

# Brian Scott Campbell

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College of Visual Arts and Design  
University of North Texas

Mid-Tenure Teaching Portfolio  
2018-2023



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*You may also view a version of this document here:*

***<https://brianscottcampbell.com/mid-tenure-teaching-portfolio/>***

Brian Scott Campbell

## Teaching Activity Narrative . Fall 2023

As a faculty member in Studio Art at The College of Visual Arts and Design, I have made significant contributions in my teaching, curriculum development and mentorship to students. I have demonstrated the effectiveness of my teaching and a commitment to excellence in the area of Drawing and Painting, and have served the University of North Texas undergraduate and graduate student population through dedicated guidance and instruction.

I am most proud of the accomplishments and achievements of the many talented students and alumni that I have been fortunate to work with attentively as a Graduate Committee Member or Chair, providing instruction, counsel, and letters of recommendation. Recent noteworthy accomplishments of alumni include Loc Huynh (MFA '20). Huynh has presented solo exhibitions at Inman Gallery in Houston (2023), The Museum of the Southwest in Midland, Texas (2022), and New Release Gallery in New York, NY (2021).

Victoria Gonzalez (MFA '22), with whom I worked closely in my Graduate Praxis course and again while serving as a Graduate Committee Member, was recently awarded a tenure-track position as Assistant Professor of Digital Media at Tarrant County College in Fort Worth, Texas. I served as Graduate Committee Chair to Claire Kennedy's (MFA '22). Upon graduation Claire was invited as an artist-in-residence to Nectar in Les Guilleries-Savassona, Spain and was awarded a 2023 Emerging Artist Residency at Arts Fort Worth in Fort Worth, Texas. Claire's work was also included in a recent exhibition at Gallery Urbane in Dallas, Texas (2023). Erika Jaeggli (MFA '22), with whom I worked closely as a Graduate Committee Member and instructor for Graduate Praxis, has maintained an active exhibition record in the region and was included in a recent exhibition at The University of Texas at Dallas Gallery.

I have been given the great privilege to advise and mentor many graduate students and alumni in their early teaching careers and in their roles as Graduate Teaching Assistants and Adjunct Instructors. I strongly believe in establishing and supporting opportunities for my students that assist in advancing their scholarly and professional experience. This is accomplished consistently through internships, intramural exhibitions, curatorial practice, open-calls for publications, residencies, and service-learning. Examples of opportunities provided and facilitated for students include *Temporary Collectives* in Dallas, Texas, *Sweet Pass Sculpture Park* in Dallas, Texas, the *IAU Art Gallery* in the South of France, *Arthaus* in Denton, Texas, as well as the *CVAD Drawing & Painting Galleries*. Together with a comprehensive Studio Art education, my teaching and mentorship has played a crucial role in promoting achievements and success for my students as they endeavor to advance their careers as practicing artists.

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I regularly coordinate with undergraduate alumni and have strongly encouraged and provided letters of recommendation for graduate admission, such as Benjamin Peters (BFA 2021), whom was accepted and offered scholarships to attend the Cranbrook Academy of Art MFA Program. A former student in my study abroad course, Ashlyn Jordan (BFA 2021), has been accepted and offered scholarships to attend The Marchutz School of Art MFA Program in the South of France. Elizabeth Hill (BFA 2019), whom received my support, guidance, and letter of recommendation secured an internship at Dallas Contemporary, where she is currently employed. She is also an active artist, exhibiting regionally with publications that include Voyage Dallas, Dallas Morning News, and Patron Magazine.

I consistently update and revise my curriculum and course syllabi each semester to reflect new ideas and the evolving developments of the discipline. I am also aware of the importance of maintaining relevancy to current issues, events, and politics that may influence our engagement in the visual arts and expression. This comes to bear on my decisions regarding assigned readings, presentations of artists, critical discourse, and pertinent social commentary. I consider this a compelling “tug-of-war” between the established traditions or conventions in painting and new ideas or emerging technologies. I accomplish this by balancing presentations and conversations about art history, contemporary artists, and recent dispatches from the art world and beyond. Critique conversation varies widely with regard to topics that are covered. For instance, one typical session may incorporate a surprising melange of subject-matter, including topics in current pop-culture, a tour of global art historical references, current contemporary artists, film, cartoons, global news and societal dynamics, issues revolving around identity and politics, dialectics and epistemology, science and technological advancements, religion, and personal biographies and familial relationships.

I have designed and developed several new courses, including an international Faculty Lead Study Abroad course titled, *Mapping Provence* (ART 4900), which seeks to combine plein-air painting with an experimental emphasis while situated in the South of France, taking inspiration and cues from the landscape and the complex history of the region and modern painting. Other newly developed courses include, *Experimental Approaches* (ASTU 3205) and *Contemporary Landscape* (ASTU 3201). My goal, is to consistently make every class I teach “new” again by reimagining projects and assignments, approaches to teaching, presentations, and new resources. Many of my classes have a reading assignment component that is either required or recommended, and often this will influence our point of view and areas of research interests. For example, my course, *Graduate Praxis: Theory of the Gimmick* (ASTU 5001), utilized *Theory of the Gimmick: Aesthetic Judgment and Capitalist Form* by Sianne Ngai as the basis for many group discussions and prompts for studio investigation. In other courses I have offered reading assignments from critics and art historians such as, James Elkins or John Yau,

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and have also incorporated readings that are not explicitly related to visual art, such as works from Thomas Nagel, Emeritus Professor of Philosophy and Law, and Timothy Hampton, Distinguished Professor of French and Comparative Literature. Last semester in Senior Painting and Drawing Studio we read passages taken from Hampton's recent book, *Cheerfulness: A Literary and Cultural History*.

I am keenly aware of the need to capture the many diverse learning styles and methods required to foster learning and creative growth for my students. It is with this concern and priority in mind that I offer multiple modalities for critique (e.g. individual, small group, large group, and written), and allow students less inclined to speak in a group setting to submit essays or written feedback for others. In addition, I offer all slide presentations and talks available online via Canvas and include many video interviews with artists, tutorials, and lecture resources. These instructional decisions are made with a goal to measure each student's individual growth as artists and scholars, assessing measurable outcomes.

I hope to provide students with the tools to perpetuate their own practice and understanding of their art and its contexts. I encourage them to use the questions brought forward by their work to move through the vast world of concepts, techniques, approaches, and movements – in short, my goal is to teach artists to make their own ever-shifting histories. In the classroom, I seek to establish a culture of acceptance and broad-mindedness that promotes equity and access. My goal is always to establish a learning environment that values and respects each individual and distinctive voice equally, welcoming difference in all forms.

An essential feature of regular feedback and evaluation for students includes an extensive analysis of the merits of a given art work, and the particular attributes that may bring about notable references and citations to other artists works, time periods, movements, topics, and subject-matter. It is my great pleasure to respond enthusiastically to these allusions without necessarily drawing conclusions from them, but instead, helping to engender curiosity and an interest to pursue resources that will support extensive research. I want my students to be fluent in the established visual languages they are bringing into service. Part of my responsibility as the instructor is to first acknowledge this content, and second, to direct them to names, vocabulary, and titles of works that are essential, and lastly, to direct them to library resources, internet resources, and relevant publications that will be instrumental in their learning endeavors and apprehension.

I am proud of the distinct role that I am afforded as an instructor and the unique undertaking of a studio art education in shaping understanding, discovery, and meaning in my student's lives.

