

Course Information

Course Prefix, Number, Section	*ARTS 3369*
Course Title	*Intermediate Painting*
Term	*Fall 2024*
Days & Times	*Wednesday 4-6:45 pm*

Professor Contact Information

Professor	*Lorraine Tady*
Email Address	*Lorraine.tady@utdallas.edu (subject "Painting")*
Office Location	*ATC 4.903*
Office Hours	*Monday, Tuesday 4-5 pm; Wednesday 6-7 pm; Other appointment via MS Teams.*
Other Information	*Emails received M, T, W / expect a reply within 24hours.*

Course Pre-requisites, Co-requisites, and/or Other Restrictions

ARTS 2316 or instructor consent required. (0-3) S

Course Description

ARTS 3369 - Intermediate Painting (3 semester credit hours) This course prepares students for Advanced Visual Arts and explores traditional and nontraditional concepts and techniques of painting. Emphasis is on the development of personal vision. Lectures will discuss historical and contemporary artists, as well as encourage research into the concepts behind how art is investigated and how to manipulate visual imagery in a work of art. Topics may include color theory, 2D design, and the nature of representation.

Topic catalysts are presented thru lectures. Each student interprets, proposes a plan, and investigates the idea/concept in personal ways while being encouraged to expand their knowledge of making and thinking about art beyond painting foundation knowledge. Traditional materials, non-traditional tools and technology aid the course experience. Approximately 3-4 major "painting proposals" are expected along with studies and experimentations.

Student Learning Objectives/Outcomes

1. Students will improve technical skills and ongoing developmental possibilities in the use of oil and acrylic paint.

2. Practice problem solving skills and investigative thinking as one develops and strengthens one's intent in a work of art.

3. Through the study of other artist's work and their own practice, explore how form and content can be expressed through individual experiences, convictions, dreams, and perceptions, whether more social or spiritual.

4. Analyze and evaluate works of art in class through class critiques of paintings completed for each assignment.

5. Gain fundamental knowledge of important historical painting ranging from the 20th century to the contemporary of today.

Required Textbooks

None required. E-Learning shares readings related to the class. Assigned readings and research, and artists and issues pertinent to each individual's sensibilities will be noted in class.

Required Gallery Project link - Texas galleries & museums http://www.glasstire.com

Required Materials

Mandatory for the course:

(3) Painting Proposals, generally at a minimum scale of 48 x 36 inch size (various substrates optional to make approximately that area.) Your Painting Project Proposal will require unique art supplies as you define your intent for each project. You must work on a color ground for each painting.

(2-3) Mock-up proposals (media optional, but must be in color) for presentation of each painting proposal. May be digital, or on paper or canvas.

(2) 16x20 inch canvas for demos, Acrylic Matte Medium, 100% cotton t-shirt, computer printout /ink jet print; AND paint w/ slow dry acrylic medium OR Alkyd Walnut Oil

(0-3) Other small works (media optional) that may naturally occur during the semester as you investigate painting proposals. Could be a drawing, digital work, sculpture or something on paper or canvas. They are related to course content and have meaningful connections to your painting investigation. The idea is "thinking outloud" and asking "what if?" and supplemental to required artwork.

(1) Gallery Research Project – visiting 3 area galleries in person as directed.

Below supplies are either suggested or noted as required.
Supplies may need to be purchased or replenished throughout the semester.

1. Paint & Brushes

Acrylic OR Oil Paint and appropriate brushes—bigger paintings mean bigger brushes. (See Winton Oil, 200 ml, "Limited Palette" colors in FYI section)

You may work with heavy body acrylics and extenders for acrylics. Golden is a good brand. Water Mixable Oil is fine but don't mix them with traditional oils or acrylics!

Remember: Don't mix Oil and Acrylic, but oil can go on top of dry acrylic ground (i.e. gesso or acrylic color grounds).

2. Required: Two 16x20 canvas (not smaller) for demos.

2a. Required: Two color mock-ups, open media!

What will you use to turn in your mock-ups or other naturally occurring studies and experimentation as may occur during the semester?

Mock-ups should be IN COLOR and help communicate your idea.

