ART 1500.001 SPRING 2018

Drawing I
Lecture and Laboratory
University of North Texas College of Visual Arts and Design

SYLLABUS

Instructor: Rachel Black, Senior Lecturer
Rachel.Black@unt.edu
Lecture: Mondays 9-9:50, GAB 104
Laboratory: Hickory Hall Room 278, 1417 W. Hickory St. Times vary.
Office Hours: 10-10:30 am & 1-2 pm Mondays and Wednesdays, Hickory Hall 264, or by appointment

Course Description
Development of drawing skills based on art elements and concepts. Concurrent enrollment in lecture and laboratory components is required. No prerequisite.

Required & Optional Course Materials/Textbooks

Required Readings, available on Canvas
"The Two-Dimensional Space of a Drawing"
"Drawing Projects: An Exploration of the Language of Drawing"
"Perspective: Brooke"
"Perspective: Brian Curtis"
"Methods for Creating 3D Space"

Online Course
Find handouts, review lectures, and check announcements at canvas.unt.edu.

Course Outcomes & Objectives
The goals of this course are:
- to cultivate your ability to translate visual relationships onto a two-dimensional surface
- to introduce media and methods of drawing and seeing
- to present approaches and terminology for critiquing artwork
- to introduce and expand your understanding of the elements and principles of art

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Objectives</th>
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</thead>
<tbody>
<tr>
<td>Knowledge: What students should know</td>
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<tr>
<td>Place works in the historical, cultural, and stylistic contexts of the artistic discipline</td>
<td>Place works in historical, cultural, and stylistic contexts of drawing.</td>
</tr>
<tr>
<td>Use the technology and equipment of the artistic discipline</td>
<td>Explore possibilities for innovative imagery and manipulation of techniques available to the draftsperson</td>
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</table>
Skills: What students should be able to do

| Use the elements and principles of art to create artworks in the artistic discipline | Produce drawings demonstrating understanding of basic design principles, concepts, media, and formats and awareness of technical and conceptual approaches to drawing. |
| Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill | Create drawings that demonstrate organization of design elements and development of solutions to aesthetic and design problems. |
| Analyze and evaluate works of art in the artistic discipline | Analyze and evaluate drawings. |

Synthesis: How students will combine knowledge and skill to demonstrate learning

| Produce artworks demonstrating technical skill and disciplinary knowledge | Produce drawings demonstrating use of drawing media in the service of a specific aesthetic intent and conceptual position |
| Use knowledge of art and disciplinary vocabulary to analyze artworks | Participate in critique of own work and the work of others using the vocabulary of drawing and knowledge of the elements and principles of art and design. |
| Participate in critiques of own work and work of others | |

Course Requirements

Completion of 9 Projects: Shape, Contour Line, Sighting and Organizational Line, 2 Part Value Reduction, One Point Perspective, Conté Crayon, Elm Fork, Drapery, and Charcoal Study; five scheduled quizzes (lowest dropped); two scheduled Sketchbook Assessments.

Course Assignments and Assessments

This course comprises one lecture and two studio lab sessions per week. Expect to spend time outside of the scheduled lab sessions on work for this class. You will complete 9 projects over the course of the semester. At the end of each project, an in-class critique will be conducted in lab and you will receive a grade for your work. You are encouraged to work further on the drawing, or complete a new drawing, based on the feedback you are given. You will have the opportunity to turn this work in for added points at designated times throughout the semester.

| Projects (a total of nine, worth 100 points each): | 75% |
| Sketchbook A: | 8% |
| Sketchbook B: | 7% |
| Quizzes (average score): | 10% |

The sketchbook is an ongoing, self-guided part of this class. You should spend approximately 2 hours a week working in your sketchbook. Use it to take notes in class, to make note of important terminology from your textbook reading, and to record feedback from your instructor and classmates in critique. Each Project will require exercises to be completed in the sketchbook. You will also be making 50 Motif drawings over the course of the semester.