1. Student Portfolio  
MFA Praxis





3. Student Portfolio  
MFA Praxis





4. Student Portfolio  
MFA Praxis



5. Student Portfolio  
MFA Praxis



6. Student Portfolio  
MFA Praxis



7. Student Portfolio  
Senior Drawing & Painting



8. Student Portfolio  
Intermediate D&P:  
Experimental Approaches



9. Student Portfolio  
Painting & the Contemporary Landscape



10. Student Portfolio  
Painting & the Contemporary Landscape



11. Student Portfolio  
Intermediate D&P: Series





12. Student Portfolio  
MFA Praxis



13. Student Portfolio  
MFA Praxis



14. Student Portfolio  
Beginning D&P: Painting II



15. Student Portfolio  
Senior Drawing & Painting



16. Student Portfolio  
Senior Drawing & Painting



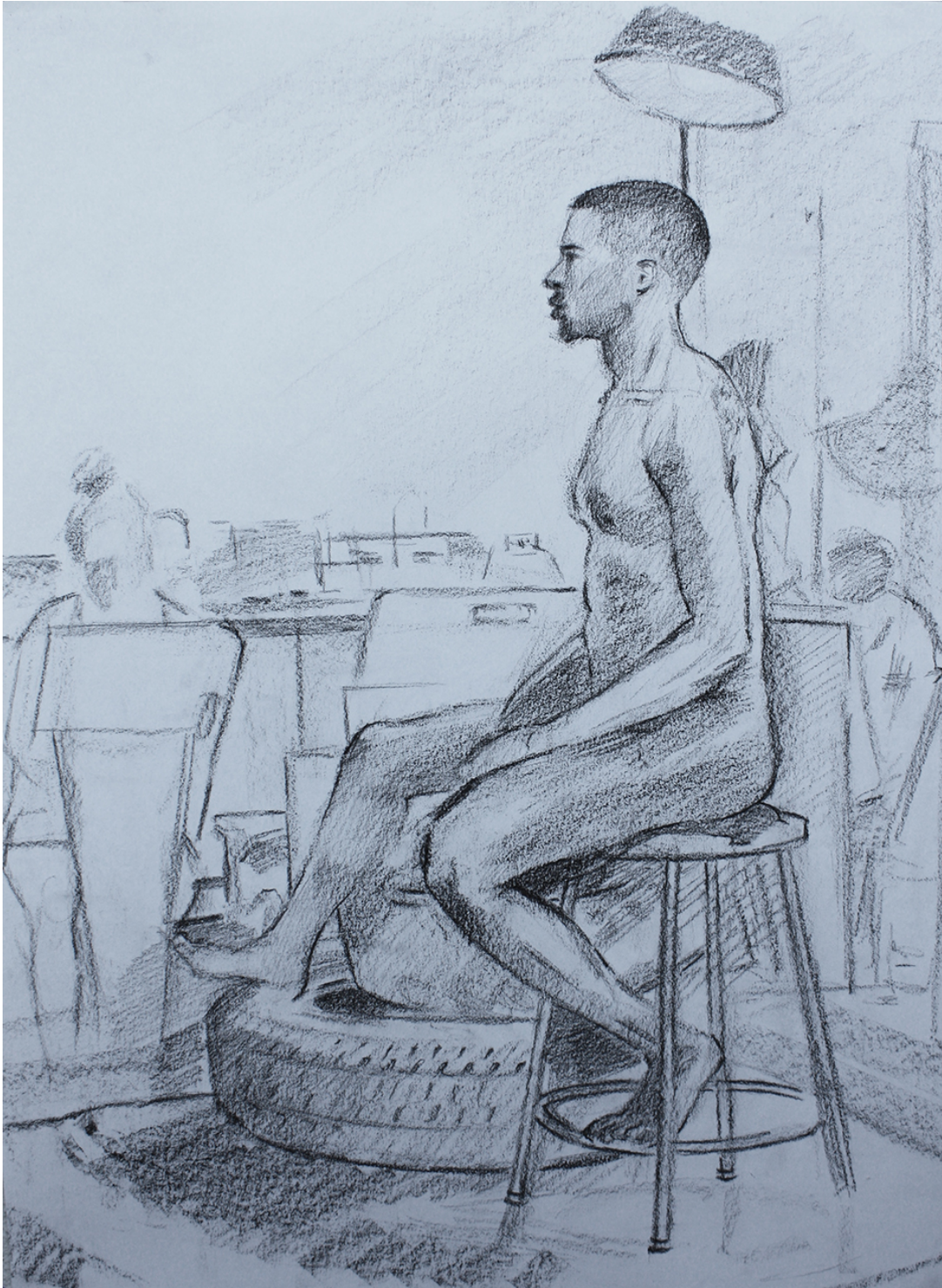
17. Student Portfolio  
Painting & the Contemporary Landscape



18. Student Portfolio  
Painting & the Contemporary Landscape



19. Student Portfolio  
Figure Drawing I





20. Student Portfolio  
Intermediate D&P:  
Experimental Approaches



# **SENIOR DRAWING & PAINTING STUDIO**

ASTU 4200-503 . ART 468

T/R 8-10:50AM

FALL 2023

BRIAN S CAMPBELL

brian.campbell@unt.edu

Office: 305

## **COURSE DESCRIPTION**

4200. Senior Drawing and Painting Studio. 3 hours (0;6).

Advanced studies in drawing and painting with an emphasis on in-depth individually generated projects. Students will focus on professional development and portfolio preparation. Students will work on developing technical skills, materials, and processes appropriate to their concepts as well as aesthetic sensibilities including the use of historic and contemporary references in drawing and painting and other arts, criticism, expression of personal concepts in works. Prerequisite(s) : Three of the following courses: ASTU 3201, ASTU 3202, ASTU 3203, ASTU 3204, ASTU 3205, ASTU 3206. Must have passed drawing and painting review.

## **OBJECTIVES**

Senior Painting and Drawing furthers a critical exploration within the media of 2D media and takes on the central premise that an investigation in drawing and painting as a primary mode of expression and vehicle for intellectual activity has become important to your studio practice. Each artist is committed to the effort of building an ambitious body of work that will propel them into a professional studio practice and/or advanced level of inquiry.

This course will be driven by philosophical, conceptual, and theoretical discourse relative to contemporary art. It is my expectation that you are engaged in a high level of concentrated production and simultaneous analysis of those efforts. We will scrutinize both the formal elements and overall material language of art works, as well as the conceptual or thematic progression with an overall effort to reveal and articulate the general meaning and relevance of the work.

A significant amount of work outside of class will be expected from everyone. You will be supplied with critical text(s) that address pertinent issues in contemporary art. Group and individual critiques will dominate much of our class time, as will individual research methods germane to your work.

## **COURSE OUTCOMES & OBJECTIVES**

- a. Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- b. Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.
- c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.
- d. Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the painter. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two- and, at times, three-dimensional images.
- e. Encouragement to develop a consistent, personal direction and style through independent work.

## **CONTENT, EVALUATION & EXAMINATION**

Group and individual critique will form a large component of this course and will play a role in your evaluation. You are required to work during scheduled class time for presentation of assignments, instruction, personal critiques and group discussions. Late work will be accepted for half credit, but only if it is submitted one class session late. Students will be evaluated on the timely completion of assignments and the resulting inventiveness and fluency of their work.

You will be graded for each critique (Individual, Large and Small Group Critique) based on the merits of the presented work. I will evaluate visual form, content, concept, theme, personal growth, and relevance to the contemporary art world. I will also examine your ability to follow through with an assignment, as well as your ability to receive and respond to critical feedback.

## **CRITIQUE**

Critiques are an essential part of your comprehensive development as an art student and community member. Critiques form a significant component of this course. A critique is a forum through which you express your thoughts, questions, and intentions regarding your own projects as well as the work of your peers. Critiques develop your ability to speak about visual art with clarity, in an informed manner. They often raise questions about a project not considered initially, lead to new ideas, and open up possibilities for further work. It is a requirement of this course that you participate fully in each of these group conversations, speaking candidly, honestly, and

without unnecessary “prompting.” We will commit to maintaining a respectful and sensitive discussion regarding our peer’s work - it will not become a platform for personal attacks or unthoughtful response. On critique days work should be posted on the wall within the first 5 minutes of each class so that we do not delay the introduction of new concepts and the day’s studio work. Failure to do so, or missing a critique will significantly impact your participation grade.

## **ASSIGNMENTS & GRADING**

40% - In-class studio portfolio

30% - Overall Participation and Cooperation in Discussions & Critiques

22% - Homework, sketchbook assignments, writing and/or reading assignments

8% - Final

\*Based on earning 1000 points over the course of the semester

A = Excellent (100-90%)

B = Above Average (89-80%)

C = Average (79-70%)

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

F = Failure (59% or below)

## **EXAMPLES OF GRADING STANDARDS**

A

Student work that is superior and goes above and beyond standard expectations. Superior work and rigorous effort is demonstrated through in- class & homework assignments, on time and up to faculty-defined standards, as well as full classroom participation. Grades in this category indicate excellence in the subject matter.

