

FIGURE Painting

ASTU 3204.501 | FALL 2026

RANDAL SHE/HER/HERS

Monday/Wednesday/////5:30 PM-8:20 PM

Location///// Art 466

Office Hours/////Monday/Wednesday, 10:30-11:00 AM, by appointment; Zoom or in person

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A Hierarchy of Love, Jennifer Packer, 2023, Oil on canvas, 918 x 1529 cm. Tate UK

“Flesh was the reason why oil paint was invented.” –Willem de Kooning (In reference to Peter Paul Rubens)

Course Description

3 hours. Painting the nude human figure and exploration of the figure as subject and narrative device. Introduction of formal issues and conceptual strategies related to painting the figure. Prerequisite(s) : ASTU 2202, ASTU 3202 and ASTU 3203 with a C or better.

Course Content

This course is designed to provide students with a concentrated investigation of gesture, proportion, form, anatomy, and color through exercises in traditional academic painting techniques, studio practice, and homework assignments. You will be painting in oils, working directly from the nude model in a representational and realistic manner. Overall, this course will focus on long pose paintings to allow for sufficient time to experience the various stages of painting the figure.

Course Objectives

- Accurate proportions
- Sensitivity to shape
- Clear description of form
- Anatomy and figure structure
- Color Theory - using a limited vs. full palette
- Seeing 2D vs. 3D - flat shapes vs. illusion of form
- Large vs. small forms – simplification of masses

Course Outcomes

- Be able to observe and represent accurate gesture, proportion, colors and values.
- Develop an understanding of, and sensitivity to various oil painting techniques.
- Expand on your understanding of human anatomy and how it informs surface morphology.
- Experience the various stages of creating a “finished” painting of the figure.
- Begin to develop a stylistic/conceptual direction that will serve as a foundation upon which future studio research can build.

Course Structure

Lectures and demonstrations will guide students through principles used to understand and represent the human form. Studio painting will allow students to become familiar with the process of observation, materials, and techniques. Our final group critique will help students verbalize critical thinking and engage in critical discourse. There will be occasional homework assignments that serve to reinforce the in-class exercises.

This is a rough outline of the various exercises we will be covering:

- Underpainting technique #1: GRISAILLE (pronounced “gree-za-yee”)
- Underpainting technique #2: IMPRIMATURA (pronounced “im-pree-ma-too-rah”)
- Limited “dead” palette
- Full palette painting
- Alla Prima technique
- Emotive Figure Painting
- Baroque Figure Painting
- Narrative Figure Painting
- Self-portrait (homework)
- Final Project (homework)

Suggested Reference Books

Drawing

- The Figurative Artist's Handbook - Robert Zeller
- The Artist's Complete Guide to Figure Drawing - Anthony Ryder
- Lessons in Classical Drawing: Essential Techniques from Inside the Atelier - Juliette Aristides
- Guide to Drawing - Daniel Mendelowitz

Anatomy

- Human Anatomy for Artists: The Elements of Form - Eliot Goldfinger
- Artistic Anatomy - Dr. Paul Richer and Robert Beverly Hale

Class Participation Expectations

I expect you to attend every class on time. You are responsible for completing all the required assignments. I expect all students to participate in class drawings, paintings, discussions, readings, and critiques. Please respect the figure models. Many times, there are unexpected events where the models may not arrive as planned. As artists, we will be flexible and use our creativity during these challenges. You are expected to assist in maintaining a classroom environment that is conducive to learning. To assure that everyone has the maximum opportunity to learn during class, unless otherwise approved by the instructor, you are prohibited from using cellular phones, checking your email, or surfing the internet, updating your social networking sites, eating in class, making offensive remarks, 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. Visit UNT's Code of Student Conduct (<https://deanofstudents.unt.edu/conduct>) to learn more.

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.

ASSIGNMENTS & ASSESSMENTS:

70% STUDIO WORK:

1-session Grisaille underpainting (shapes as the building blocks of form and composition) (5 points), 2-session alla prima (5 points), 3-session imprimatura/ glazing/ full palette (10 points), 4-session Emotive Figure (20 points), 2-session alla prima (5 points), 4-session Baroque painting (5 points), 5-session Narrative painting (20 points).