Quizzes will be given periodically in lab and will be based on assigned reading from the textbook, terminology and approaches presented in class, and handouts. Your assigned reading provides you with important terminology and context for the skills we are learning in class and your commitment to completing it will aid in your success.
Missed quizzes cannot be retaken, regardless of whether an absence is excused. Your lowest quiz grade will be dropped before the average is figured. You will receive a zero for projects not turned in on the due date. **Late work is not accepted in this class.** However, late projects should still be completed. You will have the opportunity to turn them in for credit at designated points during the semester. *Note: A project completed for a Second Chance grade does not eliminate a zero. See page 8 of this syllabus for more information.*

**Sample Rubric, Project 1, Shape and Composition:**
Arrangement of positive and negative areas creates sound composition Y  N
Composite is too small, leaving too much blank space. There is not enough trapped negative space. Composite is cropped off the page.
The black shape is not a composite (there are disconnected positive shapes). Arrangement is unbalanced. Silhouettes do not provide enough variety.
Silhouettes are stylized. Silhouettes are simplified.
Good craft? Y  N
Ink shape edges are rough. Smudges/drips. Visible pencil/erasure. Uneven board edge (poorly trimmed). No slipsheet.
Silhouettes are clunky and lack detail. Brushstrokes are visible.
Choice of subject matter is thoughtful, appropriate, ambitious, and original.
Choice of subject matter is boring, shapes are too similar, silhouettes are not recognizable.
There is a variety of dynamic compositional ideas in the small studies. Y  N  *Studies appear too similar.*
Project is incomplete.
*Drawing looks rushed/unfinished/under-resolved. There are required drawings missing. Composition, execution, subject choice lacks ambition.*
Comments:
Grade: ___________/100

**DRAWING I 1500.001 Class Schedule SPRING 2019**

**Week 1**
14-Jan

M 14  Course Introduction; Gesture and Shape
*textbook reading: 175-179 Canvas Drawing Projects: An Exploration of the Language of Drawing*
M 14  Course introduction.
T 15  Course introduction.
W 16  Gesture and Shape
TH 17  Gesture and Shape

**Week 2**
21-Jan

M Lecture  MLK Holiday
*textbook reading: 14-35 Canvas The Two-Dimensional Space of a Drawing*
M 21  MLK Holiday
T 22  Gesture and Shape
W 23  Gesture and Shape
TH 24  Gesture and Shape

**Week 3**
28-Jan

M Lecture  Contour Line
*textbook: 42-58*
M 28  1: Shape Due. Introduce Contour Line.
T 29  1: Shape Due. Introduce Contour Line.
W 30  QUIZ #1 Contour continued.
TH 31  QUIZ #1 Contour continued.