B

Student work that meets high expectations. Hard work and skill are demonstrated through assignments and classroom participation. Grades in this category indicate strong aptitudes for the subject matter.

C

Student work generally meets standard expectations, but other factors (such as hard work, sub-average participation, attendance, attainment of faculty- defined standards, and timely completion of work, etc.) may not be up to expectations.

D

Student work, attendance, participation does not meet minimum expectations. Student progress within the subject matter is at a sub-average level. Students that fall into this category are generally late to class regularly, and absent often, fail to turn in assignments, quizzes, and projects, and fail to display an understanding of the subject matter.

F

Failure to meet expectations. This can include, but is not limited to, quality of work, progress within the discipline, participation, attendance, etc.

## PARTICIPATION

Participation includes speaking during crits and in-class discussions, working during our in-class practice sessions, as well as, initiative, attitude, teachability, and cooperation with the class rules and goals.

**\*\*\*You will be required to maintain a critique notebook for the course.** I will be looking to see that you are prepared each session with your notebook and actively recording names of artists, references, and ideas. If you do not have this, it will reflect negatively on your daily points.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using phones, eating or drinking in class, making offensive remarks, interrupting myself or peers, 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 absence.

## ATTENDANCE POLICY

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

## CELL PHONES

Cell phones must be silent for the duration of each class period. Calling, receiving calls, TEXTING, instagramming, playing games, etc., are not allowed during class time. Failure to heed this rule may result in a temporary dismissal from that class session (including being marked absent) and/or the lowering of your participation grade. If you anticipate an emergency call or text please notify me before class begins so that you may use your phone without penalty. If you use your phone to play music with headphones you may do so only during extended working sessions by permission from the professor, leaving one ear open to hear any further instruction.

\*\*\*Please adhere to these guidelines also during scheduled breaks

\*\*\*All lecture notes and drawings/thumbnailed sketches for class must be taken in a notebook or sketchbook. All required research (when applicable) must be conducted on a laptop or approved tablet.

## CLEAN STUDIO POLICY

Always clean up after yourself before leaving the studio after a working session. This is a common courtesy to your peers and myself. No one should have to clean up after anyone else, and it maintains a safe environment when you simply clean up after yourself and reorganize or shut down/turn off anything you've used while in the studio. Failure to do so will also impact your participation grade. Also, please take any necessary safety precautions when using tools or materials in the classroom both for your own sake and the safety of your classmates.

\*\*\*Safety Rules: Never dispose of paint in the sink. Any paint or paint-soaked rags should be disposed of in the fire-proof red kick-cans. Never dispose of any solvents in the sink. Dispose of used solvents in the containers provided.

\*\*\*Please no food or drinks (without a sealable lid) in the studio during class-time or during our scheduled break time.

## PHOTO DOCUMENTATION HOURS // SPRING 2022

Monday: 8-1

Wednesday: 8-1

Thursday: 2-7

Friday: 8-1

Sign up for an appointment:

<https://art.unt.edu/about-cvad/photo-documentation-room>

In addition, cameras & kits that can be checked out from CVAD IT:

<https://cvadit.unt.edu/equipment-checkout>

## **END OF SEMESTER CLEANUP**

Clean all work (paintings, drawings, paint and other materials) from racks prior to Tuesday Dec 12th. Anything remaining after this clean up deadline will be discarded. Many students have lost work due to leaving their work past this deadline. Do not forget!

## **D&P WOODSHOP HOURS**

Mon 9-5

Tues. 9-8

Wed 9-8

Thurs 9-5

Fri 9-5

Sat 12-5

Safety orientations are held on Wednesdays at 10am. You may schedule a safety orientation with your class by emailing me. Students can email a request to schedule safety orientation if they are not able to attend the regular time. Please email the dates you would like to schedule for stretcher demo. Please allow for 2 class periods. If you are teaching a night class such as Mon Wed your demos will be 2 Wednesdays in a row. If you have any questions please reach out to Lindsey. [lindsey.bass@unt.edu](mailto:lindsey.bass@unt.edu)

## **SENIOR SURVEY**

6 hours of Advanced Painting (4200) courses must be in progress or completed for eligibility. This survey selects work for the Senior Graduating Exhibition. Students will meet individually with Painting and Drawing Faculty presenting a portfolio of five substantial works of art. Conversation, Critique and feedback will proceed.

## **OFFICE HOURS**

My office is 305, which is located on the northwest side of the CVAD building, on the third floor. My office hours for the fall are 2pm - 4pm on Tuesdays and Thursdays. Please email me to schedule an appointment.

## **EMAIL**

My email: [brian.campbell@unt.edu](mailto:brian.campbell@unt.edu)

I will answer emails in the order in which I receive them within three business days (M-F). I will respond to urgent or time-sensitive e-mails first. I will not be available to reply to emails during weekends. I am happy to answer emails from those who regularly attend class. However, I will not answer emails from those who were absent and would like information on what was missed. Also, check your MYUNT email (the official form of communication for this class) often for updates on assignments, readings, trips, meetings, etc. If an email is sent to you it is assumed that you have received it and you are responsible for any specified course requirements therein.

## **ACADEMIC INTEGRITY**

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

## **ADA ACCOMODATION**

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 their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable 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 reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the Office of Disability Access website at <http://www.unt.edu/oda>. You may also contact ODA by phone at (940) 565-4323.



## **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](http://deanofstudents.unt.edu/conduct).

## **STUDENT EVALUATION ADMINISTRATION DATES**

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

## **INCOMPLETE GRADES**

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule.

In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students

## **EMERGENCY NOTIFICATION & PROCEDURES**

UNT Emergency Guide: <https://emergency.unt.edu/about-us>

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

## **SEXUAL DISCRIMINATION, HARASSMENT & ASSAULT**

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

UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: [http://deanofstudents.unt.edu/resources\\_0](http://deanofstudents.unt.edu/resources_0). UNT's Student Advocate she can be reached through e-mail at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

## **HEALTH & SAFETY**

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>.

## **BEST PRACTICES FOR HEALTH & SAFETY / STUDIO RULES**

\*Additional appendixes provided

\*CVAD technician to provide Student Signature Page

## PERMISSION TO USE STUDENT ARTWORK

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

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

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is 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: \_\_\_\_\_

Name of Course: \_\_\_\_\_

## STUDENT ACKNOWLEDGEMENT

I \_\_\_\_\_ (print your full name)  
acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

---

Course number and section

Risk Rating

---

Student phone #, e-mail address (print)

Signature

Date

---

Faculty Name

Signature

Date

# **INTERMEDIATE D&P: EXPERIMENTAL APPROACHES**

ASTU 3205-501 . ART 466

T/R 11-1:50PM

FALL 2023

BRIAN S. CAMPBELL

brian.campbell@unt.edu

Office: ART 305

## **COURSE DESCRIPTION**

ASTU 3205 - Intermediate Drawing and Painting: Experimental Approaches - 3 hours (0;6).

Experimental approaches to drawing and painting through stretching, subverting, and challenging traditional boundaries. The course is designed to ask questions about what drawing and painting can be, explore the conventions of the discipline, and experiment with unfamiliar or unexpected materials, methods, theories, and presentations. The focus is on the critical exploration of alternative and contemporary means of creating images and increasing understanding of the discipline. Prerequisite(s) : ASTU 2201 and ASTU 2202.

## **COURSE REQUIREMENTS**

In this class, we will focus on both drawing and experimentation. The term experimental implies a link with the scientific method. For our purposes, "experimental approaches" suggests an explicit desire to extend the boundaries of drawing in terms of media, technique, definition, etc. In other words, we will ask the question, 'What makes a drawing a drawing'? Assignments or modules will be considered as exercises or trials. This class will permit you to "try-out" new ideas and to allow for unexpected results. Using this class as a catalyst, you will be encouraged to expand the scope of your ideas and creative work. We will harness an empirical practice in which the artist "plays" with their materials and adopts chance procedures to produce distinctive works of art. I will encourage you to invent new processes that actively challenge or "put pressure upon" producing a work of art. In other words, we will embrace the notion of "failure" and fully embrace it.

