (Violet 14) [Contains cobalt and arsenite](#)

**Flake White** (Cremnitz White, Lead White, White 1) [Contains lead](#)

**Lithopone** (White 5) [Contains zinc sulfide](#)

**Zinc Sulfide White** (White 7) [Contains zinc sulfide](#)

**Witherite** (White 10) [Contains barium](#)

**Antimony White** (White 11) [Contains antimony](#)

**Antimony Black** [Contains antimony sulfide](#)

### **Possibly toxic pigments - Avoid unless necessary**

**Vermillion** (Cinnabar, Red 106) [Contains mercury compounds](#)

**Cadmium Red** (Red 108) [Contains cadmium](#)

**Cadmium Orange** (Orange 20) [Contains cadmium](#)

**Cadmium Yellow** (Yellow 37) [Contains cadmium](#)

**Cobalt Yellow** (Aureolin, Yellow 40) [Contains cobalt](#)

**Cobalt Green** (Green 19) [Contains cobalt](#)

**Chromium Oxide Green** (Olive Green, Permanent Green, Green 17) [Contains chromic oxide](#)

**Viridian** (Emeraude Green, Green 18) [Contains chromic oxide](#)  
**Prussian Blue** (Iron Blue, Milori Blue, Bronze Blue, Blue 27) [Contains cyanide compounds](#)  
**Antwerp Blue** (Blue 27) [Contains cyanide compounds](#)  
**Cobalt Blue** (Kings Blue, Blue 28) [Contains cobalt](#)  
**Manganese Blue** (Blue 33) [Contains manganese](#)  
**Manganese Violet** (Permanent Mauve, Violet 16) [Contains manganese and barium](#)

**Potentially toxic pigments- Use caution**

**Lithol Red** (Red Lake R, Red 49) [Sometimes contaminated with soluble barium](#)  
**Nickel Azo Yellow** (Green Gold, Green 10) [Contains nickel](#)  
**Barium White** (Blanc Fixe, White 21) [Sometimes contaminate with soluble barium](#)

*Note: If paint is listed as a hue, for example, Cadmium Yellow Hue, then that means that the paint is made of derivatives to look like Cadmium and it is usually nontoxic.*

## **COURSE RISK FACTOR**

According to University Policy, this course is classified as a category two course. Students enrolled in this course will be exposed to some significant hazards but are not likely to suffer serious bodily injury. In this class those risks are related to (include the list of potential hazards to which a student might be exposed). Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

## **IF YOU ARE PREGNANT**

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

## **EMERGENCY NOTIFICATION & PROCEDURES**

UNT Emergency Guide: <https://emergency.unt.edu/about-us>

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

## **RETENTION OF STUDENT RECORDS**

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student's records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University's policy. See UNT Policy 10.10, Records Management and Retention for additional information.

## **ACCEPTABLE STUDENT BEHAVIOR**

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [deanofstudents.unt.edu/conduct](https://deanofstudents.unt.edu/conduct).

## **STUDENT EVALUATION ADMINISTRATION DATES**

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

## **AI POLICY-LIMITED USE**

Throughout the semester, you will or may use specific Generative AI (GenAI) tools for idea generation or exploratory material research, with guidance on responsible use. These use cases help build ethical resilience and GenAI literacy, preparing you for careers in a GenAI oriented workforce. I have not used GenAI to enhance materials, streamline tasks, generate prompts, create scenarios, draft syllabi, build study guides, or analyze performance. I will, however, always disclose if and when I use GenAI, and I expect the same from you. If you wish to use GenAI tools for writing purposes, please speak with me about appropriate usage expectations. In accordance with the UNT Honor Code, unauthorized use of is prohibited.

Using GenAI content without proper credit or substituting your own work with GenAI undermines the learning process and violates UNT academic integrity

## **INCOMPLETE GRADES**

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule.

In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students

## **SURVIVOR ADVOCACY**

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment, sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing protective

orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at [oeo@unt.edu](mailto:oeo@unt.edu) or at (940) 565 2759.