**Week 4**
4-Feb

M Lecture  Sighting and Organizational Line
*review textbook reading: 3-14, 59-62*
M 4  2: Contour Due. Introduce Project 3: Sighting and Organizational Line
T 5  2: Contour Due. Introduce Project 3: Sighting and Organizational Line
W 6  Sighting and Org Line continued.
TH 7  Sighting and Org Line continued.
<table>
<thead>
<tr>
<th>Week 5</th>
<th>M Lecture</th>
<th>Visiting artists TBA</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-Feb</td>
<td>M 11</td>
<td>Sighting and Org Line continued.</td>
</tr>
<tr>
<td></td>
<td>T 12</td>
<td>Sighting and Org Line continued.</td>
</tr>
<tr>
<td></td>
<td>W 13</td>
<td>QUIZ #2 Sighting and Org Line continued.</td>
</tr>
<tr>
<td></td>
<td>TH 14</td>
<td>QUIZ #2 Sighting and Org Line continued.</td>
</tr>
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<thead>
<tr>
<th>Week 6</th>
<th>M Lecture</th>
<th>2 Part Value Reduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-Feb</td>
<td>M 18</td>
<td>3: Sighting Due. Introduce Project 4: 2 Part Value Reduction</td>
</tr>
<tr>
<td></td>
<td>T 19</td>
<td>3: Sighting Due. Introduce Project 4: 2 Part Value Reduction</td>
</tr>
<tr>
<td></td>
<td>W 20</td>
<td>2 Part Value Reduction continued.</td>
</tr>
<tr>
<td></td>
<td>TH 21</td>
<td>2 Part Value Reduction continued.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Week 7</th>
<th>M Lecture</th>
<th>One Point Perspective. Discuss sketchbook requirements.</th>
</tr>
</thead>
<tbody>
<tr>
<td>25-Feb</td>
<td>M 25</td>
<td>4: Two Part Value Due. Introduce Project 5: One Point Perspective</td>
</tr>
<tr>
<td></td>
<td>T 26</td>
<td>4: Two Part Value Due. Introduce Project 5: One Point Perspective</td>
</tr>
<tr>
<td></td>
<td>W 27</td>
<td>One Point Perspective (on location)</td>
</tr>
<tr>
<td></td>
<td>TH 28</td>
<td>One Point Perspective (on location)</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Week 8</th>
<th>M Lecture</th>
<th>One Point Perspective continued.</th>
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</thead>
<tbody>
<tr>
<td>4-Mar</td>
<td>M 4</td>
<td>One Point Perspective (on location)</td>
</tr>
<tr>
<td></td>
<td>T 5</td>
<td>One Point Perspective (on location)</td>
</tr>
<tr>
<td></td>
<td>W 6</td>
<td>Sketchbook A Due. Second Chance, Projects 1-3 Due. QUIZ #3. In-progress crit, one point</td>
</tr>
<tr>
<td></td>
<td>TH 7</td>
<td>Sketchbook A Due. Second Chance, Projects 1-3 Due. QUIZ #3. In-progress crit, one point</td>
</tr>
</tbody>
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**SPRING BREAK - March 11-15**

<table>
<thead>
<tr>
<th>Week 9</th>
<th>M Lecture</th>
<th>The Six Categories of Light; Conté technique.</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-Mar</td>
<td>M 18</td>
<td>5: One Point Perspective Due. Introduce Project 6: Conté</td>
</tr>
<tr>
<td></td>
<td>T 19</td>
<td>5: One Point Perspective Due. Introduce Project 6: Conté</td>
</tr>
<tr>
<td></td>
<td>W 20</td>
<td>Conté continued</td>
</tr>
<tr>
<td></td>
<td>TH 21</td>
<td>Conté continued</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Week 10</th>
<th>M Lecture</th>
<th>Visting Artist ZekePeña</th>
</tr>
</thead>
<tbody>
<tr>
<td>25-Mar</td>
<td>M 25</td>
<td>Conté continued</td>
</tr>
<tr>
<td></td>
<td>T 26</td>
<td>Conté continued</td>
</tr>
<tr>
<td></td>
<td>W 27</td>
<td>6: Conté Due at end of class. Introduce Elm Fork Project.</td>
</tr>
<tr>
<td></td>
<td>TH 28</td>
<td>6: Conté Due at end of class. Introduce Elm Fork Project.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Week 11</th>
<th>M Lecture</th>
<th>Guest Speaker: Dr. James Kennedy, Elm Fork Natural Heritage Museum</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-Apr</td>
<td>M 1</td>
<td>Project 7: Elm Fork (on location at EESAT Building)</td>
</tr>
<tr>
<td></td>
<td>T 2</td>
<td>Project 7: Elm Fork (on location at EESAT Building)</td>
</tr>
<tr>
<td></td>
<td>W 3</td>
<td>Elm Fork (on location at EESAT Building)</td>
</tr>
<tr>
<td></td>
<td>TH 4</td>
<td>Elm Fork (on location at EESAT Building)</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Week 12</th>
<th>M Lecture</th>
<th>Additive/Reductive technique (Drapery) &amp; Elm Fork</th>
</tr>
</thead>
<tbody>
<tr>
<td>8-Apr</td>
<td>M 8</td>
<td>QUIZ #4 Introduce Project 8: Drapery</td>
</tr>
<tr>
<td></td>
<td>T 9</td>
<td>QUIZ #4 Introduce Project 8: Drapery</td>
</tr>
</tbody>
</table>
Week 13
15-Apr
M Lecture
Elm Fork
see Canvas “Artists to Discover”
M 15
Drapery continued. Elm Fork in-progress crit (50% of grade)
T 16
Drapery continued. Elm Fork in-progress crit (50% of grade)
W 17
8: Drapery Due at the end of class
TH 18
8: Drapery Due at the end of class