This course will be driven by conceptual/theoretical discourse relative to contemporary drawing and painting. You will be supplied with critical essay(s) reviews and videos that address wide-ranging issues in contemporary art. Group and individual critique will augment our studio efforts, as we collectively explore relevant topics germane to your work.

## OBJECTIVES & OUTCOMES

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

- a. Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning.
- b. Ability to synthesize the use of drawing, two-dimensional design, and painting traditions.
- c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product. Engage with and contribute to a diverse discourse pertaining to contemporary drawing and painting through reading and class discussion.
- d. Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the artist.
- e. Experiment with a wide-range of studio techniques and to expand the scope and personal direction of independent work.

## **CONTENT, EVALUATION & EXAMINATION**

Group critique will form a large component of this course and will play a role in your evaluation. You are required to work in your home studio during scheduled "Studio Time" for presentation of assignments, instruction, personal critiques, and group discussions. Late work will be accepted for half credit, but only if it is submitted one class session late. Students will be evaluated on the timely completion of assignments and the resulting inventiveness and fluency of their work.

You will be graded for each critique (Individual, Large, and Small Group Critique) based on the merits of the presented work. I will evaluate visual form, content, concept, theme, personal growth, and relevance to the contemporary art world. I will also examine your ability to follow through with an assignment, as well as your ability to receive and respond to critical feedback.

## **SCHEDULE**

Please see attached course schedule outline.

\*\*\*Please be sure to check email and Canvas on a regular basis for updates/ changes or reminders. This will ensure that you are prepared for each class session. Changes to our class schedule are not frequent but they might occur. It is not always possible to anticipate the unique pace of each individual class.

## **CRITIQUE**

Critiques are an essential part of your comprehensive development as an art student and community member. Critiques form a significant component of this course. A critique is a forum through which you express your thoughts, questions, and intentions regarding your own projects as well as the work of your peers. Critiques develop your ability to speak about visual art with clarity, in an informed manner. They often raise questions about a project not considered initially, lead to new ideas, and open up possibilities

for further work. It is a requirement of this course that you participate fully in each of these group conversations, speaking candidly, honestly, and without unnecessary “prompting.” We will commit to maintaining a respectful and sensitive discussion regarding our peer’s work - it will not become a platform for personal attacks or unthoughtful response.

## **ASSIGNMENTS & GRADING**

45% - In-class studio portfolio

25% - Overall Participation and Cooperation in Discussions & Critiques

15% - Homework Assignments / Writing or Reading Assignments

15% - Final

\*Based on earning 1,000 points over the course of the semester

A = Excellent (100-90%)

B = Above Average (89-80%)

C = Average (79-70%)

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

F = Failure (59% or below)

## **ASSIGNMENT POLICY**

\*\*\*All assignments will be submitted for either group or individual critique



## EXAMPLES OF GRADING STANDARDS

A

Student work that is superior and goes above and beyond standard expectations. Superior work and rigorous effort is demonstrated through in- class & homework assignments, on time and up to faculty-defined standards, as well as full classroom participation. Grades in this category indicate excellence in the subject matter.

B

Student work that meets high expectations. Hard work and skill are demonstrated through assignments and classroom participation. Grades in this category indicate strong aptitudes for the subject matter.

C

Student work generally meets standard expectations, but other factors (such as hard work, sub-average participation, attendance, attainment of faculty- defined standards, and timely completion of work, etc.) may not be up to expectations.

D

Student work, attendance, participation does not meet minimum expectations. Student progress within the subject matter is at a sub-average level. Students that fall into this category are generally late to class regularly, and absent often, fail to turn in assignments, quizzes, and projects, and fail to display an understanding of the subject matter.

F

Failure to meet expectations. This can include, but is not limited to, quality of work, progress within the discipline, participation, attendance, etc.

Please note:

For all students seeking a major in the College of Visual Arts and Design, a grade of C or above must be earned in every art-based course required in the College of Visual Arts and Design—completed in residence or transferred to UNT—to be considered for credit toward a CVAD degree. A grade of D or below will not satisfy any art-based course requirements, electives or prerequisites.

## **PARTICIPATION**

Participation includes speaking during crits and in-class discussions, working during our in-class practice sessions, as well as, initiative, attitude, teachability, and cooperation with the class rules and goals.

**\*\*\*You will be required to maintain a critique notebook for the course.** I will be looking to see that you are prepared each session with your notebook and actively recording names of artists, references, and ideas. If you do not have this, it will reflect negatively on your daily points.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class unless otherwise approved by the instructor, you are prohibited from using phones, eating or drinking in class, making offensive remarks, interrupting myself or peers, 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 absence.

## ATTENDANCE POLICY

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

## LATE WORK

Assignments that are turned in late will receive one letter grade lower per day for each day they are late. You are permitted to re-submit projects for a possible adjusted grade, if appropriate. I would much rather see you submit the same project multiple times, continually striving to create the strongest work.

## CELL PHONES

Please refrain from use of cell phones during scheduled Zoom meetings and please silence phones if using your microphone. Be sure to find a quiet place in your home during scheduled Zoom meetings to avoid any unwanted background noises or distractions.

## CLEAN STUDIO POLICY

\*\*\*If you choose to utilize the available studio space at the CVAD building please refer to all up to date Covid guidelines. Additional information provided.

Always clean up after yourself before leaving the studio after a working session. This is a common courtesy to your peers and myself. No one should have to clean up after anyone else, and it maintains a safe environment when you simply clean up after yourself and reorganize or shut down/turn off anything you've used while in the studio. Failure to do so will also impact your participation grade. Also, please take any necessary safety precautions when using tools or materials in the classroom both for your own sake and the safety of your classmates.

\*\*\*Safety Rules: Never dispose of paint in the sink. Any paint or paint-soaked rags should be disposed of in the fire-proof red kick-cans. Never dispose of any solvents in the sink. Dispose of used solvents in the containers provided.

\*\*\*Please no food or drinks (without a sealable lid) in the studio during class-time or during our scheduled break time.

## ACADEMIC SUPPORT & STUDENT SERVICES

Student Support Services

Mental Health

UNT provides mental health resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of an issue or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:

• [Student Health and Wellness Center \(https://studentaffairs.unt.edu/student-health-and-wellness-center\)](https://studentaffairs.unt.edu/student-health-and-wellness-center)

• [Counseling and Testing Services \(https://studentaffairs.unt.edu/counseling-and-testing-services\)](https://studentaffairs.unt.edu/counseling-and-testing-services)

- [UNT Care Team \(https://studentaffairs.unt.edu/care\)](https://studentaffairs.unt.edu/care)
- [UNT Psychiatric Services \(https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry\)](https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry)
- [Individual Counseling \(https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling\)](https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling)

## STUDENT VERIFICATION

UNT takes measures to protect the integrity of educational credentials awarded to students enrolled in distance education courses by verifying student identity, protecting student privacy, and notifying students of any special meeting times/locations or additional charges associated with student identity verification in distance education courses.

See [UNT Policy 07-002 Student Identity Verification, Privacy, and Notification and Distance Education Courses \(https://policy.unt.edu/policy/07-002\)](https://policy.unt.edu/policy/07-002).

## STUDENT RECORDS

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student's records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University's policy. See UNT Policy 10.10, Records Management and Retention for additional information.

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

### Federal Regulation

To read detailed Immigration and Customs Enforcement regulations for F-1 students taking online courses, please go to the [Electronic Code of Federal Regulations website \(http://www.ecfr.gov/\)](http://www.ecfr.gov/). The specific portion concerning distance education courses is located at Title 8 CFR 214.2 Paragraph (f)(6)(i)(G).

The paragraph reads:

(G) For F-1 students enrolled in classes for credit or classroom hours, no more than the equivalent of one class or three credits per session, term, semester, trimester, or quarter may be counted toward the full course of study requirement if the class is taken on-line or through distance

education and does not require the student's physical attendance for classes, examination or other purposes integral to completion of the class. An on-line or distance education course is a course that is offered principally through the use of television, audio, or computer transmission including open broadcast, closed circuit, cable, microwave, or satellite, audio conferencing, or computer conferencing. If the F-1 student's course of study is in a language study program, no on-line or distance education classes may be considered to count toward a student's full course of study requirement.