## **IMPORTANT NOTICE FOR F-1 STUDENTS TAKING DISTANCE EDUCATION COURSES**

### **Federal Regulation**

To read detailed Immigration and Customs Enforcement regulations for F-1 students taking online courses, please go to the Electronic Code of Federal Regulations website (<http://www.ecfr.gov/>). The specific portion concerning distance education courses is located at Title 8 CFR 214.2 Paragraph (f)(6)(i)(G).

The paragraph reads:

(G) For F-1 students enrolled in classes for credit or classroom hours, no more than the equivalent of one class or three credits per session, term, semester, trimester, or quarter may be counted toward the full course of study requirement if the class is taken on-line or through distance education and does not require the student's physical attendance for classes, examination or other purposes integral to completion of the class. An on-line or distance education course is a course that is offered principally through the use of television, audio, or computer transmission including open broadcast, closed circuit, cable, microwave, or satellite, audio conferencing, or computer conferencing. If the F-1 student's course of study is in a language study program, no on-line or distance education classes may be considered to count toward a student's full course of study requirement.

### **University of North Texas Compliance**

To comply with immigration regulations, an F-1 visa holder within the United States may need to engage in an on-campus experiential component for this course. This component (which must be approved in advance by the instructor) can include activities such as taking an on-campus exam, participating in an on-campus lecture or lab activity, or other on-campus experience integral to the completion of this course.

If such an on-campus activity is required, it is the student's responsibility to do the following:

- (1) Submit a written request to the instructor for an on-campus experiential component within one week of the start of the course.
- (2) Ensure that the activity on campus takes place and the instructor documents it in writing with a notice sent to the International Student and Scholar Services Office. ISSS has a form available that you may use for this purpose.

Because the decision may have serious immigration consequences, if an F-1 student is unsure about his or her need to participate in an on-campus experiential component for this course, s/he should contact the UNT International Student and Scholar Services Office (telephone 940-

565-2195 or email [internationaladvising@unt.edu](mailto:internationaladvising@unt.edu)) to get clarification before the one-week deadline.

### Student Verification

UNT takes measures to protect the integrity of educational credentials awarded to students enrolled in distance education courses by verifying student identity, protecting student privacy, and notifying students of any special meeting times/locations or additional charges associated with student identity verification in distance education courses. See UNT Policy 07-002 Student Identity Verification, Privacy, and Notification and Distance Education Courses (<https://policy.unt.edu/policy/07-002>).

### USE OF STUDENT WORK

A student owns the copyright for all work (e.g. software, photographs, reports, presentations, and email postings) he or she creates within a class and the University is not entitled to use any student work without the student's permission unless all of the following criteria are met:

- The work is used only once.
- The work is not used in its entirety.
- Use of the work does not affect any potential profits from the work.
- The student is not identified.
- The work is identified as student work.

If the use of the work does not meet all of the above criteria, then the University office or department using the work must obtain the student's written permission.

### Transmission and Recording of Student Images in Electronically-Delivered Courses

1. No permission is needed from a student for his or her image or voice to be transmitted live via videoconference or streaming media, but all students should be informed when courses are to be conducted using either method of delivery.

2. In the event an instructor records student presentations, he or she must obtain permission from the student using a signed release in order to use the recording for future classes in accordance with the Use of Student-Created Work guidelines above.

3. Instructors who video-record their class lectures with the intention of re-using some or all of

images may appear on video. Instructors are also advised to provide accommodation for students who do not wish to appear in class recordings.

Example: This course employs lecture capture technology to record class sessions. Students may occasionally appear on video. The lecture recordings will be available to you for study purposes and may also be reused in future course offerings.

No notification is needed if only audio and slide capture is used or if the video only records the instructor's image. However, the instructor is encouraged to let students know the recordings will be available to them for study purposes.

### **CHANGES TO CLASS**

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 or via your UNT email. It is your responsibility to be in class and check your email to hear or read about any changes to this course. Please adjust accordingly. No excuses for failure to adjust to changes in the course will be allowed.