Week 14
22-Apr
M Lecture
Basic and Atmospheric Perspective with Simulated Texture (Charcoal Study)
textbook reading 85-87 Canvas “Methods for Creating 3D Space”
M 22
Introduce Project 9: Charcoal Study.
T 23
Introduce Project 9: Charcoal Study.
W 24
7: Elm Fork Due. Cont. Charcoal
TH 25
7: Elm Fork Due. Cont. Charcoal

Week 15
29-Apr
M Lecture
TA guest speakers
M 29
QUIZ #5 Continue work on Charcoal Study.
T 30
QUIZ #5 Continue work on Charcoal Study.
W 1
9: Charcoal Study Due. Second Chance, Drapery Due. Classroom clean-up
TH 2
9: Charcoal Study Due. Second Chance, Drapery Due. Classroom clean-up

Attendance Policy
Attendance is mandatory for all lecture and lab sessions. Three late arrivals or early departures will together count as one absence.

Three unexcused absences are allowed over the course of the semester, and four or more unexcused absences will result in a penalty of one letter grade per absence. The highest final grade a student with four unexcused absences can receive is a B, and a student with five unexcused absences can get no higher than a C. A student with six absences can get no higher than a D, and a student with seven unexcused absences automatically fails the course.

Up to two additional absences will be excused in extenuating circumstances with proper documentation. An Excused Absence Request Form with proper documentation must be turned in to your lab instructor upon your return to class. A funeral, medical emergency, or similar emergency circumstance may qualify to be excused, but this is subject to approval following the receipt of your documentation. Absences or tardies due to car trouble, scheduled doctor visits, work responsibilities, and traffic jams will not be excused. This attendance policy is non-negotiable and is the same policy which is in place for all Core students.

See the Undergraduate Course Catalog for university policy regarding absences due to sponsored activities (such as sports) and religious holidays. Students involved in such activities are encouraged to have absences approved in advance or as early in the semester as possible. Any absences which are not approved or noncompliant with these terms are automatically considered unexcused. Note that each lecture or lab session that you miss counts as a distinct absence.

Attendance is taken during each class session via a sign-in sheet. If you do not sign the sheet, you are counted absent. If you miss class, you are responsible for the topics we covered and the projects that were assigned in your absence. Ask your classmates what you missed, check Blackboard (https://learn.unt.edu/) and ask your lab instructor for pertinent project sheets and handouts. All handouts, forms, and lectures are posted on Blackboard for your review. If you must miss class on a day when a project is due, make arrangements for a friend or classmate to deliver your work.

Food is not allowed in class during work time. You may snack during breaks only. Food is not allowed in the lecture hall. Cell phones, laptops, and personal stereos may not be used during class.
You should be drawing and actively working during class time. If you have completed the assigned project, you are expected to be working in the sketchbook. Idle time during class is not acceptable. Photographing still lifes, models, or other subject matter is not permitted. This class is intended to enable you to draw from life.

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.

Financial Aid Satisfactory Academic Progress - Undergraduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Incompletes
An incomplete is only given under extenuating circumstances and/or if student is eligible as per University Policy regarding Title IX, ADA, and/or Call to Active Duty Military. This policy is meant to accommodate extenuating circumstances, something beyond a student’s control, which prevented them from completing some part of the course. It is not intended to give a student extra time to improve course work (which would be unfair to other students) or accommodate poor time management. It is always the responsibility of the student to see that all assigned coursework is made up within the allowed period of time.