#### University of North Texas Compliance

To comply with immigration regulations, an F-1 visa holder within the United States may need to engage in an on-campus experiential component for this course. This component (which must be approved in advance by the instructor) can include activities such as taking an on-campus exam, participating in an on-campus lecture or lab activity, or other on-campus experience integral to the completion of this course.

If such an on-campus activity is required, it is the student's responsibility to do the following:

- (1) Submit a written request to the instructor for an on-campus experiential component within one week of the start of the course.
- (2) Ensure that the activity on campus takes place and the instructor documents it in writing with a notice sent to the International Student and Scholar Services Office. ISSS has a form available that you may use for this purpose.

Because the decision may have serious immigration consequences, if an F-1 student is unsure about his or her need to participate in an on-campus experiential component for this course, s/he should contact the UNT International Student and Scholar Services Office (telephone 940-565-2195 or email [internationaladvising@unt.edu](mailto:internationaladvising@unt.edu)) to get clarification before the one- week deadline.

#### **ACCESS TO INFORMATION - EAGLE CONNECT**

Students' access point for business and academic services at UNT is located at: [my.unt.edu](http://my.unt.edu). All official communication from the University will be delivered to a student's Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail [Eagle Connect](http://it.unt.edu/eagleconnect) (<https://it.unt.edu/eagleconnect>).

## **OFFICE HOURS / EMAIL**

Please email me to schedule an appointment 2-4 pm T/R. Office is located in ART 305

My email: [brian.campbell@unt.edu](mailto:brian.campbell@unt.edu)

I will answer emails in the order in which I receive them within three business days (M-F). I will respond to urgent or time-sensitive e-mails first. I will not be available to reply to emails during weekends. I am happy to answer emails from those who regularly attend class. However, I will not answer emails from those who were absent and would like information on what was missed. Also, check your MYUNT email (the official form of communication for this class) often for updates on assignments, readings, trips, meetings, etc. If an email is sent to you it is assumed that you have received it and you are responsible for any specified course requirements therein.

## **ACADEMIC INTEGRITY**

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

## **ADA ACCOMODATION**

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 their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable 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 reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the Office of Disability Access website at <http://www.unt.edu/oda>. You may also contact ODA by phone at (940) 565-4323.

## **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](https://deanofstudents.unt.edu/conduct).

## UNT RULES OF ENGAGEMENT

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

- While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.
- Treat your instructor and classmates with respect in any communication online or face-to-face, even when their opinion differs from your own.
- Ask for and use the correct name and pronouns for your instructor and classmates.
- Speak from personal experiences. Use “I” statements to share thoughts and feelings. Try not to speak on behalf of groups or other individual’s experiences.
- Use your critical thinking skills to challenge other people’s ideas, instead of attacking individuals.
- Avoid using all caps while communicating digitally. This may be interpreted as “YELLING!”
- Be cautious when using humor or sarcasm in emails or discussion posts as tone can be difficult to interpret digitally.
- Avoid using “text-talk” unless explicitly permitted by your instructor.
- Proofread and fact-check your sources.
- Keep in mind that online posts can be permanent, so think first before you type.

See these [Engagement Guidelines](https://clear.unt.edu/online-communication-tips) (<https://clear.unt.edu/online-communication-tips>) for more information.

## STUDENT EVALUATION ADMINISTRATION DATES

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from “UNT SPOT Course Evaluations via IASystem Notification” (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).



## **INCOMPLETE GRADES**

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule.

In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students.

## **EMERGENCY NOTIFICATION & PROCEDURES**

UNT Emergency Guide: <https://emergency.unt.edu/about-us>

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

## **PROHIBITION OF DISCRIMINATION, HARASSMENT & RETALIATION (POLICY 16.004)**

The University of North Texas (UNT) prohibits discrimination and harassment because of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law in its application and admission processes; educational programs and activities; employment policies, procedures, and processes; and university facilities. The University takes active measures to prevent such conduct and investigates and takes remedial action when appropriate.

## **SEXUAL DISCRIMINATION, HARASSMENT & ASSAULT**

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

UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: [http://deanofstudents.unt.edu/resources\\_0](http://deanofstudents.unt.edu/resources_0). UNT's Student Advocate she can be reached through e-mail at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling

the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

## **HEALTH & SAFETY**

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>.

## **BEST PRACTICES FOR HEALTH & SAFETY / STUDIO RULES**

\*Additional Student Signature Page provided

## PERMISSION TO USE STUDENT ARTWORK

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

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

1. **Scope of Permission.** This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is 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: \_\_\_\_\_

Name of Course: \_\_\_\_\_

## STUDENT ACKNOWLEDGEMENT

I \_\_\_\_\_ (print your full name)  
acknowledge that I have read the course syllabus. I understand the course  
structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the  
syllabus and its provisions.

---

Course number and section

Risk Rating

---

Student phone #, e-mail address (print)

Signature

Date

---

Faculty Name

Signature

Date

# **D&P: FIGURE DRAWING 1**

ASTU 3202-506 . ART 456  
F 9-2:50PM  
FALL 2023  
BRIAN S. CAMPBELL  
brian.campbell@unt.edu  
Office: ART 305

## **COURSE DESCRIPTION**

3 hours. Visual observation of the figure and interpretation through various graphic techniques. Prerequisite(s): ART 1500, ART 1510.

This drawing class is designed to develop your observational abilities and rendering skills, and to provide a concentrated investigation into gesture, proportion, light, space, form, composition, and anatomy. The emphasis will be on realism (i.e. drawing what you see) using traditional academic drawing techniques. Students will learn methods of describing what they observe through an exploration of the basic visual elements of line, shape, and value. We will be using primarily charcoal and pencil.

## **COURSE REQUIREMENTS**

In this class, we will focus on observational drawing practices that make use of "sighting" and measuring. These techniques will be valuable for drawing the human figure but also extends to any subject or object chosen for a work of art. You can expect to produce a great number of fast studies that should be understood as a rehearsal for longer poses and sessions. Traditional materials will be explored, such as graphite and charcoal on various papers.

This course will be largely driven by studio exercises and timed drawings. I expect that you are engaged in a high level of production and a simultaneous analysis of those efforts. Group and individual critique will augment our studio efforts, as we collectively explore relevant topics germane to your work.

## OBJECTIVES & OUTCOMES

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

- a. Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning.
- b. Ability to synthesize the use of drawing, two-dimensional design, and painting traditions.
- c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product. Engage with and contribute to a diverse discourse pertaining to contemporary drawing and painting through reading and class discussion.
- d. Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the artist.
- e. Experiment with a wide-range of studio techniques and to expand the scope and personal direction of independent work.

## **CONTENT, EVALUATION & EXAMINATION**

Group critique will form a large component of this course and will play a role in your evaluation. You are required to work in your home studio during scheduled "Studio Time" for presentation of assignments, instruction, personal critiques, and group discussions. Late work will be accepted for half credit, but only if it is submitted one class session late. Students will be evaluated on the timely completion of assignments and the resulting inventiveness and fluency of their work.

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## **SCHEDULE**

Please see attached course schedule outline.

\*\*\*Please be sure to check email and Canvas on a regular basis for updates/ changes or reminders. This will ensure that you are prepared for each class session. Changes to our class schedule are not frequent but they might occur. It is not always possible to anticipate the unique pace of each individual class.

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Critiques are an essential part of your comprehensive development as an art student and community member. Critiques form a significant component of this course. A critique is a forum through which you express your thoughts, questions, and intentions regarding your own projects as well as the work of your peers. Critiques develop your ability to speak about visual art with clarity, in an informed manner. They often raise questions about a project not considered initially, lead to new ideas, and open up possibilities

for further work. It is a requirement of this course that you participate fully in each of these group conversations, speaking candidly, honestly, and without unnecessary "prompting." We will commit to maintaining a respectful and sensitive discussion regarding our peer's work - it will not become a platform for personal attacks or unthoughtful response.

## **COURSE SUPPLIES**

Please see the attached document.

