Instructor Contact
Professor Matthew Bourbon (he/him)
Office-Art 207
Phone number-940.369.7208
Office hours- T 8-11 via zoom meeting ID 355 831 7626
Email-bourbon@unt.edu
www.matthewbourbon.com

Communication Expectations: 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 us on Instagram-- matthewbourbon_students for images of artists and matthewbourboninfo for things on my art etc. If you Facebook, like and follow our Drawing and Painting page @ UNT CVAD Drawing and Painting

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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 awhile. It’s normal to take awhile. You’ve just gotta fight your way through.” -Ira Glass

“Painting is concerned with the ten things you can see; these are: darkness and brightness, substance and color, form and place, remoteness and nearness, movement and rest.”
--Leonardo Da Vinci

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COURSE DESCRIPTION
ASTU 2202   Beginning D&P : Painting 2
Prerequisite(s): ASTU 2201
Development and expression of a working knowledge of various painting techniques and styles (representation, abstraction, conceptual), through the exploration of compositional dynamics and methods, materials and theories. Study of modern and contemporary issues in painting.

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
The UNT fall schedule requires this course to have fully remote instruction. You will need access to a webcam and microphone – you are also required to have a cell phone or camera to take Jpegs of your in-progress and completed artwork. As such, you must have access to a phone/computer so that you can upload these images to canvas or send to my email address for all discussion and critique. Additional required classroom materials include your usual art supplies. You may speak to me individually about the type of art materials you want to use outside of typical painting materials. There will not be a required textbook for this course. Learn more about how to be successful in a remote learning environment

TECHNOLOGY PROBLEMS
The University is committed to providing a reliable online course system to all users. However, in the event of any unexpected server outage or any unusual technical difficulty which prevents students from completing a time sensitive assessment activity, the instructor will extend the time windows and provide an appropriate accommodation based on the situation. Students should immediately report any problems to the instructor and contact the UNT Student Help Desk: helpdesk@unt.edu or 940.565.2324 and obtain a ticket number. The instructor and the UNT Student Help Desk will work with the student to resolve any issues at the earliest possible time.

FOR OUR ONLINE WORKING PROCESS
Canvas Technical Requirements (https://clear.unt.edu/supported-technologies/canvas/requirements)

Technical Assistance
Part of working in the online environment involves dealing with the inconveniences and frustration that can arise when technology breaks down or does not perform as expected. Here at UNT we have a Student Help Desk that you can contact for help with Canvas or other technology issues.

UIT Help Desk: UIT Student Help Desk site (http://www.unt.edu/helpdesk/index.htm)

Email: helpdesk@unt.edu

Phone: 940-565-2324
In Person: Sage Hall, Room 130
Walk-In Availability: 8am-9pm

Telephone Availability:
· Sunday: noon-midnight
· Monday-Thursday: 8am-midnight
· Friday: 8am-8pm
· Saturday: 9am-5pm

Laptop Checkout: 8am-7pm

For additional support visit Canvas Technical Help
(https://community.canvaslms.com/docs/DOC-10554-4212710328)

Rules of Engagement

Rules of engagement refer to the way students are expected to interact with each other and with their instructors. Here are some general guidelines:

· While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.

· Treat your instructor and classmates with respect in any communication online or face-to-face, even when their opinion differs from your own.

· Ask for and use the correct name and pronouns for your instructor and classmates.

· Speak from personal experiences. Use “I” statements to share thoughts and feelings. Try not to speak on behalf of groups or other individual’s experiences.

· Use your critical thinking skills to challenge other people’s ideas, instead of attacking individuals.

· Avoid using all caps while communicating digitally. This may be interpreted as “YELLING!”

· Be cautious when using humor or sarcasm in emails or discussion posts as tone can be difficult to interpret digitally.

· Avoid using “text-talk” unless explicitly permitted by your instructor.

· Proofread and fact-check your sources.

· Keep in mind that online posts can be permanent, so think first before you type.

See these Engagement Guidelines (https://clear.unt.edu/online-communication-tips) for more information.
REQUIRED READINGS
I will periodically offer you something to read. 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 OBJECTIVES AND OUTCOMES
Objectives and Outcomes chart is located at end of document.