Options:
Small canvas, paper, or digital file?

Canson 98 lb Mixed Media (blue cover)
sketch pad (rough surface, spiral bound) 9x12 or 11x14 inches, with a small set of water-based acrylic paints and appropriate brushes.
https://www.jerrysartarama.com/canson-xl-mixed-media-pad-11x14in-60sheet-v01940

OR gesso, paper, tape & a personal use Masonite surface to tape paper and gesso paper, then work with oil on top. Acrylic Matte Medium can be used in place of gesso and then you can also use it for image transfer.

3. Palette knife (not plastic)

4. vinyl or latex gloves, optional

5. Required: 100% COTTON t-shirt rag, (NOT terrycloth towels!) for reduction technique demo & use for painting and cleaning

6. Required: An appropriate Medium for your oil or acrylic paint:

Walnut Oil Alkyd (painting medium for oil)
https://www.dickblick.com/search/?q=walnut%20oil%20alkyd

OR "Classic Medium" for oil paint (see FYI section)

OR Water-based oils mixable medium OR acrylic mediums

If working in acrylic paint, please purchase "*slow dry medium*" for required demo project *https://www.jerrysartarama.com/liquitex-acrylic-effects-mediums-slow-dri-fluid-retarder-4-oz-75308*

7. Required If working in oil: Jars, 2 small recycled wide-mouth GLASS jars; tight "metal" lids (i.e. short, wide mouth Pace Picante salsa)

8. Required If working in oil: Odorless Mineral Spirits to clean brushes. Dawn dishwashing liquid optional.

9. Palette and Palette Storage options:

   Make a glass palette & cover with saran wrap
   https://www.youtube.com/watch?v=ShpJ-kXbNYU

   OR sealable palette https://www.jerrysartarama.com/masterson-artists-sta-wet-palette-seal-system-12inx16inx1-3-4in?gad_source=1&gclid=EAIaIQobChMIy-fP85DDhwMVQQx7Bx1CPw_yEAQYASABEgK1d_D_BwE

   OR Pyrex Easy Grab Rectangular Glass Bakeware with Red lids (Walmart)

10. Required: Acrylic Matte Medium, this is an IMAGE Transfer medium, a ground prep for painting oil on paper, & an archival glue, AND an acrylic transparent medium or glaze. https://www.dickblick.com/products/liquitex-fluids-acrylic-mediums/

11. SURFACES. Regarding Stretched Canvas or other surfaces: **Be aware that approximately three paintings --overall no smaller than 48" x 36" -- will be needed.** You need to consider appropriate surfaces for each of your painting proposals in collaboration with your professor. Multiple canvas, loose canvas, pre-printed textile, or smaller "puzzled together" painting sizes will be discussed with regards to painting strategy. For example: https://www.homedepot.com/p/Everbilt-4-ft-x-15-ft-Medium-Duty-Canvas-Drop-Cloth-415CV8/203737048

12. Acrylic Paint, helpful for COLOR GROUNDS: Get acrylic even if you are painting in oil. Get some tubes in a basic color palette so they can be used for ground color and for techniques described in class. And consider some Oil Paint even if painting in acrylic.

13. Additional items as discussed for each individual's sensibilities; items added or replenished throughout the semester

14. Computer aided assignments may be done on your computer or our lab computers in ATC 3.902A. (computers/scanners) CD or Flash drive, and printed images may be necessary.

"FYI" SECTION - THE BELOW ITEMS ARE FOR CLASS DISCUSSION:

Support Options:

12x9, 16x20, 18x24, 24x30, 30x24 or larger canvas boards or pre-stretched canvas [48x36 minimum project size]

98 lb, rough surface, sketch pad, spiral bound, 9x12 or 11 x 14
https://www.jerrysartarama.com/canson-xl-mixed-media-pad-11x14in-60sheet-v01940

¼" untempered Masonite (light brown) 48" x 48?—ask for cuts or find precut at Home Depot. If you purchase this item, you will need to purchase sandpaper (medium grit) and acrylic gesso; LUAN or Birch PLYWOOD preferred