20% HOMEWORK ASSIGNMENTS:

self-portrait (10 points), Final project (10 points).

10% PARTICIPATION IN CLASS, MIDTERM, & FINAL CRITIQUE

Research presentations (5 points), Presentation of your work, engagement (verbal/mental) in critique of your peers' work. (5 points)

Assignments are neither turned in, nor graded individually (unless otherwise specified). They will be reviewed based on the calendar of critiques and image submission uploads to canvas.

To be clear -- this does not mean that you can procrastinate and cram them all in before a critique and still receive a good grade. I expect you to complete work according to the schedule. We will meet regularly for in-progress critique. Your work from week 1-7 is graded collectively at the midterm critique. The final critique is an opportunity to review all your work from the semester.

Grading

Grades are based on mastery of technique, and a successful visual demonstration of the principles covered in each exercise. Assignments are assessed primarily on accuracy of painting (proportion/shape) and value, along with composition and clarity of form. Other factors determining your grade are attitude, participation, professionalism, and cumulative development in the course. Cumulative development is shown in your ability to integrate previously covered course material into subsequent assignments. Professionalism is demonstrated by preparedness, effective use of class time, and consideration for your instructor and your colleagues. Participation grades include presenting work and engaging in critiques. A midterm progress report will be given halfway through the semester. Throughout the semester keep your work **protected** and in **good condition**.

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)

A (excellent): excellent understanding of concepts, exceptional craftsmanship, effort, and growth.

B (above average): strong awareness of concepts, exceptional effort, adequate craftsmanship, and noticeable improvement.

C (average): moderate improvement, and adequate awareness/effort/craftsmanship.

D (inferior): below average attempts in class work, attendance, and participation.

F (failure): Lack of attempt in class and at class participation, does not meet the basic requirements, and lacks visual awareness.

Course Schedule:

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.

DATE	TOPICS & ASSIGNMENTS	HOMEWORK ASSIGNED/DUE
8/17	INTRODUCTION: Syllabus, materials, studio guidelines	Prepare to bring basic drawing materials (paper/ newsprint, vine charcoal, eraser, drawing board) for next session.
8/19	DEMO: Short Gesture Scaling the figure, materials and techniques, anatomical landmarks, Intuitive Drawing DEMO: Long Gesture Value and form, measurement techniques, Proportion, Contrapposto	Newsprint, Vine Charcoal, Compressed Charcoal, Kneaded/Plastic erasers etc. Homework: Begin preparing surfaces
8/24	DEMO: FIGURE W/VALUE, 1-session Grisaille underpainting (shapes as the building blocks of form and composition)	Smaller surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, etc.
8/26	Demo: Limited palette 2-session Alla Prima	Smaller surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, etc.
8/31	2-session Alla Prima (Continued)	Smaller surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, etc. Homework: Begin working on self portrait
9/2	Gesture Painting	Smaller surfaces/ gessoed Stonehenge papers/ roll/ board to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, etc. Homework: Continue working on self portrait
9/9	Demo: Imprimatura 3-session imprimatura / glazing/ full palette	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, etc. Homework: Continue working on self portrait