Title IX
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.

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. For additional information see the ODA website at disability.unt.edu.

Course Safety Procedures
Students enrolled in this class are required to use proper safety procedures and guidelines as outlined in UNT Policy 15.2.4 Safety in Instructional Activities. 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.

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.

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 exact-o knives, airborne charcoal dust particles, and spray fixative. 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. Most importantly, we will use spray fixative in a spray booth with hood ventilation or outside of the building.

Best Practices for Health and Safety/Studio Rules
Health & Safety Area Specific Information: Drawing (Studio) & Drawing (Foundations)

1. Hazards of Media (inherent)
Educate yourself about the drawing materials you are using by reviewing the SDS for all materials you use.

Drawing materials are pigments suspended in “vehicles” such as wax (crayons), inert materials (pastels, conte crayons, chalks), clay (pencils), and liquids (solvent/water-based inks and marking pens). The hazards of traditional drawing materials arise from exposure to pigments, vehicles and solvents, 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 skin irritation to lung cancer. 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.

<table>
<thead>
<tr>
<th>PIGMENTS</th>
<th>SOLVENTS</th>
<th>PROPELLANTS</th>
<th>ADDITIONAL NOTES</th>
</tr>
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<tbody>
<tr>
<td>Fixative</td>
<td></td>
<td></td>
<td>High exposure through inhalation of solvent and plastic particulates.</td>
</tr>
<tr>
<td>Spray Adhesive (not allowed in CVAD spray booths)</td>
<td></td>
<td></td>
<td>High exposure through inhalation of solvent and other toxic chemicals. Possible skin irritation.</td>
</tr>
<tr>
<td>Spray Paint</td>
<td></td>
<td></td>
<td>Very dangerous in all respects.</td>
</tr>
<tr>
<td>Pencils</td>
<td></td>
<td></td>
<td>No real hazards.</td>
</tr>
<tr>
<td>Charcoal/Chalk</td>
<td></td>
<td></td>
<td>Nuisance dust, but can cause chronic lung problems if large amounts are inhaled.</td>
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</tbody>
</table>
Pastel | Very dangerous because of the toxicity of pigments, and greater chance of inhalation.
---|---
Crayon/Oil Pastel | No real hazards, except if accidentally ingested.
Liquid Materials (solvent-based) | Solvent-based drawing inks and permanent felt tip markers often contain Xylene or Alcohol.

### 2. Best Practices

Working safely means becoming more knowledgeable about the hazards of the media that you work with, making changes in how you select and handle your art materials, and creating a healthier environment to work in. Many of these hazards can be prevented by following these guidelines:

- In case of emergency, call campus police at (940)565-3000 or call 911
- Wear gloves, wash hands regularly, and avoid any over exposure to materials.
- Try to brush items rather than spraying if possible.
- Never use aerosol media in the classroom. Use the spray booths provided.
- Never try to spray paint by blowing air from your mouth through a tube.
- Use the least dusty types of pastels, chalks, and charcoal
- Don’t blow off excess pastel or charcoal dust with your mouth. Instead tap off the build up dust so it falls to the easel tray, trash bin, or floor.
- Wet-wipe or vacuum all surfaces clean of dusts. Do not sweep.
- Use water-based media rather than solvent-based media when possible.
- Alcohol-based markers are less toxic than aromatic solvent-based markers
- All solvent-based drawing inks and permanent markers should be used with good dilution ventilation.