Gessoed hardboard panels, 18x24; if larger, brace, or use birch plywood instead for a lighter weight

Heavyweight Paper (needs BEIGE masking tape & acrylic gesso, if painting in oil) works best with rigid support. Paper Arts 118 N. Peak Street, Dallas, TX, 214-828-9494, T-F 10 am-5pm, Sat 11 am – 4 pm. (Large heavy duty paper is Coventry Rag – two sizes 35x44" and 44x60" $20)

Paper: If you use heavy BFK or Coventry Rag (290 gsm) or any "more than 160g/98 lbs paper" rather than canvas or panels, it must be gessoed, therefore purchase GESSO. Also beige masking tape – NOT BLUE – needs to be purchased to tape your paper to a flat support. Tape down paper all around the sides to the support, Gesso the paper and after the gesso is dry you may paint on top of it. Large Coventry sheets (3x4 ft) can be purchased from Paper Arts, Dallas. You can tape this to pink Rigid Foam Insulation such as Pink Foamular, $11.75 (not updated price): https://www.homedepot.com/p/Owens-Corning-FOAMULAR-150-1-in-x-4-ft-x-8-ft-R-5-Scored-Square-Edge-Rigid-Foam-Board-Insulation-Sheathing-20WE/207179253?MERCH=REC-_-pipsem-_-203553730-_-207179253-_-N It is very lightweight. You can ask them to cut the panel down to two 4x4 ft. panels and have two gessoed paper surfaces to paint on.

Loose canvas: Canvas Dropcloth from Home Depot 4x5', 6' x 9' (need gesso if painting in oil)
https://www.homedepot.com/p/Everbilt-4-ft-x-15-ft-Medium-Duty-Canvas-Drop-Cloth-415CV8/203737048

Photographs: 20x24 photographs via the internet at posterbrain.com; jpeg printing on canvas uprint.com, & large black and white Xerox like prints on cheap paper for image transfers at Thomas Reprographics

PRINTING LARGER on MULTIPLE PIECES of paper:
https://allthingsencaustic.com/print-image-multiple-pages/

Brush Suggestions:

2" or 3" CHEAP China Bristle Brushes; one for gesso/one for painting,
Hog Bristle (or imitation Hog Bristle) brush ROUND #12 (or 9/32")
Larger Canvas = Larger Brushes
Hog Bristle (or imitation Hog Bristle) brush FLAT #12 (or 3/8")
Hog Bristle (or imitation Hog Bristle) brush Bright #12 (or 3/8")
Painting Knife (diamond shaped, blade size 2 1/8 x ¾ " or 3 ¼ x 13/16" or 4 x 1 3/16")
Scrapers and paint pulling tools – 4 ft. cardboard, plastic, wood

Painting Mediums to consider:

Acrylic Paint: *"Slow Dry" medium*
https://www.jerrysartarama.com/liquitex-acrylic-effects-mediums-slow-dri-fluid-retarder-4-oz-75308

OIL paint, Classic Medium:
to create flow and glazes

1. *"Classic medium":*

   1/3 Linseed oil (not cold pressed or sun thickened) OR Stand Oil, 2.5 oz.)
   +
   1/3 Pure Gum Spirits of Turpentine
   +
   1/3 Damar Varnish (not Spray, Retouch, Matte, or Picture Varnish)

   Purchase art store quality, in separate small bottles of 2.5 fl. Oz:
   https://www.dickblick.com/products/grumbacher-linseed-oil/
   Pour small amounts in glass jar with metal lid: 1/3 of each

   The glass jar should only have a total about ½ inch of "Classic Medium," should be kept free from dirty brushes, and mixed with a clean palette knife before use.