## **ASSIGNMENTS & GRADING**

45% - In-class studio portfolio

25% - Overall Participation and Cooperation in Discussions & Critiques 15% - Writing and/or Reading Assignments

15% - Final

\*Based on earning 1,000 points over the course of the semester

A = Excellent (100-90%)

B = Above Average (89-80%)

C = Average (79-70%)

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

F = Failure (59% or below)

## **ASSIGNMENT POLICY**

\*\*\*All assignments will be submitted for either group or individual critique



## EXAMPLES OF GRADING STANDARDS

A

Student work that is superior and goes above and beyond standard expectations. Superior work and rigorous effort is demonstrated through in- class & homework assignments, on time and up to faculty-defined standards, as well as full classroom participation. Grades in this category indicate excellence in the subject matter.

B

Student work that meets high expectations. Hard work and skill are demonstrated through assignments and classroom participation. Grades in this category indicate strong aptitudes for the subject matter.

C

Student work generally meets standard expectations, but other factors (such as hard work, sub-average participation, attendance, attainment of faculty- defined standards, and timely completion of work, etc.) may not be up to expectations.

D

Student work, attendance, participation does not meet minimum expectations. Student progress within the subject matter is at a sub-average level. Students that fall into this category are generally late to class regularly, and absent often, fail to turn in assignments, quizzes, and projects, and fail to display an understanding of the subject matter.

F

Failure to meet expectations. This can include, but is not limited to, quality of work, progress within the discipline, participation, attendance, etc.

Please note:

For all students seeking a major in the College of Visual Arts and Design, a grade of C or above must be earned in every art-based course required in the College of Visual Arts and Design—completed in residence or transferred to UNT—to be considered for credit toward a CVAD degree. A grade of D or below will not satisfy any art-based course requirements, electives or prerequisites.

## **PARTICIPATION**

Participation includes speaking during crits and in-class discussions, working during our in-class practice sessions, as well as, initiative, attitude, teachability, and cooperation with the class rules and goals.

**\*\*\*You will be required to maintain a critique notebook for the course.** I will be looking to see that you are prepared each session with your notebook and actively recording names of artists, references, and ideas. If you do not have this, it will reflect negatively on your daily points.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class unless otherwise approved by the instructor, you are prohibited from using phones, eating or drinking in class, making offensive remarks, interrupting myself or peers, 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 absence.

## ATTENDANCE POLICY

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

## LATE WORK

Assignments that are turned in late will receive one letter grade lower per day for each day they are late. You are permitted to re-submit projects for a possible adjusted grade, if appropriate. I would much rather see you submit the same project multiple times, continually striving to create the strongest work.

## CELL PHONES

Please refrain from use of cell phones during scheduled Zoom meetings and please silence phones if using your microphone. Be sure to find a quiet place in your home during scheduled Zoom meetings to avoid any unwanted background noises or distractions.

## CLEAN STUDIO POLICY

\*\*\*If you choose to utilize the available studio space at the CVAD building please refer to all up to date Covid guidelines. Additional information provided.

Always clean up after yourself before leaving the studio after a working session. This is a common courtesy to your peers and myself. No one should have to clean up after anyone else, and it maintains a safe environment when you simply clean up after yourself and reorganize or shut down/turn off anything you've used while in the studio. Failure to do so will also impact your participation grade. Also, please take any necessary safety precautions when using tools or materials in the classroom both for your own sake and the safety of your classmates.

\*\*\*Safety Rules: Never dispose of paint in the sink. Any paint or paint soaked rags should be disposed of in the fire-proof red kick-cans. Never dispose of any solvents in the sink. Dispose of used solvents in the containers provided.

\*\*\*Please no food or drinks (without a sealable lid) in the studio during class-time or during our scheduled break time.

## ACADEMIC SUPPORT & STUDENT SERVICES

Student Support Services

Mental Health

UNT provides mental health resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of an issue or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:

• [Student Health and Wellness Center \(https://studentaffairs.unt.edu/student-health-and-wellness-center\)](https://studentaffairs.unt.edu/student-health-and-wellness-center)

• [Counseling and Testing Services \(https://studentaffairs.unt.edu/counseling-and-testing-services\)](https://studentaffairs.unt.edu/counseling-and-testing-services)

• [UNT Care Team](https://studentaffairs.unt.edu/care) (https://studentaffairs.unt.edu/care)

• [UNT Psychiatric Services](https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry) (https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry)

• [Individual Counseling](https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling) (https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling)

## STUDENT VERIFICATION

UNT takes measures to protect the integrity of educational credentials awarded to students enrolled in distance education courses by verifying student identity, protecting student privacy, and notifying students of any special meeting times/locations or additional charges associated with student identity verification in distance education courses.

See [UNT Policy 07-002 Student Identity Verification, Privacy, and Notification and Distance Education Courses](https://policy.unt.edu/policy/07-002) (https://policy.unt.edu/policy/07-002).

## STUDENT RECORDS

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student's records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University's policy. See UNT Policy 10.10, Records Management and Retention for additional information.

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

### Federal Regulation

To read detailed Immigration and Customs Enforcement regulations for F-1 students taking online courses, please go to the [Electronic Code of Federal Regulations website](http://www.ecfr.gov/) (http://www.ecfr.gov/). The specific portion concerning distance education courses is located at Title 8 CFR 214.2 Paragraph (f)(6)(i)(G).

The paragraph reads:

(G) For F-1 students enrolled in classes for credit or classroom hours, no more than the equivalent of one class or three credits per session, term, semester, trimester, or quarter may be counted toward the full course of study requirement if the class is taken on-line or through distance

education and does not require the student's physical attendance for classes, examination or other purposes integral to completion of the class. An on-line or distance education course is a course that is offered principally through the use of television, audio, or computer transmission including open broadcast, closed circuit, cable, microwave, or satellite, audio conferencing, or computer conferencing. If the F-1 student's course of study is in a language study program, no on-line or distance education classes may be considered to count toward a student's full course of study requirement.

#### University of North Texas Compliance

To comply with immigration regulations, an F-1 visa holder within the United States may need to engage in an on-campus experiential component for this course. This component (which must be approved in advance by the instructor) can include activities such as taking an on-campus exam, participating in an on-campus lecture or lab activity, or other on-campus experience integral to the completion of this course.

If such an on-campus activity is required, it is the student's responsibility to do the following:

- (1) Submit a written request to the instructor for an on-campus experiential component within one week of the start of the course.
- (2) Ensure that the activity on campus takes place and the instructor documents it in writing with a notice sent to the International Student and Scholar Services Office. ISSS has a form available that you may use for this purpose.

Because the decision may have serious immigration consequences, if an F-1 student is unsure about his or her need to participate in an on-campus experiential component for this course, s/he should contact the UNT International Student and Scholar Services Office (telephone 940-565-2195 or email [internationaladvising@unt.edu](mailto:internationaladvising@unt.edu)) to get clarification before the one- week deadline.

#### **ACCESS TO INFORMATION - EAGLE CONNECT**

Students' access point for business and academic services at UNT is located at: [my.unt.edu](http://my.unt.edu). All official communication from the University will be delivered to a student's Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail [Eagle Connect](http://it.unt.edu/eagleconnect) (<https://it.unt.edu/eagleconnect>).

## **OFFICE HOURS / EMAIL**

Please email me to schedule an appointment 2-4 pm T/R. Office is located in ART 305

My email: [brian.campbell@unt.edu](mailto:brian.campbell@unt.edu)

I will answer emails in the order in which I receive them within three business days (M-F). I will respond to urgent or time-sensitive e-mails first. I will not be available to reply to emails during weekends. I am happy to answer emails from those who regularly attend class. However, I will not answer emails from those who were absent and would like information on what was missed. Also, check your MYUNT email (the official form of communication for this class) often for updates on assignments, readings, trips, meetings, etc. If an email is sent to you it is assumed that you have received it and you are responsible for any specified course requirements therein.

## **ACADEMIC INTEGRITY**

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

## **ADA ACCOMODATION**

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 their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable 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 reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the Office of Disability Access website at <http://www.unt.edu/oda>. You may also contact ODA by phone at (940) 565-4323.