COURSE REQUIREMENTS
During this course you will complete 5 paintings and conduct two writing assignments. The subject of each painting will vary, depending on your individual response to the given assignment prompt. The assignments are meant to guide you into a more open, investigative, and conceptual approach to painting. Within the framework of each assignment, please feel free to experiment with your materials and application. That said, please read and follow the instructions regarding material and size requirements. All written assignments will be typed and printed as a hardcopy turned in to me by the deadline assigned below. If you ever have any questions or concerns regarding an assignment do not hesitate to talk to me directly.

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. (NOTE—THIS IS OBVIOUSLY DIFFERENT AS WE ARE WORKING REMOTELY THIS TERM)

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Worth</th>
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<tbody>
<tr>
<td>Painting 1</td>
<td>20</td>
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<tr>
<td>Painting 2</td>
<td>20</td>
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<tr>
<td>Painting 3</td>
<td>20</td>
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### COURSE SCHEDULE

<table>
<thead>
<tr>
<th>Class</th>
<th>Date</th>
<th>Topics and Assignments</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>8.24</td>
<td>Course introduction/ Assignment 1 Discussion</td>
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<tr>
<td>2</td>
<td>8.26</td>
<td>Work day/ Demo Stretch, Gesso etc.</td>
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<tr>
<td>3</td>
<td>8.31</td>
<td>Work day</td>
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<tr>
<td>4</td>
<td>9.2</td>
<td>Work day</td>
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<tr>
<td>5</td>
<td>9.7</td>
<td>LABOR DAY</td>
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<tr>
<td>6</td>
<td>9.9</td>
<td>Crit 1-(Half of class group critique) GROUP 1</td>
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<tr>
<td>7</td>
<td>9.14</td>
<td>Crit 1-(Half of class group critique) GROUP 2</td>
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<tr>
<td>9</td>
<td>9.16</td>
<td>Work day/ Assignment 2 Discussion</td>
</tr>
<tr>
<td>10</td>
<td>9.21</td>
<td>Work day</td>
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<tr>
<td>11</td>
<td>9.23</td>
<td>Work day</td>
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<tr>
<td>12</td>
<td>9.18</td>
<td>Work day/ Writing Assignment 1 due</td>
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<tr>
<td>13</td>
<td>9.28</td>
<td>Crit 2 Individual Zoom Appointments (15 minutes each) GROUP 1</td>
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<tr>
<td>14</td>
<td>9.30</td>
<td>Crit 2 Individual Zoom Appointments (15 minutes each) GROUP 2</td>
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<tr>
<td>15</td>
<td>10.5</td>
<td>Work day/ Assignment 3 Discussion</td>
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<tr>
<td>16</td>
<td>10.7</td>
<td>Work day</td>
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<tr>
<td>17</td>
<td>10.12</td>
<td>Work day/ Writing Assignment 1 posted</td>
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<tr>
<td>18</td>
<td>10.14</td>
<td>Crit 3-(Half of class group critique) GROUP 1</td>
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<tr>
<td>19</td>
<td>10.19</td>
<td>Crit 3-(Half of class group critique) GROUP 2</td>
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<tr>
<td>20</td>
<td>10.21</td>
<td>Work day &amp; introduction to reading and assigned response writing 1</td>
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<tr>
<td>21</td>
<td>10.26</td>
<td>Work day/ Assignment 4 Discussion</td>
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<td>22</td>
<td>10.28</td>
<td>Work day</td>
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<tr>
<td>23</td>
<td>11.2</td>
<td>Work day</td>
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<tr>
<td>24</td>
<td>11.4</td>
<td>Work day</td>
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<tr>
<td>25</td>
<td>11.9</td>
<td>Crit 4 Individual Zoom Appointments (15 minutes each) GROUP 1</td>
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<tr>
<td>26</td>
<td>11.11</td>
<td>Crit 4 Individual Zoom Appointments (15 minutes each) GROUP 2</td>
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<tr>
<td>27</td>
<td>11.16</td>
<td>Work day/ Assignment 5 Discussion</td>
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<tr>
<td>28</td>
<td>11.18</td>
<td>Work day/ Writing Assignment 1 due</td>
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<tr>
<td>29</td>
<td>11.23</td>
<td>Work day</td>
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<tr>
<td>30</td>
<td>11.25</td>
<td>Work day</td>
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<tr>
<td>31</td>
<td>11.30</td>
<td>Finals Crit 5 -(Half of class group critique) GROUP 1</td>
</tr>
<tr>
<td>32</td>
<td>12.2</td>
<td>Finals Crit 5 -(Half of class group critique) GROUP 2</td>
</tr>
<tr>
<td>32</td>
<td>12.4</td>
<td>Reading Day no classes</td>
</tr>
</tbody>
</table>

**Final Exam or Critique**

Our final critique will serve as your last assignment. Have a good winter holiday!
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 for all required meetings.
- One unexcused absence will be tolerated for required meetings.
- More than one absence 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 one unexcused absence for required meetings 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 via zoom 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 without an unexcused absence may not be made up and grades will reflect the student’s failure to participate in the critique discussions.