   OR

   Walnut ALKYD medium, 8 oz. may need to be "cut" for Fat over Lean
   https://www.dickblick.com/search/?q=walnut%20oil%20alkyd

2. *You will also have to purchase Odorless Mineral Spirits (hardware store) to clean brushes*

WATER MIXABLE oil paint, mediums: (do not mix with traditional oils or acrylics)

1. *Water for clean up*
2. *Painting medium FOR WATER MIXABLE PAINT*

Continued…

Oil Paints to consider:

"Limited Palette" – examples

*This group of **Winton Oil, 200 ml**, has good tinting strength and works well when you mix most of your colors: French Ultramarine, Cadmium Red Deep Hue, Cadmium Yellow Pale Hue, Titanium White, Ivory Black*

*This group from **Daniel Smith, Original Oil Colors, 150 ml**, is higher quality paint, similar limited palette: Permanent Red, Hansa Yellow, Ultramarine Blue, Ivory Black and Titanium White (now water soluble) https://danielsmith.com/product/original-oils/*

Grumbacher Pretested Oil Set of 10 : (or buy individual tubes of these colors)
Cadmium Barium Red Light, Cadmium Barium Yellow Medium, Thalo Blue, Thalo Green (Blue Shade), Thio Violet, Burnt Sienna, Burnt Umber, Ivory Black, Titanium White, and Yellow Ochre.
https://www.jerrysartarama.com/grumbacher-pre-tested-oil-color-set-of-10?gad_source=1&gbraid=0AAAAAD_sa4aN5zVDMMvvW2SyeEbvdDDJl&gclid=EAIaIQobChMI94rmvpfDhwMVzjWtBh3teA-fEAQYAiABEgJSNfD_BwE

OR Gamblin
https://www.dickblick.com/items/gamblin-artists-oil-color-introductory-set/

Note: Increased cost is equal to increased color tinting strength and pigmentation. "Hue" means "not real" and possibly poor tinting strength, a.k.a you use more paint if mixing two colors together

"Expanded Palette"- *Additional, Optional oil colors, for expanding the palette*

Each brand might vary in name and actual color range:

Earth/Browns: Raw Umber, Burnt Umber, Raw Sienna, Burnt Sienna,

Yellows: Yellow Ochre, Lemon Yellow, Cadmium Yellow Medium, Naples Yellow

Orange: Permanent Orange or Cadmium Yellow Dark or Cadmium Red Light or Cadmium Orange

Greens: Permanent Green or Cadmium Green; Thalo Green; Viridian; Sap Green

Purples/Blues: Cobalt Violet, Cobalt Blue, Cerulean Blue, Thalo Blue, Dioxazine Violet

Reds: Permanent Rose, Alizarin Crimson, Quinacridone colors (Magentas)

Blacks/Whites: Mars Black, Carbon Black, Bone Black, Permalba White, Zinc White, Mixed White, Buff Titanium

Continued…

SPECIAL products:

WAX - Dorlands Cold Wax Medium (used in oil paint only)

THICK - CAS Alkyd Pro Impasto Medium (used in oil paint only) or Liquin Impasto Medium or Oleo Pasto

GROUND - Liquitex Modeling Paste (for smooth painting ground over gessoed ground)

GELS -Matte Super Heavy Gel (image transfers or impasto with acrylic)

POUR SHAPES:

Latex "oops" paint from Home Depot (blobs, pours, print pulls, support shapes)

Liquitex Pouring Medium (as ground or acrylic medium) - thicker than Acrylic Matte Medium

Acrylic wide PENS –

Molotow Acrylic (Paint Pens) https://www.cheapjoes.com/molotow-s-one4all-acrylic-paint-markers.html

or DecoColor Opaque Paint Marker

OIL STICKS – R&F or Shiva Artist Paint Stick (oil paint is in a large crayon like stick)
https://www.dickblick.com/products/richeson-shiva-oilstik-oil-paints/

Local Art Suppliers:

Hobby Lobby, MJDesigns/Michaels often have **online coupons**; Joann Fabrics, Home Depot or Lowes

Jerry's Artarama, 12817 Preston Rd Suite 128, Dallas, TX 75230

Paper Arts 118 N. Peak Street, Dallas, TX, 214-828-9494, T-F 10 am-5pm, Sat 11 am – 4 pm.