9/14	Lecture: Self Portrait Demo: Glazing 3-session imprimatura/ glazing / full palette	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on self portrait
9/16	Demo: Mixing a full palette in oil 3-session imprimatura/ glazing / full palette	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on self portrait
9/21	4-session Emotive Figure	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on self portrait
9/23	4-session Emotive Figure	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on self portrait
9/28	4-session Emotive Figure	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on self portrait
9/30	4-session Emotive Figure	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on self portrait
10/5	MIDTERM CRIT: Group A	*All studio work due for review, along with self-portrait, sketchbook.
10/7	MIDTERM CRIT: Group B	*All studio work due for review, along with self-portrait, sketchbook.
10/12	Lecture: Final Project, 2-Session: Alla Prima	Smaller surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, etc. Homework: Begin Planning Final Project Presentation
10/14	2-Session: Alla Prima (Continued)	Smaller surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, etc. Homework: Begin Planning Final Project Presentation
10/19	Final Project Presentations	3-5 Minutes Max. Use this as a pitch for your final project. We will brainstorm and work together as a class to conceptualize. Aim to show art historical references, contemporary art references, anything informing or inspiring your research (art related or not), reference photos, sketches, mood boards.
10/21	4-Session: Baroque	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on final
10/26	4-Session: Baroque	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on final
10/28	4-Session: Baroque	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on final Continue work on final project
11/2	4-Session: Baroque	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on final
11/4	5-Session: Narrative	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on final
11/9	5-Session: Narrative	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on final
11/11	5-Session: Narrative	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on final
11/16	5-Session: Narrative	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on final
11/18	5-Session: Narrative	Larger surface to paint on, Oil Paint, Brushes, Palette Knife, Medium, view finder, sketchbook etc. Homework: Continue working on final
11/30	FINAL CRITIQUE: Group A	*All studio work due for review, along with homework assignments
12/2	FINAL CRITIQUE: Group B	*All studio work due for review, along with homework assignments
12/11	Final Studio Cleanup	All tape must be removed from floors, flat files cleared out, easels stacked, silicoils cleaned out, and palettes scraped, etc. All work and supplies left after 12:00 noon will be thrown out or donated.

Attendance Policy

Attendance is mandatory, and perfect attendance is the best way to achieve the objectives of this course. Roll will be taken at the beginning of each session, after which time you will be considered either absent or tardy. **IMPORTANT:** If you come in late, it is your responsibility to come to me during class to let me know that you are in fact there.

Demonstrations and instructions are given at the beginning of class, and therefore it is crucial for you to both be here and be here on time. The information given during class will not be repeated. It is your responsibility to get lecture notes/information from a classmate when you are absent and to check the syllabus calendar. Please obtain the names, email addresses, and phone numbers of 2-3 classmates. Also make sure that you receive emails associated with your UNT account.

Three unexcused absences are permitted over the course of the semester; the fourth unexcused absence automatically lowers your final grade by one letter, the fifth lowers the final grade by two letters, etc. The highest final grade a student with four unexcused absences can receive is a B; with five unexcused absences, a C; with six unexcused absences, a D; and seven unexcused absences automatically results in failure of the course.

If you have excessive absences, consider withdrawing from the course. Make sure you are aware of the last day to withdraw and add/drop deadlines. Tardiness and leaving early will also affect your final grade. Three tardies count as one unexcused absence.

If you must miss class due to illness or a family problem, contact me immediately via email. Absences will be excused only for severe medical conditions and must be accompanied by a note from the appropriate professional per UNT Policy 06.039 (Student Attendance and Authorized Absences). Attendance policies are not negotiable and can result in a failing final grade regardless of the quantity or quality of work produced during the semester.

Failure to attend your midterm critique will lower your final grade by one letter. You must attend both sessions of the final critiques. Missing your final critique will result in an F. Missing the other day of final critiques will lower your final grade by one letter grade.

Instructor Responsibilities & Feedback

The instructor will provide clear project instructions, demonstrations, lectures, and assessments; promote scholarship and robust dialogue; and review course content to support student learning. Students can generally anticipate an email response within 24 hours on weekdays. Grades and feedback should be posted in the gradebook within 7-9 days after a deadline.

Studio Guidelines:

Familiarize yourself with the “Studio Guidelines –Painting” chart posted in the studio. You are expected to follow all these guidelines throughout the semester.

Studio Expectations

Bring a sketchbook, writing utensil, appropriate drawing supplies, and assigned projects to every studio session.

Place roll paper under the easel to collect charcoal dust.

Food is not permitted in lecture or studio spaces.

No vaping, gum, alcohol, or illicit drugs are permitted in the studio.

Wear closed-toed shoes.

Label supplies with your name. Use only your assigned flat file and empty all storage by the posted end-of-semester deadline.

You may rent a locker in the hallway for your drawing supplies.

Leave studio spaces in a clean and organized manner.

End of term painting room clean up

Clean all work (paintings, drawings, drawing boards and other materials) from flat files on Friday, December 11, 2026, at noon.

Clean sinks, recycle gamsol and clean silicoil, scrape and clean palettes. Anything remaining after this clean up deadline will be considered trash. Many students have lost work due to leaving their work past this deadline. Do not forget!