COVID-19 IMPACT ON ATTENDANCE

While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me prior to being absent so I may make a decision about accommodating your request to be excused from class. If you are experiencing any symptoms of COVID-19 (https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider PRIOR to coming to campus. UNF also requires you to contact the UNT COVID Hotline at 844-366-5892 or COVID@unt.edu for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.

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 ACCOMMODATION

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.
HEALTH AND SAFETY/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.

While this class will be taught remotely, if you choose to work on campus in the art building, please note that face coverings are required in all UNT facilities. If you are unable to wear a face covering due to a disability, please contact the Office of Disability Access to request an accommodation. UNT face covering requirements are subject to change due to community health guidelines. Any changes will be communicated via the instructor.

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: 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.wwu.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 (Miliori 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
Vermilion (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, Miliori 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.

SUPPLIES INFORMATION

Students are encouraged to build your own stretchers (it is cheaper). You will have to spend time outside of class to accomplish this. **If one wants to use pre-fabricated stretcher bars then you must get instructors acceptance prior to using this method.** Everyone, however, must build his or her own stretchers for at least one assignment during the semester. Please note that acceptable stretcher bars for purchase (such as 2 ¼” x 1 ¼” Craft Cut out of Santa Fe New Mexico) will be more costly than building your own. The pre-stretched canvases seen at most art stores will NOT be accepted, unless pre-approved. Students may not leave their paintings on the easels or walls after class. You are required to clean up the painting area after each painting session. This includes the sink areas. You may store the paintings you are currently working on in the shelving in the classroom or storage rooms. Once we move on to other assignments, earlier paintings that you have completed should be taken home. The school will not store your paintings indefinitely.

The average supply cost for this course is $300.00. It is your responsibility to come to class with adequate supplies and painting tools. See the general list for supplies if you are unsure what you might need. Please supplement your supplies as necessary. **THIS IS ALL SUBJECT TO CHANGE GIVEN OUR REMOTE DELIVERY AND WORK PROCESS**

GENERAL SUPPLY LIST (SOME OF WHICH IS AVAILABLE FOR CHECK OUT IN WOODSHOP)

- Canvas (un-primed): cotton, 10 or 12 oz. weight
- Lumber for stretchers: shop demo required
- Masonite or plywood panels: 2’ x 2’ or larger
- Heavy duty drawing paper
- Staple Gun and Staples
- Heavy duty scissors
- Hammer
- Pliers
- Masking tape 2” thick (3m brand if possible)
- Gesso: bucket size (preferably Utrecht professional grade)
- Palette Knife
- Palette: butcher trays, paper palettes, or any smooth surface such as glass or plexi.
- Brushes: a range of small to medium and several large
- Gesso brush: house painting 2” or larger
- **Acrylic paint**: Titanium white (large tube), Ivory Black or Mars Black (large tube), Raw Umber (regular size), Any red—Cadmium Red best but toxic (regular size), Any yellow—Cadmium Yellows best but toxic (regular size) and Any blue—try Phthalo blue or Cerulean
- **Oil Paint**: Same color requirements as above
- Oil paint mediums—Liquin or other brands of Alkyd mediums (check for Gamblin’s galkyd, as it is the best)
- Oil paint thinners—Gamsol Only!
• Optional—linseed oil, Stand oil
• Squirt bottle
• Rags, old shirts, paper towels
• Containers for water and other mediums (with lids. If no lids bring in tin foil!!)
• Optional—Boraxo soap (for cleaning brushes), surgical or cleaning gloves, sponge, modeling paste, acrylic mediums (gloss, matte or gel)

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.

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.

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 or email spot@unt.edu.

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.