Internet Art suppliers: *www.cheapjoes.com www.danielsmith.com www.dickblick.com www.utrecht.com*

Jerry's Catalog 1-800-827-8478, jerryscatalog.com or jerryssale.com, Jerry's www.jerrysartarama.com

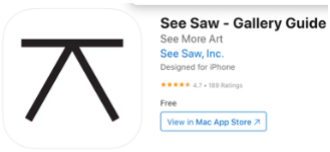
Lockers:

Online or go to 2.402 **Painting students get priority access to 4th floor lockers.** Once they are filled, they get priority to 3rd floor lockers. Students must empty their locker at the academic end of each semester and apply for a new one at the beginning of each semester. If they had a locker last semester, they do not have to apply for a new one this semester.

QR code:

Suggested Readings/Texts:

http://www.glasstire.com



SEE SAW app. above. Also, New York Galleries/Artist Research link: http://art-collecting.com/galleries_ny_chelsea.htm

Image research: 80,000 images grouped by subject, sometimes more refreshing than google image internet searches: http://digitalgallery.nypl.org/nypldigital/index.cfm

Font research: If including text in a painting, choose your font carefully. What does the form communicate? https://dafont.com

Recommended Painting Books:

If you need to brush up on your beginning painting skills:

Dynamic Color Painting for the Beginner by Diane Edison

Contemporary:

The Forever Now: Contemporary Painting in an Atemporal World, Laura Hoptman, Museum of Modern Art, NY

Painting 2.0 Expresssion in the Information Age by by Achim Hochdörfer

I'll Be Your Mirror: Art and the Digital Screen, edited by Alison Hurst, Modern Art Museum of Fort Worth (DelMonico Books/D.A.P. New York)

Faux Pas: Selected Writings and Drawings by painter and writer, Amy Sillman

Notes from the Woodshed by painter Jack Whitten

Open Questions: Thirty Years of Writing About Art, by Helen Molesworth (Phaidon)

Vitamin P: New Perspectives in Painting by Barry Schwabsky

Art Now vol. 2 by Uta Grosenick, Art Now vol.3 by Hans Verner Holzwarth

Painting Today Phaidon

Classics:

Mayer, Ralph. The Artist's Handbook of Materials and Techniques. 5th Edition, Revised & Updated. Viking Penguin, NY, 1991
Kay, Reed. The Painter's Guide to Studio Methods and Materials. Prentice Hall, New Jersey, 1983.
Albers, Josef. Interaction of Color. Yale University Press, New Haven, CT, 1975.
Itten, Johannes. The Elements of Color. Edited by Faber Birren. Van Nostrand Reinhold Company, New York, 1970.
Janson's History of Art, The Oxford Companion to Twentieth Century Art, Chip's Theories of Modern Art or https://mymodernmet.com/best-art-history-books/
Design Basics by David A. Lauer and Stephen Pentak (Wadsworth/Thomson Learning, Belmont, CA, 2002).

E learning has updated suggestions.

Art News and Art Forum magazines.

Assignments & Academic Calendar

(Topics, Reading Assignments, Due Dates, Exam Dates)

SUBJECT TO CHANGE

LECTURES MAY CONTAIN MATURE CONTENT

Readings and Artist Research will be assigned per class, either per individual student and/ or on e-learning.

Supplemental research may be assigned in response to student proposals

Work in progress "work in class" days are essential to see your work in progress.

WEEK/ DATES	TOPIC/LECTURE	DUE DATE
1 **August 21** **Wed** **4-6:45 pm**	First class - Introduction of expectations, supplies, requirements, lockers, projects, individual goals and objectives. Your **Painting #1** idea will determine your supplies.	**--Assign 1 of 2:** Gallery Project. http://www.glasstire.com **Gallery Project due Oct 30** (go the earlier, the better!) **--Assign 2 of 2:** Materials and 2 small canvas/ due Aug 28
2 August 28	**Demo:** reduction ground And image transfer Intro of Key Painting Concepts Introduction of **Painting #1 "Simultaneous Imagery or Multiple Images**" Use of color grounds, and/or reduction ground, image transfer, process and technology Discuss any Gallery Projects, mock-up concerns, material concerns	**Due:** basic painting materials & oil alkyd or acrylic slow dry medium for your painting; acrylic matte medium for image transfer; computer printout of an image; cotton t-shirt cloth; and 2 small canvases for demo **Assign:** Proposal Mock-up (material based or digital) For Painting #1 Due Sept 4
3 Sept 4	Review and discussion of Mock-ups for Painting #1	**Due: Painting #1 Mock-up** POST on discussion board if digital OR bring in person, media optional but must be in color **Assign:** begin work, Painting #1 Transfer Mock-up to 48x36 surface using color grounds. Use reduction grounds and/or image transfer, Due Sept 25