### 3. Area Health & Safety 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.

- Follow all CVAD Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: https://art.unt.edu/healthandsafety
- Follow the CVAD Waste Management Chart in the classroom and other health & safety guidelines posted
- 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)
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation work properly
- Respect the workspace and your fellow classmates.
- Leave the space cleaner than you found it
  - Clean up and organize your surroundings
  - Throw away trash- whether it is yours or not
  - Wipe down your easels, drawing horse and floor area using a wet towel
  - Wipe down sinks at the end of class
- Respect other’s work. Do not use or move other students’ work/materials
- No food or drink allowed in the studio
- Practice best practices for material handling. If you have questions, ask your instructor
- Do not create “daisy chains” with multiple electric cords.
- No hazardous materials down the sink
- Store all flammables in the flammable cabinet. Keep the flammable cabinet door at all times.
- First aid kits are found in each studio. Notify your instructor or area technician.
- All courses must engage in the end of semester clean up.
- Only use your class’ designated flat files for storage
• 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 Problems and Concerns
Please direct all problems or concerns to your lab instructor before or after class. If the problem is not resolved, email me at Rachel.Black@unt.edu. You are welcome to visit my office at Hickory Hall Room 264A. My office hours are MW 10 - 10:30 am and 1-2 pm. If this time does not work with your schedule, request an appointment via email.

I cannot discuss your grade via email. All grade inquiries must be made in person. Follow the chain of command: only after your lab instructor and professor have been consulted about any matter should you bring it to a divisional chair or dean.

Emergency Notification & Procedures
Emergency numbers: 940-565-3000 (Campus Police) OR 911
https://guidebook.com/app/emergency/guide/untemergency/
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 our online course for contingency plans for covering course materials.

Center for Student Rights and Responsibilities
Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.

Disclaimer
The instructor reserves the right to modify the syllabus, supply list, and timelines to help students perform to the best of their ability.
ART 1500: DRAWING I SPRING 2019

PRESENTATION REQUIREMENTS

When submitting a drawing, prepare it as follows:

Always have work ready to turn in at the beginning of class on the due date. You may not utilize class time to spray fix, collect, or label the work.

Draw on one side of a sheet of paper only. Use the type of paper specified.

Take the time to remove unintentional smudges and fingerprints, and use fixative on pencil, charcoal, or conté works. Spray the fixative a safe distance from the work, (ten or twelve inches) with the work set up vertically (spraying downwards may result in drips which can ruin your artwork).

Spiral edges should be carefully removed with an x-acto knife, or removed at the provided perforation.

Artwork should be protected by a slipsheet (usually a piece of clean newsprint) which is the same size of the drawing when turned in for grading. Label the slipsheet with your name, the date, section, and project name, i.e. “One Point.” Do not use tape to affix your slipsheet to the drawing. Place the slipsheet on top of the drawing, arrange everything you are required to turn in into a stack, and turn in.

Label the back of your drawing with your name and section number in pencil. If you choose to sign the front of the piece, use the same media that the drawing was completed in. For instance, do not use pen to sign a charcoal gesture drawing.

Ripped or torn edges, uneven edges, dirt, or general messiness will result in points lost.

In the sketchbook, all bets are off. You may use a variety of media, draw on fronts and backs of sheets, glue and clip in drawings and collages, etc. However, you should make some effort to preserve the work in your sketchbook. Use spray fixative on drawings which will transfer (conté, charcoal, soft pencil, etc.), and protect them with small slipsheets.

Make sure your name appears somewhere clearly on your sketchbook, and date your entries (i.e. “Shape”). Make it a goal to spend at least a couple of hours a week in the sketchbook as homework.

You must have a unique sketchbook which will include work for this class only. Please do not combine sketchbook entries for Design or any other classes in your Drawing I sketchbook.

Drawings which are submitted for credit in this class must have been completed THIS semester, for THIS class only. This includes sketchbook entries.
ART 1500: DRAWING I SPRING 2019
Sketchbook Due Dates and Second Chance Opportunities

SKETCHBOOK A
DUE W 6/TH 7 March
- Sketchbook assignments from Shape, Contour & Sighting (see project sheets)
- 7 SKLOGS
- Lecture notes through March 4
  *SECOND CHANCE, Shape, Contour and Sighting & Organizational Line

SKETCHBOOK B
DUE W 10/TH 18 April
- Sketchbook assignments from One Point Perspective, Conté & Elm Fork (see project sheets)
- 3 SKLOGS
- Lecture notes through April 8
  *SECOND CHANCE, 2 Part Value, One Point Perspective & Conté

DUE W 1/TH 2 May
  *SECOND CHANCE, Drapery

Note: There will be no Second Chances for Elm Fork and Charcoal Study (Atmospheric Perspective).