Health & Safety Program

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 working in laboratory sessions, students enrolled in courses at UNT CVAD are required to follow proper safety procedures and 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 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.

CVAD Health & Safety - Painting

Students are required to follow Department of Studio Art Health and Safety guidelines and complete required training for each studio course. The hazards of traditional painting materials arise from exposure to pigments, solvents, and additives, and are dependent on the toxicity of those elements. Review SDS information for materials used in class.

	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.

Best Practices

In an emergency, call campus police at (940) 565-3000 or 911.

Wear gloves when appropriate, wash hands regularly, and avoid overexposure to materials.

Never use aerosol media in the classroom; use approved spray booths.

Do not blow pastel or charcoal dust. Tap off dust and wet-wipe or vacuum surfaces; do not sweep.

Wear closed-toed shoes.

Do not pour hazardous materials down sinks or create electrical 'daisy chains.'

Store flammables in the flammable cabinet and keep its door closed.

Turpentine and mineral spirits are prohibited in the studio. Gamsol is provided by the area.

Keep your solvent container covered while painting.

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.

Leave the workspace cleaner than you found it and respect other students' work and materials.

All containers must be appropriately labeled with contents, name, and date as required by CVAD policy.

First aid kits are found in each studio.

Health & Safety handbook: <https://art.unt.edu/healthandsafety>

There are 3 types of labels used in CVAD.

All containers must have a label identifying the contents

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%.

Model Guidelines

Models are generally unclothed and may represent different ages and body types. Treat every model with respect and consideration. Do not comment on a model's appearance, enter the room while the door is closed and the model is posing, touch the model, photograph the model, request personal contact information, make sexual advances, or post/share images of the model. The instructor serves as the liaison between students and models.

Models take breaks throughout each session. Students should return promptly; in-progress critiques may occur during model breaks.

Phone-Free Studio / Use of Devices

Turn phones to silent before class. Handling, looking at, or using a phone in the classroom is prohibited unless the instructor explicitly grants an exception. This policy applies whether or not the model is posing or present. For emergencies, step outside or wait until a break. Prepare personal music outside the classroom and take progress photographs of your own work outside the classroom. A first violation receives a warning. A second violation lowers the final grade by one letter; a third lowers it by two letters, and so on. Photographing models is never permitted.

MATERIALS & SUPPLIES

You do not need to purchase everything at once. We will discuss materials and project-specific needs in class. You may already have many of these supplies from previous studio courses.

Label all personal supplies with your name in black permanent marker.

BRING BY WEDNESDAY, AUGUST 19

- 18 x 24" newsprint pad - use what you already have
- Vine charcoal; drawing pencils; black permanent marker
- 18 x 24" Strathmore 80 lb. white drawing paper - use what you already have
- 24 x 36" drawing board
- 9 x 12" sketchbook

PAINTING KIT - OIL PAINT

Core + expanded palette

- Titanium White
- Cadmium Yellow
- Cadmium Red
- Alizarin Crimson
- Yellow Ochre
- Cerulean Blue
- Ultramarine Blue
- Phthalo Blue
- Raw Sienna
- Burnt Sienna
- Raw Umber
- Burnt Umber
- Mars Black or Ivory Black

BRUSHES

Build a varied selection of small, medium, and large rounds, flats, and filberts. You do not need every size listed.

- Suggested flats: #2, #6, #10, #12
- Suggested rounds: #4 and #8
- 2-3 filberts: approximately 1/4", 1/2", and 3/4"
- 1 liner/script brush: #2 or #4
- 1 large soft round/blending brush
- 1-2 small soft rounds: approximately #1-4
- At least one brush 1" wide or larger

Synthetic sable/white nylon works well; hog bristle is also useful on canvas. Additional brushes are optional and may reflect personal preference.

PAINTING SURFACES

- Approximately 4 small surfaces for color/poster studies - around 8 x 12"
- Approximately 5 substantial painting surfaces for longer poses - generally 18 x 24" or larger
- 1 larger surface for the Final Project

- Flake (Lead) White - Williamsburg
- Red Earth (*OH) - purchase from Voertman's
- Any additional colors you choose for glazes, grounds, or individual projects

Gamblin or Winsor & Newton recommended.

