



College of Visual Arts and Design
ASTU 5001-502 * Spring 2021
Graduate Praxis
M/W 8-11 am. @ Welch St. 139

Instructor Contact

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Please join us on Instagram-- [matthewbourbon_students](#) for stuff on 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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"An artist is a creature driven by demons. He doesn't know why they choose him and he's usually too busy to wonder why." -*William Faulkner*

"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 of the time, and it will be a quiet life." -*Agnes Martin*

"I think we're at a time where everything is abstract and everything is representational. It's more about how you find your worn language with paint. It's really just your body and its relationship to the world. Using the senses is not anti-intellectual." -*Josephine Halvorson*

"The artist never entirely knows. We guess. We may be wrong, but we take leap after leap in the dark." -*Agnes de Mille*

"Always take the initiative...send out all your dogs and one might return with prey. Never wallow in your troubles; despair must be kept private and brief. Learn to live with your mistakes. Expand your knowledge and understanding of music and literature, old and modern...Take your fate into your own hands. Learn to read the inner essences of a landscape. Ignite the fire within and explore unknown territory. Walk straight ahead, never detour. Maneuver and mislead, but always deliver. Don't be fearful of rejection. Develop your own voice. Day one is the point of no return." -*Werner Herzog*

"Art is what we make it. Painting is defined by what we tell ourselves it can be-- so tell yourself interesting stories. In other words, art is a game. You need to make the game complicated enough that it has the breath of something full and necessary. This means asking a lot of your process, your thinking, and your aspirations for your art...maybe too much." -*Me*

“When you look back on a lifetime and think of what has been given to the world by your presence, your fugitive presence, inevitably you have to think of your art, whatever it may be, as the gift you have made to the world in acknowledgement of the gift you have been given, which is the life itself. And I think the world tends to forget that this is the ultimate significance of the body of work each artist produces. It is not an expression of the desire for praise or recognition, or prizes, but the deepest manifestation of your gratitude for the gift of life.”
-Stanley Kunitz

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

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COURSE DESCRIPTION

3 hours. For students qualified to develop professional competence in special areas of studio work. Prerequisite(s): 12 hours of art in the selected area and the consent of the college.

COURSE OUTCOMES AND OBJECTIVES

This course is designed to increase the level of sophistication and vitality in your painting/drawing/or other medium-based practice. Through discussions, individual appointments and group critiques, we will strive to recognize and dissect the aesthetic concepts and execution behind your art. I would like you to consider this class as a kind of laboratory where you experiment with ideas about what your art should be or how what you currently do can be refined.

Outcomes	Objectives
Knowledge: What students should know	
Understand the history, current issues, and direction of the artistic discipline	Professional 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	Expert 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.
Skills: What students should be able to do	
Use the elements and principles of art to create artworks in the artistic discipline	Professional 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 expertise in the 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 professional skill in the analysis and evaluation of paintings.
Synthesis: How students will combine knowledge and skill to demonstrate learning	
Produce artworks demonstrating technical skill and disciplinary knowledge	Professional 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	Demonstrated expertise in applying 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 and time and effort will bring results. In addition, you may request to meet me anytime by talking with me or emailing me to arrange our schedules.

ASSIGNMENT & ASSESSMENTS

All graded work and required individual appointments are worth 20 points each, except writing assignments which are worth 10 points each. Students will be primarily evaluated based on artwork completed for periodic group and individual critiques. 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. My expectations are that you are working to develop a body of work worthy of exhibition and geared toward what will ultimately be your MFA thesis show.

Individual Appointment 1	20
Crit 1	20
Crit 2	20
Crit 3	20
Crit 4	20
Final Crit 5	20
Writing Assignment 1	10
Writing Assignment 2	10
Total	140 points/100%

COURSE SCHEDULE (SUBJECT TO CHANGE)

Class	Date	Topics and Assignments
1	1.11	Course introduction via Zoom (Sign up for Ind. Studio Visits)
2	1.13	Individual Studio Visits 30 minutes each from 8-10 am (first 4)
3	1.18	MLK HOLIDAY—no classes
4	1.20	Individual Studio Visits 30 minutes each from 8-10 am (second 4)
5	1.25	Individual Studio Visits 30 minutes each from 8-10 am (last 4)
6	1.27	Work day/Writing assignment 1 (Listicle)
7	2.1	Work day

9	2.3	Crit 1-(Half of class group critique) 8-10 am GROUP 1
10	2.8	Crit 1-(Half of class group critique) 8-10 am GROUP 2
11	2.10	Work day
12	2.15	Work day/ Writing Assignment 1 due
13	2.17	Work day
14	2.22	Crit 2 Individual Studio Visits 30 minutes each from 8-10 am (first 4)
15	2.24	Crit 2 Individual Studio Visits 30 minutes each from 8-10 am (second 4)
16	3.1	Crit 2 Individual Studio Visits 30 minutes each from 8-10 am (last 4)
17	3.3	Work day / Writing Assignment 2 (Reading response TBA)
18	3.8	Work day
19	3.10	Work day/Open Lecture day
20	3.15	Work day
21	3.17	Crit 3-(Half of class group critique) 8-10 am GROUP 1
22	3.22	Crit 3-(Half of class group critique) 8-10 am GROUP 2
23	3.24	Work day
24	3.29	Work day/ Assignment 2 due
25	3.31	Work Day/Open Lecture day
26	4.5	Work Day
27	4.7	Crit 4 Individual Studio Visits 30 minutes each from 8-10 am (first 4)
28	4.12	Crit 4 Individual Studio Visits 30 minutes each from 8-10 am (second 4)
29	4.14	Crit 4 Individual Studio Visits 30 minutes each from 8-10 am (last 4)
30	4.19	Work day
31	4.21	Final Crit 5 -(Half of class group critique) 8-10 am GROUP 1
32	4.26	Final Crit 5 -(Half of class group critique) 8-10 am GROUP 2
32	4.28	Finals Week—Meeting via zoom by appointment

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 graduate students you are expected to attend all meetings and to be actively making work in your studio. If requested, you will be apprised of your unofficial standing in the course at mid-semester.

A = Excellent (100-90%)

B = Above Average (89-80%)

C = Average (79-70%)

D = Inferior (69-60%) [passing but not necessarily satisfying degree requirements]

F = Failure (59% or below)

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 10 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.

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: PAINTING

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.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.

Clean up and organize your surroundings.

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.

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 choose 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 (Milori 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, 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: <http://guidebook.com/app/emergency/guide/unteitmerge...>

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. UNT's Student Advocate she can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

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 your 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 4th FLOOR WOOD SHOP

WOODSHOP IS CLOSED FOR NOW

END OF TERM PAINTING ROOM CLEAN UP

TBA

GRADUATION FILE DEADLINE

Those planning for a May graduation, please find information at <https://tgs.unt.edu/new-current-students/graduation-information#grad-deadlines>

Please read the MFA Handbook for details.

PERMISSION TO USE STUDENT ARTWORK

We would like to use your work to spread the news about the amazing art made at CVAD! Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD's social media, websites and paper advertising. Thank you!

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is ongoing, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. Certificate of Ownership. I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

3. Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

4. Signature. By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non- exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: _____

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