**SEXUAL DISCRIMINATION, HARRASSMENT & ASSAULT**

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

UNT’s Dean of Students’ website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: [http://deanofstudents.unt.edu/resources_0](http://deanofstudents.unt.edu/resources_0). UNT’s Student Advocate she can be reached through e-mail at Survivor Advocate@unt.edu or by calling the Dean of Students’ office at 940-565-2648. You are not alone. We are here to help.

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

Federal Regulation


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) 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: Since we are using Zoom, it is essential that you are not distracted and participate in our group critiques. Offering your opinion is a gift to the other artists. We only get better by honest, thoughtful, and generous critique of our artwork. You can use your phone/computer during crit to look up information being discussed. However, I ask that you do not use your phone/computer for other distracting purposes (except for emergencies) during any discussions or critiques. Like I said--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 4th FLOOR WOOD SHOP and SCHEDULING ACCESS TO USE PAINTING ROOMS
You will be able to check out time to use the woodshop and painting rooms during this semester. There will be limited spaces and can only be used in social distanced fashion. You will need to schedule through a program called Booked Scheduler. All info is here:

CVAD has switched to a new reservation system, Booked Scheduler. It is being used to reserve all physically accessible spaces and equipment within CVAD. This includes...
The **CVAD Student Computer Lab** stations, all equipment in the **CVAD Fabrication Labs**.

- The reservation system will go live on the first day of classes, **August 24th at 8am**.
- For reference the URL to [Booked Scheduler](https://itservices.cvad.unt.edu/reservation) is: [https://itservices.cvad.unt.edu/reservation](https://itservices.cvad.unt.edu/reservation).
- A tutorial for showing how to make an appointment using Booked Scheduler can be found [here](#).

The **CVAD Student Computer Lab** and **CVAD Fabrication Labs** (as well as many other spaces in CVAD) will require reservations this semester. This is being done for health and safety reasons to protect our students. Reservations allow us to ensure a student does not remain on campus unnecessarily in order to wait for a piece of equipment to become available. Reservations in these spaces, like others, will all be done through Booked Scheduler.

**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

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

**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:

- Counseling and Testing Services ([https://studentaffairs.unt.edu/counseling-and-testing-services](https://studentaffairs.unt.edu/counseling-and-testing-services))
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 euIDs 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. You can 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
COURSE OBJECTIVES AND OUTCOMES TABLE:

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learn more in depth about compositional dynamics and methods, materials and theories in painting</td>
<td>Have a working knowledge of materials and techniques in painting as ideas become conceptually challenging</td>
</tr>
<tr>
<td>Exposure and in depth study of historical and contemporary artist imagery and construction. Additional discussions about contemporary issues in painting</td>
<td>Place works in the historical, contemporary, cultural and stylistic contexts in painting along with a working knowledge about image construction.</td>
</tr>
<tr>
<td>Build upon Painting 1 skills and concepts. If transferring Painting 1 from another institution, please see UNT Syllabus Objectives and Outcomes for ASTU 2200 Painting 1.</td>
<td>Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill.</td>
</tr>
<tr>
<td>Develop an active sketchbook practice</td>
<td>Establishing a “venue” for ideation, editing, planning, experimentation and reflection. Exploring various manifestations for conceptual expression.</td>
</tr>
<tr>
<td>Introduction of self-directed content through specific prompts</td>
<td>Create unique artwork utilizing independent thinking and self-direction. Develop consistent, personal direction and style.</td>
</tr>
<tr>
<td>Develop research methods and expanded, alternative strategies for image-making. and looking at the relationships of styles such as Observation, Abstraction and Non-Objective.</td>
<td>Create experimental and conceptual framework to advance creative process and expression.</td>
</tr>
<tr>
<td>Learn to properly document artwork. Awareness of UNT photo documentation services along with discussion of lighting, basic uses of Photoshop, cropping and resampling images, file naming and understanding requirements for digital images for artist exhibitions.</td>
<td>Participate in Beginning Reviews and apply to online exhibitions and competitions.</td>
</tr>
<tr>
<td>Analyze and evaluate works of art using disciplinary vocabulary verbally and in written format. Foster conceptual dialogue and critique methodologies.</td>
<td>Communicate technical and conceptual ideas effectively in critiques of own work and work of others. Proficiently analyze a work of art in written form.</td>
</tr>
<tr>
<td>Produce a small body of work that develops a consistent, personal direction and style.</td>
<td>Produce informed paintings and develop solutions to aesthetic and design problems.</td>
</tr>
</tbody>
</table>