MEDIUMS + STUDIO SUPPLIES

- Painting medium: Liquin, Galkyd/alkyd medium, linseed oil, walnut oil, stand oil, etc.
- Metal diamond-shaped palette knife, approximately 1 1/2-3" - no plastic
- Palette: paper, Plexiglas, plastic, wood, etc. Glass palette provided
- Containers/jars for mediums; cotton rags and/or paper towels
- Plastic wrap and/or foil; gloves; squirt bottle
- Brush-cleaning soap: Boraxo or Murphy's Oil Soap
- Cropping/viewfinder tool - purchased or handmade

GAMSOL IS PROVIDED BY THE PAINTING AREA.

Do not purchase or bring turpentine or mineral spirits into the studio.

- Prepared canvas, wood/Masonite panel, prepared heavyweight paper, or instructor-approved nontraditional surfaces

WAIT TO PURCHASE OR BUILD LARGER SURFACES UNTIL YOU KNOW THE SIZE AND FORMAT OF YOUR COMPOSITION.

Avoid inexpensive canvas boards and thin pre-stretched canvases.

IF STRETCHING / PREPARING YOUR OWN

Only needed if you plan to construct or prepare your own painting supports.

- 10-12 oz. cotton canvas; stretcher bars
- Masonite or plywood panels
- Gesso; 2" gesso/house brush or high-density foam roller
- Staple gun; canvas pliers; rubber mallet; hammer (woodshop)
- Wood glue; scissors/utility knife (woodshop)
- 2" painter's tape

OTHER

- Laptop/tablet for research
- Additional/nontraditional materials as appropriate to individual projects
- Additional colors or materials as projects develop

WHERE TO BUY

Online: Blick Art Materials | Jerry's Artarama (Locations in Dallas, Ft. Worth, Arlington)

Local: Voertman's (940) 387-1313 | Michael's (940) 891-0726 | Hobby Lobby (940) 387-4471

MATERIAL DEADLINES

Required materials must be brought by announced deadlines. Materials are introduced progressively so you do not have to purchase everything at once. If you miss class, it is your responsibility to find out what is required for the next session. Failure to have required materials by the deadline on more than two occasions will lower the final course grade by one letter.

Instructor Responsibilities & Feedback

The instructor will provide clear project instructions, demonstrations, lectures, and assessments; promote scholarship and robust dialogue; and review course content to support student learning. Students can generally anticipate an email response within 24 hours on weekdays. Grades and feedback should be posted in the gradebook within 7-9 days after a deadline.

Course Content Statement

Content in the arts can sometimes include works, situations, actions, and language that may be personally challenging or offensive to some students, including on grounds such as sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to freedom of expression, artistic and otherwise, it is not the college's practice to censor works or ideas on these grounds. Students who may be unduly distressed or made uncomfortable by such expressions should consider withdrawing at the start of the term and seeking another course.

Rules of Engagement

Engagement Guidelines: <https://clear.unt.edu/online-communication-tips>

Treat the instructor and classmates with respect in online and face-to-face communication, including when opinions differ.

Ask for and use the correct names and pronouns of classmates and the instructor.

Speak from personal experience and avoid speaking on behalf of groups or other individuals.

Challenge ideas through critical thinking rather than attacking individuals.

Do not use cruel or derogatory language based on protected characteristics.

Proofread and fact-check sources; remember that online posts can be permanent.

UNT Student Policies & Resources

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 financial aid eligibility.

If you consider dropping this or any other course, the decision may affect current and future financial aid eligibility. Visit <http://financialaid.unt.edu/sap> for more information. It may be wise to meet with an academic advisor or the Student Financial Aid and Scholarships office before dropping a course.

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 academic penalties or sanctions ranging from admonition to expulsion from the University.

Limited Use of AI

Throughout the semester, you will or may use specific Generative AI (GenAI) tools for certain assignments, with guidance on responsible use. These assignments help build ethical resilience and GenAI literacy, preparing you for careers in a GenAI-oriented workforce. I do not typically use GenAI. However, I will always disclose how I use GenAI, and I expect the same from you. In accordance with the UNT Honor Code, unauthorized use of GenAI tools is prohibited. Using GenAI content without proper credit or substituting your own work with GenAI undermines the learning process and violates UNT academic integrity policy. If you are unsure whether something is allowed, please seek clarification.