*Second Chance additional point opportunity
You have an opportunity to improve graded projects to add points.
Note: Original project grades stand in all instances. Second Chance opportunities will improve your overall project average but will not change original grades.

If the original grade is a zero, the drawing will be graded and half credit assigned. For instance, if the Second Chance drawing earns an 85, you will receive 42.5 points added to your project points total.

If the original drawing was turned in, you have the opportunity to receive up to 15 additional points added to your project points total. For instance, if you received a 70 for the original project grade, you may create a new drawing or improve the original. You can earn up to 15 additional points depending on the quality of the new piece or the improvements added to the original. If the improvements are minimal, your TA may give an additional 5 points. If the changes greatly improve the piece, your TA may give an additional 15 points.

Second Chance improvements or new drawings will only be accepted on the dates listed.
ART 1500: DRAWING I SPRING 2019

SUPPLY LIST

The art supplies required for ART 1500: Drawing I may be purchased as a kit at Voertman’s. All items in the kit may also be purchased individually. Be prepared with supplies on the second lab session. Additional items not listed below may be required during the course of the semester, and prior notice will be given by at least one class period. Brand substitutions are unacceptable.

Paper and Portfolios

Portfolio envelope with handles, 24” x 36”
Drawing board: 24" x 36" sheet of masonite and two bulldog clips
Spiral sketchbook, 9" x 12" or larger
Pad of drawing paper, 18" x 24"
Pad of newsprint paper, 18" x 24"
High-quality rag paper, *Rives BFK*, white, 22" x 30" (1) sheet
Stonehenge paper, white, 22 x 30" (2) sheets + 18 x 24" (1) sheet
Toned pastel paper, *Canson Mi-Teintes*, (2) sheets Steel Gray and (1) sheet Stygian Black
One sheet of illustration board, 20" x 30"

Drawing Media

Drawing pencils, assortment, 6B, 4B, 2B, HB, 2H (optional: 4H)
Derwent graphite sticks, 1 soft, 1 medium
Faber Castell 4 pack or 8 pack assortment of Pitt artist pens (black)
Wide-tip black permanent marker
Conte crayons, one white, one sanguine (natural), and one black, soft (HB preferred; B is acceptable)
Compressed charcoal, 3 sticks
Vine charcoal sticks, assortment of 4 mm, 6 mm, and 10 mm, soft
Wrapped charcoal sticks, Berol, one medium and one extra soft
India ink, Higgins or equivalent, 1 oz bottle, black
White synthetic eraser
Click-type synthetic eraser with refills, *Pentel Clic* or equivalent
Kneaded eraser
Twist-type pencil sharpener

Miscellaneous

Watercolor brushes, 1/2” flat and #8 round
Workable spray fixative, *Krylon* or *Spectrafix*
Ruler, 18” stainless steel with cork or rubber on back
Snap off blade utility knife
Masking or drafting tape
Plastic mixing cups (such as baby food bottles or yogurt cups)
Container for supplies (tackle or tool box works well)
Apron or studio shirt (optional)
ART 1500: DRAWING I SPRING 2019
SYLLABUS CONTRACT

Printed Name__________________________________________________ Student ID #_______________________
Phone_________________________________ email_______________________________

Acknowledgment
I have read the syllabus and understand what is expected of me in this course. I understand the course structure, grading, and attendance policies as well as the risk factor rating. I have had the opportunity to ask questions. I hereby agree to the syllabus and its provisions.

___________________________________________________________________________________________

___________________________________________________________________________________________

course number and section                                          risk rating

___________________________________________________________________________________________

Signature                        date

PERMISSION TO USE STUDENT ARTWORK (OPTIONAL)
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 on-going, 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: ___________________________________________________________

Signature: ____________________________________________________________ Date: __________________