### **NO RECORDING OF LECTURES, CRITIQUES OR REVIEWS**

**You may not record any interaction you have with your instructor, including individual appointments, lectures, critiques or end of term reviews, without my express permission. My lectures and critiques are considered my intellectual property and any attempt to record or disseminate such material without my permission will be prosecuted to the full extent of the law.**

**Please Note: We all use our phones in the studio to look up information, listen to music etc. However, I ask that you do not use you phone (except for emergencies) during any discussions or critiques—the one exception is to look up artists or content mentioned in critiques. If you do not follow this rule, it will negatively affect your “participation in critiques” grade and if it persists you may be asked to leave the class for the day.**

### **CVAD 4<sup>th</sup> FLOOR WOOD SHOP**

Hours of Woodshop operation are (subject to change):

- Monday, Thursday, Friday 9-5
- Tuesday, Wednesday 9-8
- Saturday 12-5

Safety orientation times for students are generally Wednesdays 10am and take about 15 minutes. Students are required to go through safety orientation prior to using the general access woodshop. After attending an orientation, the student will have swipe access during open hours (this will be different this term—see above). For more details, please contact Lindsey Bass at [Lindsey.Bass@unt.edu](mailto:Lindsey.Bass@unt.edu)

### **END OF TERM PAINTING ROOM CLEAN UP**

Clean all work (paintings, drawings, paint and other materials) from racks by the last week of the term.

**Clean Up Days are MONDAY 12/1, and WEDNESDAY 12/3 AFTER OR BEFORE CLASS. All work must be removed by FRIDAY 12/12 BY NOON**

**Anything remaining after the last week of classes will be considered trash. Many students have lost work due to leaving their work past this deadline. Do not forget!**

## **ACADEMIC SUPPORT & STUDENT SERVICES**

### **Student Support Services**

#### **Mental Health**

UNT provides mental health resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of an issue or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:

- Student Health and Wellness Center  
(<https://studentaffairs.unt.edu/student-health-and-wellness-center>)
- Counseling and Testing Services  
(<https://studentaffairs.unt.edu/counseling-and-testing-services>)
- UNT Care Team  
(<https://studentaffairs.unt.edu/care>)
- UNT Psychiatric Services  
(<https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry>)
- Individual Counseling  
(<https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling>)

#### **Chosen Names**

A chosen name is a name that a person goes by that may or may not match their legal name. If you have a chosen name that is different from your legal name and would like that to be used in class, please let the instructor know. Below is a list of resources for updating your chosen name at UNT. · UNT Records · UNT ID Card · UNT Email Address · Legal Name

\*UNT eulDs cannot be changed at this time. The collaborating offices are working on a process to make this option accessible to UNT community members.

#### **Pronouns**

Pronouns (she/her, they/them, he/him, etc.) are a public way for people to address you, much like your name, and can be shared with a name when making an introduction, both virtually and in-person. Just as we ask and don't assume someone's name, we should also ask and not assume someone's pronouns. Please add your pronouns to your Canvas account so that they follow your name when posting to discussion boards, submitting assignments, etc.

#### **Additional Student Support Services**

- Registrar (<https://registrar.unt.edu/registration>)
- Financial Aid (<https://financialaid.unt.edu/>)

- Student Legal Services (<https://studentaffairs.unt.edu/student-legal-services>)
- Career Center (<https://studentaffairs.unt.edu/career-center>)
- Multicultural Center (<https://edo.unt.edu/multicultural-center>)
- Counseling and Testing Services (<https://studentaffairs.unt.edu/counseling-and-testing-services>)
- Pride Alliance (<https://edo.unt.edu/pridealliance>)
- UNT Food Pantry (<https://deanofstudents.unt.edu/resources/food-pantry>)

### **Academic Support Services**

- Academic Resource Center (<https://clear.unt.edu/canvas/student-resources>)
- Academic Success Center (<https://success.unt.edu/asc>)
- UNT Libraries (<https://library.unt.edu/>)
- Writing Lab (<http://writingcenter.unt.edu/>)