Disability Accommodation

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify eligibility. If verified, ODA will provide a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding specific needs. Accommodations may be requested at any time; however, notices should be provided as early as possible. Students must obtain a new letter each semester and meet with each faculty member prior to implementation. Visit <http://www.unt.edu/oda> or call (940) 565-4323.

Building Emergency Procedures

In case of emergency, follow the building evacuation plans posted on each floor and proceed to the nearest parking lot. In case of tornado or other weather-related threat, go to the nearest hallway or room on your floor without exterior windows and remain there until an all-clear signal is sounded. Follow instructor directions.

Emergency Notification & Procedures

UNT uses Eagle Alert to quickly notify students with critical information in the event of severe weather, campus closing, chemical spills, fires, violence, or other emergencies. In the event of a university closure, refer to the course management system for contingency plans.

Access to Information - Eagle Connect

Students' access point for business and academic services is my.unt.edu. All official communication from the University will be delivered to a student's Eagle Connect account. For more information, visit eagleconnect.unt.edu/.

Student Evaluation Administration Dates

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is required for all organized classes at UNT. The survey will be made available during weeks 13, 14, and 15 [insert administration dates] of the long semester. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. For additional information, visit www.spot.unt.edu or email spot@unt.edu.

Survivor Advocacy

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment, sexual assault, domestic violence, dating violence, and stalking. UNT's Survivor Advocates can assist students impacted by violence with protective orders, crime victim compensation applications, contacting professors for assault-related absences, housing changes where appropriate, and connections to other resources. SurvivorAdvocate@unt.edu | Dean of Students Office: 940-565-2648. Alleged sexual misconduct may also be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or (940) 565-2759.

Academic Support & Student Services - Mental Health

UNT provides mental-health resources to support students' academic success and well-being.

Student Health and Wellness Center - <https://studentaffairs.unt.edu/student-health-and-wellness-center>

Counseling and Testing Services - <https://studentaffairs.unt.edu/counseling-and-testing-services>

UNT Care Team - <https://studentaffairs.unt.edu/care>

UNT Psychiatric Services - <https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry>

Individual Counseling - <https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling>

Chosen Names

A chosen name is a name that a person goes by that may or may not match their legal name. If you have a chosen name that is different from your legal name and would like that to be used in class, please let the instructor know. UNT resources include Records, ID Card, Email Address, and Legal Name. UNT eUIDs cannot be changed at this time; collaborating offices are working on a process to make this option accessible.

Pronouns

Pronouns (she/her, they/them, he/him, etc.) are a public way for people to address you, much like your name. Just as we ask and do not assume someone's name, we should also ask and not assume someone's pronouns. You can add pronouns to your Canvas account, so they follow your name when posting to discussion boards, submitting assignments, etc. UNT provides additional resources on pronoun use and sharing.

Additional Student Support Services

Registrar - <https://registrar.unt.edu/registration>

Financial Aid - <https://financialaid.unt.edu/>

Student Legal Services - <https://studentaffairs.unt.edu/student-legal-services>

Career Center - <https://studentaffairs.unt.edu/career-center>

Multicultural Center - <https://edo.unt.edu/multicultural-center>

Counseling and Testing Services - <https://studentaffairs.unt.edu/counseling-and-testing-services>

Pride Alliance - <https://edo.unt.edu/pridealliance>

UNT Food Pantry - <https://deanofstudents.unt.edu/resources/food-pantry>

Academic Support Services

Academic Resource Center - <https://clear.unt.edu/canvas/student-resources>

Academic Success Center - <https://success.unt.edu/asc>

UNT Libraries - <https://library.unt.edu/>

Writing Lab - <http://writingcenter.unt.edu/>

Disclaimer

The instructor may modify the syllabus, schedule, and supply list as needed. Students are responsible for being aware of announced changes by attending class, monitoring course communication, and communicating with classmates when absent.