## **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](https://deanofstudents.unt.edu/conduct).

## UNT RULES OF ENGAGEMENT

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

- While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.
- Treat your instructor and classmates with respect in any communication online or face-to-face, even when their opinion differs from your own.
- Ask for and use the correct name and pronouns for your instructor and classmates.
- Speak from personal experiences. Use “I” statements to share thoughts and feelings. Try not to speak on behalf of groups or other individual’s experiences.
- Use your critical thinking skills to challenge other people’s ideas, instead of attacking individuals.
- Avoid using all caps while communicating digitally. This may be interpreted as “YELLING!”
- Be cautious when using humor or sarcasm in emails or discussion posts as tone can be difficult to interpret digitally.
- Avoid using “text-talk” unless explicitly permitted by your instructor.
- Proofread and fact-check your sources.
- Keep in mind that online posts can be permanent, so think first before you type.

See these [Engagement Guidelines](https://clear.unt.edu/online-communication-tips) (<https://clear.unt.edu/online-communication-tips>) for more information.

## STUDENT EVALUATION ADMINISTRATION DATES

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from “UNT SPOT Course Evaluations via IASystem Notification” (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).



## **INCOMPLETE GRADES**

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule.

In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students.

## **EMERGENCY NOTIFICATION & PROCEDURES**

UNT Emergency Guide: <https://emergency.unt.edu/about-us>

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

## **PROHIBITION OF DISCRIMINATION, HARASSMENT & RETALIATION (POLICY 16.004)**

The University of North Texas (UNT) prohibits discrimination and harassment because of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law in its application and admission processes; educational programs and activities; employment policies, procedures, and processes; and university facilities. The University takes active measures to prevent such conduct and investigates and takes remedial action when appropriate.

## **SEXUAL DISCRIMINATION, HARASSMENT & ASSAULT**

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

UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: [http://deanofstudents.unt.edu/resources\\_0](http://deanofstudents.unt.edu/resources_0). UNT's Student Advocate she can be reached through e-mail at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling

the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

## **HEALTH & SAFETY**

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>.

## **BEST PRACTICES FOR HEALTH & SAFETY / STUDIO RULES**

\*Additional Student Signature Page provided

## PERMISSION TO USE STUDENT ARTWORK

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

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

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is 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: \_\_\_\_\_

Name of Course: \_\_\_\_\_

## STUDENT ACKNOWLEDGEMENT

I \_\_\_\_\_ (print your full name)  
acknowledge that I have read the course syllabus. I understand the course  
structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the  
syllabus and its provisions.

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Course number and section

Risk Rating

---

Student phone #, e-mail address (print)

Signature

Date

---

Faculty Name

Signature

Date

# Mapping Provence

ASTU 4900 Section 888  
Special Problems (Summer '23 5W1)  
On location - Aix en Provence, France  
Tuesday-Friday  
Class hours - (See schedule)

Assistant Prof Brian Scott Campbell  
brian.campbell@unt.edu  
614.974.0869  
Office location -by arrangement  
Office Hours – by appointment

## COURSE DESCRIPTION

This program immerses participants in the grandeur of Provence through on-site study within the city of Aix en Provence and through the materiality and visual cartographic qualities of drawing and paint media. Students will engage in an innovative and experimental approach to the traditions of plein air painting and sketchbook drawing while investigating and traversing the landscape of Provence.

In this course, students will explore the city and countryside of Aix en Provence, weaving the past and the present through the physicality of walking, experiencing, and reflecting in the tradition of the flaneur. Merging past and present, the rich cultural resources and inspiration of the region will provide young artists with greater insight into how history and study can serve as a catalyst for both personal and creative growth as contemporary artists and thinkers. Whether traipsing through the pastoral scenery, reliving the past of Cezanne or Van Gogh, or meandering the streets and markets as a boulevardier in the old city of Aix (Vieil Aix), students will gain appreciation for creating in a place with hundreds of years of vibrant cultural traditions and may recognize ways this might influence contemporary identity and expression.

The duration of this study in Aix en Provence will focus on visiting key sites within the city and surrounding region and representing the variegated landscape two-dimensionally in small-scaled sketchbooks and watercolor blocks. We will also gather reference information to document our observations: sketches, lists, diagrams, photographs, research notes, and reflective writing. As practitioners of the city, students will relate image data with known artifacts on the ground and interpret their topographical narratives into artworks. Students will use a variety of approaches to both drawing media and digital devices as resources to collect and construct images.

These activities will be augmented by day trips: to Avignon, one of the most historically important cities of the region, Luberon, Le Tholonet, Carrières de Bibemus, and to charming La Ciotat and Cassis for sea-side drawing sessions.

## COURSE SCHEDULE & CONTENT

(See attached Course Schedule)

\*The course schedule has been arranged in cooperation with IAU's Marchutz School of Fine Arts. This reflects expected class progress in course subject matter and may be subject to minor changes based on our progress, unexpected weather conditions, or other unforeseen factors.

## **COURSE OUTCOMES & OBJECTIVES**

- a. Exploration of the city of Aix en Provence and the surrounding region of Provence in the South of France, and a willingness to reflect those cultural and historical examinations through works of art.
- b. Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them to a specific aesthetic intent. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- c. Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.
- d. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.
- e. Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the painter. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two- and, at times, three-dimensional images.
- f. Encouragement to develop a consistent, personal direction and style through independent work.

## **CONTENT, EVALUATION & EXAMINATION**

Group critiques and discussion will form an important component of this course and will play a role in your evaluation. You are required to work during scheduled class time for presentation of assignments, instruction, personal critiques and group discussions. Students will be evaluated on the timely completion of assignments and the resulting inventiveness and fluency of their work.

## **ASSIGNMENTS & GRADING**

- 45% - Weekly Field Assignments  
(450 points for three weeks)
- 40% - Participation in our In-Class Work, Discussion, Critiques, and Cooperation  
(400 points for three weeks)
- 15% - Final Project - (150 points)

\*I use a point system for grading. You will earn a total of 1000 points for the three week.

- 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)

## DAILY / WEEKLY ON-SITE EXPECTATIONS / EVALUATION

**Daily** - You should produce approximately 2-5 sketches gestural studies each session. We have twelve scheduled sessions for the course, so you should have anywhere between 24-60 gestural studies for the three weeks. These drawings should be short, fast, preparational sketches, or could even be thumb-nail / compositional sketches.

**Daily** - Additionally, you will produce 1 drawing (or painting) per session that represents a longer or more involved investigation. (It could be that this is more detailed, layered, complicated, or requires more time for another reason). This may take anywhere from 1-4 hours. You should have approximately 12 longer-duration drawings for the three weeks.

**Weekly Critique / Discussion Schedule:** (This may be subject to minor changes, depending on progress)

**Week 1:** Thursday June 8th in Carrières de Bibemus or TBD

**Week 2:** Thursday June 15th in Vieil Aix or TBD

**Week 3:** Thursday June 22nd in Vieil Aix or TBD

Each critique should include:

Four longer duration drawings/works on paper

Four faster sketches or relevant studies of particular quality

\*\*\*You may include more sketches to show if you wish.

## EXAMPLES OF GRADING STANDARDS

### A

**Student work that is superior and goes above and beyond standard expectations.** Superior work and rigorous effort is demonstrated through in-class & homework assignments, on time and up to faculty-defined standards, as well as full classroom participation. Grades in this category indicate excellence in the subject matter.

### B

**Student work that meets high expectations.** Hard work and skill are demonstrated through assignments and classroom participation. Grades in this category indicate strong aptitudes for the subject matter.

### C

**Student work generally meets standard expectations, but** other factors (such as hard work, sub-average participation, attendance, attainment of faculty-defined standards, and timely completion of work, etc.) may not be up to expectations.

### D

**Student work, attendance, participation does not meet minimum expectations.** Student progress within the subject matter is at a sub-average level. Students that fall into this category are generally late to class regularly, and absent often, fail to turn in assignments, quizzes, and projects, and fail to display an understanding of the subject matter.

### F

**Failure to meet expectations.** This can include, but is not limited to, quality of work, progress within the discipline, participation, attendance, etc.