WEEK/ DATES	TOPIC/LECTURE	DUE DATE
4 Sept 11	Brief Lecture Painting #1 work in class & discussions	**DUE: all materials to work on painting #1** in class; 48x36 overall, one or various type surfaces and materials
5 Sept 18	Brief Lecture Work in class development discussions Work on Painting #1	
6 Sept 25	Review Painting #1	**Due: Painting #1** **Assign:** any revisions or supplemental studies, due Oct 2
7 Oct 2	**Introduce Painting #2 "Before and After" Expanding Narratives of Process and Technology** Discuss options and Mock-up prep	**Due:** Any revisions or studies From Painting #1 **Assign:** Mock up proposal #2 due Oct 9

WEEK/ DATES	TOPIC/LECTURE	DUE DATE
8 Oct 9	Review Mock-up Proposals Painting #2	**Due:** Mock-up proposal #2 Material in person or discussion board if digital. Must be in color. **Assign:** Painting #2 Transferring Mock-up to 48x36 surface using color grounds, reduction grounds and image transfer. Due Oct 30
9 Oct 16	Brief Lecture Work in class development discussions Painting #2	Due: Materials to work in class on Painting #2
10 Oct 23	Brief Lecture Work in class development discussions Painting #2	
11 Oct 30	Review Painting #2 Discuss ideas For final painting And experiences From Galleries	**Due: Painting #2** **Due: Gallery Project on discussion board. PDF or PP** **Assign:** Revisions or supplemental studies from Painting #2, due Nov 6 **Assign:** proposals Painting #3, due Nov 6
12 Nov 6	Review Proposals Painting #3	Due: Revisions of painting 2 or supplemental studies, if needed. Due: Proposals and materials for Painting #3

WEEK/ DATES	TOPIC/LECTURE	DUE DATE
13 Nov 13	Brief Lecture Work in class development Painting 3	
14 Nov 20	Fall Break No class	
15 Nov 27	Brief Lecture Work in class Development Painting #3	
16 Dec 4	Review Painting #3 Any revised projects due Last class	**Due: Painting #3**

Grading Policy

(including percentages for assignments, grade scale, etc.)

ALL grade concerns should be discussed PRIOR to the end of the semester, especially MIDTERM.

If you are worried about your GPA or scholarship, be pro-active with your concerns & meet with me periodically DURING the semester when suggestions are effective for improving your outcome.

A+ 100
A 94-99 EXCELLENT
A- 90-93

Your project is completed on time, addresses the project objectives, and exhibits EXCELLENCE in the following areas:

1. *Preparatory and exploratory work shows evidence of thoughtful intent and thorough investigation.*
2. *Work shows results, commitment, effort, focus, complexity, and willingness to be open to new ideas (growth.)*
3. *Work demonstrates an awareness of the problems involved, experimentation within objectives, and variety in solutions and investigations.*
4. *Work shows a personal concept and interpretation of the problem into a visual image (creativity in visual concept.)*
5. *You make an effort to articulate your concept, sharing why it addresses the project objectives. (What are you trying to do? Is it working? Can it be strengthened?)*
6. *The work results in a successful composition; the formal elements (design, spatial concerns, color, etc.) are analyzed and used with intent.*

7. *Work exhibits care, presentation and execution. Concern and interest in the work of your peers.*

B+ 89
B 84-88 GOOD/VERY GOOD
B- 80-83

Your project is completed on time, addresses the project objectives, and exhibits GOOD/Very Good results in 1-7
C+ 79
C 74-78 FAIR
C- 70-73

Your project is completed on time, addresses the project objectives, and exhibits FAIR results in 1-7
D+ 69
D 64-68 POOR
D- 60- 59

Your project is turned in on time, yet is incomplete or deficient, exhibiting POOR results in 1-7

F 59 or below Failure

Your project is turned in or not turned in, missing objectives or is deficient enough to FAIL results in 1-7

Course Policies

All projects are equally important and build upon one another. Expectations rise as the course advances through individual and group critiques, as well as work in development critiques.

If you experience any problems with your UTD account you may send an email to: assist@utdallas.edu or call the UTD Computer Helpdesk at 972-883-2911.

Make-up exams
We have no exams.

Extra Credit
Revised work in response to critique is encouraged and often improves your overall evaluation.

Late Work
Projects must be completed by due dates for full credit. Late work is accepted for review. Repeatedly late work, excuses, issues, and/or problems interrupt the learning process and may point to time management issues.

Special Assignments

Readings and Artist Research will be assigned per class, either per individual student and/ or on e-learning.

Supplemental research may be assigned in response to student proposals

Classroom Citizenship

Respect the studio, clean up after yourself, and respect the work of your peers.

Class Materials

It is important to have the correct materials to complete assignments.

The instructor may provide class materials that will be made available to all students registered for this class as they are intended to supplement the classroom experience. These materials may be downloaded during the course, however, these materials are for registered students' use only. Classroom materials may not be reproduced or shared with those not in class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the Student Code of Conduct.

Class Attendance

This course is a hands-on, in-class learning experience.

Work in progress "work in class" days are essential to see your work in progress.

It is important to communicate with me any limitations or challenges you are facing with completing this course or for in class learning, so that we can find solutions.

Missing 3 classes will impact your grade.

The University's attendance policy requirement is that individual faculty set their course attendance requirements. Regular and punctual class attendance is expected. Students who fail to attend class regularly are inviting scholastic difficulty. In some courses, instructors may have special attendance requirements; these should be made known to students during the first week of classes.

Class Participation

Discussion Boards in e-learning posted as assigned.

Discussion Board "discussion" participation is for quarantine students only as outlined for each project. Your work will be shared with all students in various ways for peer to peer learning.

In class students are expected to participate in live discussions.

When photographing artwork prior to uploading for discussion board, eliminate any distracting items, have the artwork framed evenly and not cut off, photograph in even/good lighting. You may use your camera phone.

Plan for 4-6 hours outside of class to complete assignments

Regular class participation is expected. Students who fail to participate in class regularly are inviting scholastic difficulty. A portion of the grade for this course is directly tied to your participation in this class. It also includes engaging in group or other activities during class that solicit your feedback on homework assignments, readings, or materials covered in the lectures (and/or labs). Class participation is documented by faculty. Successful participation is defined as consistently adhering to University requirements, as presented in this syllabus. Failure to comply with these University requirements is a violation of the Student Code of Conduct.

Class Recordings

Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Unless the Office of Student AccessAbility has approved the student to record the instruction, students are expressly prohibited from recording any part of this course. Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the Student Code of Conduct.

NOTE: if the instructor records any part of the course, then the instructor will need to add the following syllabus statement:

The instructor may record meetings of this course. These recordings will be made available to all students registered for this class if the intent is to supplement the classroom experience. If the instructor or a UTD school/department/office plans any other uses for the recordings, consent of the students identifiable in the recordings is required prior to such use unless an exception is allowed by law.

Off-campus Instruction and Course Activities

(Below is a description of any travel and/or risk-related activity associated with this course.)

The Gallery Research Project is an independent outside research project to see specific gallery exhibitions in the community, in person, over a broad timeframe during the semester.

Comet Creed

This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:

“As a Comet, I pledge honesty, integrity, and service in all that I do.”

Academic Support Resources

The information contained in the following link lists the University's academic support resources for all students.

Please see http://go.utdallas.edu/academic-support-resources.

UT Dallas Syllabus Policies and Procedures

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus. Please review the catalog sections regarding the credit/no credit or pass/fail grading option and withdrawal from class.

Please go to http://go.utdallas.edu/syllabus-policies for these policies.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.