## FINAL PROJECT

I am going to ask you to identify one subject that you would like to focus your attention on. Think of this as a tuning fork for your own understanding, reflection, and intellectual or poetic meanderings. Taking inspiration from Cézanne and the repeating motif of Mont Sainte-Victoire, please select a singular subject or source for reflection and description. This subject will likely be a person, place, or thing, but the choice is entirely yours. This might be something mundane or everyday, or it could be extraordinary or sublime. It may be an artwork or architecture, or it could be something that you buy at a market, or a random person that you meet at a cafe, etc. This will come about naturally through our regular walks, excursions, and observations throughout the three weeks.

For this assignment, you will produce one artwork in your choice of medium and surface. This may be a small drawing on paper in graphite, graphite wash, watercolor or gouache, or something else of your choosing. Select an approach that suits your subject and your experience of it. In addition, you will write a brief one page essay. (This piece should be double-spaced, 12 pt font, approx 200 - 300 words, and 2-3 paragraphs). I am very flexible regarding the format and approach to this, but ask that we discuss any ideas that would deviate from the guidelines.

\*\*\*{More information and resources will be provided via Canvas}

## OPTIONAL READING FOR EXTRA CREDIT

*If These Apples Should Fall* - T.J. Clark (Chapter Excerpt)

*Cezanne's Doubt* - Maurice Merleau-Ponty (Essay)

\*\*\*If you are interested in this as extra credit, you'll need to inform me during Week 1.

## ADDITIONAL EXTRA CREDIT

In addition to our reading assignments, I will offer extra credit to any student that is willing to document our class in action (shots of us as a group drawing, critique, or walking, etc.) with high quality photographs. The images should be approx 1000K or (1MB) and twelve or more photos. At the end of the program, if you can upload your photos in a folder via WeTransfer. These are not the typical tourist shots that we might all take and share on Instagram, etc. Rather, these should document that class activities and will require extra effort.

## PARTICIPATION

Participation includes speaking during crits and in-class discussions, drawing during our in-class practice sessions, as well as, initiative, attitude, teachability, and cooperation with the class rules and goals. Participation includes but is not limited to attendance. You must be present and on-time during our practice sessions to receive credit and contribute. We will have a set meeting time and it is vital that we are punctual.

You are expected to assist in maintaining an environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from our time in Aix and from the drawing and discussion, a professional and polite manner of behavior is expected.

- For this course, we will be drawing, discussing, lecturing, and critiquing in a public setting. Please keep in mind that you will be immersed in an "outside classroom" which means you could encounter unforeseen interruptions from a variety of things, such as a passerby, traffic, loud sounds, etc.



- Be cognizant of your surroundings and mindful of others. For example, when scouting for a location, make sure that you are not blocking foot traffic or someone's access to a building or anything else. This is in consideration of your best interest, the class as a whole, and the public.
- Come prepared with the materials that you need for the session, such as art-making supplies, water, sunscreen, comfortable shoes, snacks, etc.
- Be polite, courteous, and respectful to everyone that you come into contact with, including myself and your fellow students, collaborating faculty, and staff. This also includes, taxi and bus drivers, shop owners, waiters, and fellow pedestrians, etc.
- Participate in creating and maintaining the most positive possible environment for everyone. Please take an active role in ensuring that everyone in our cohort feels welcomed, included, and supported. Make every effort to maintain a positive attitude regarding the activities, curriculum, and setting, in order to create an optimal learning experience for all.

\*(See also Acceptable Student Behavior below)

## **ATTENDANCE POLICY**

- Regular and punctual attendance is mandatory.
- Two absences will be tolerated. You'll need to make up work that was missed for credit.
- More than two absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than two absences will lower your final grade by one letter grade per additional absence
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.
- COVID-19 impact on attendance:

While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me *prior to being absent* as to what may be preventing you from coming to class so I may make a decision about accommodating your request to be excused from class.

If you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19 (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or [askSHWC@unt.edu](mailto:askSHWC@unt.edu)) or your health care provider. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.

## **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.

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\*\*\* Please see health and safety information specific to Study Abroad and IAU in your Orientation packet / materials\*\*

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\*\* I'm going to request that we set time aside during our session to complete SPOT surveys. More info on this forthcoming.

## **INCOMPLETE GRADES**

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule.

In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students

## **SEXUAL DISCRIMINATION, HARASSMENT & ASSAULT**

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

UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: [http://deanofstudents.unt.edu/resources\\_0](http://deanofstudents.unt.edu/resources_0). UNT's Student Advocate she can be reached through e-mail at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

## MATERIALS LIST

### Provided:

**Rhodia Sketchbooks (2)**  
**Small Watercolor Moleskin Journals**  
**Travel Graphite Pencil Kit**  
**Water Soluble Graphite Set**

### Recommended:

#### **1 Winsor Newton Watercolor Compact Set**

<https://www.dickblick.com/products/winsor-and-newton-professional-watercolor-pan-sets/#description>

#### **1 Winsor Newton Designer Gouache - Ivory Black 14ml**

<https://www.dickblick.com/products/winsor-and-newton-designers-gouache/>

#### **1 Holbein Drawing Inks - Opaque Special Black**

<https://www.dickblick.com/products/holbein-special-drawing-inks/>

#### **1 Silver Brush Travel Brushes**

<https://www.dickblick.com/products/silver-brush-black-velvet-voyage-travel-brushes/#description>

#### **1 Collapsible Water Pot**

<https://www.dickblick.com/products/plastic-water-pots/#description>

#### **1 Faber-Castell 15 Piece Drawing Set**

<https://www.dickblick.com/products/faber-castell-15-piece-drawing-set/>

#### **1 Conté Crayons Sketching Set of 4**

<https://www.dickblick.com/products/conté-crayons/>

### Optional:

Travel Easel - (Supplied by Marchutz School of Fine Art)  
Daypack and pack+chair combo, and well as travel storage containers  
Winsor Newton Gouache Primary Set of 6  
Palette knife of choice for tearing watercolor block sheets  
Additional water-based acrylics, inks, and brushes  
Additional drawing supplies  
Travel watercolor palette  
Pack of plastic brush TUBZ for transport of wet brushes

## PERMISSION TO USE STUDENT ARTWORK

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

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

**1. Scope of Permission.** This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is 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: \_\_\_\_\_

Name of Course: \_\_\_\_\_

## STUDENT ACKNOWLEDGEMENT

I \_\_\_\_\_ (print your full name)  
acknowledge that I have read the course syllabus. I understand the course structure, grading  
and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its  
provisions.

---

Course number and section

Risk Rating

---

Student phone #, e-mail address (print)

Signature

Date

---

Faculty Name

Signature

Date

# **INTERMEDIATE D&P: SERIES**

ASTU 4200-502 . ART 468

T/R 8-10:50AM

SPRING 2023

BRIAN S CAMPBELL

brian.campbell@unt.edu

Office: 305

## **COURSE DESCRIPTION**

ASTU 3206 - Intermediate Drawing & Painting: Themes, Variations & Series - 3 hours (0;6)

Exploration of the strategy of the series in drawing and painting to deconstruct, transform, distill, unpack, or otherwise evolve an idea.

This is an Intermediate-level study in drawing and painting with an emphasis on in-depth individually generated projects and the establishment of a distinct body of creative work. Prompts and assignments will be provided in an effort to foster elaboration and inquiry within your chosen subject-matter, ideas, and conceptual interests. Students will be encouraged to be thorough and thoughtful in their ideation and conceptualization.

Prerequisite(s) : ASTU 2201 & ASTU 2202.

## **OBJECTIVES**

This intermediate course furthers a critical exploration within the mediums of drawing and painting and takes on the central premise that an investigation in drawing and painting as a primary mode of expression and vehicle for intellectual activity has become important to your studio practice. Each artist is committed to the effort of building an ambitious body of work that will propel them into a professional studio practice and/or advanced level of inquiry.

This course will be driven by conceptual/theoretical discourse relative to contemporary drawing and painting. It is my expectation that you are engaged in a high level of attentive practice and simultaneous analysis of those efforts. We will scrutinize both the formal elements and construction of paintings, as well the thematic progression, which will be largely individually driven.

A significant amount of work outside of class will be expected from everyone. You will be supplied with critical essay(s) and reviews that address wide-ranging issues in contemporary art. Group and individual critiques will dominate much of our studio time, as will relevant individual research methods germane to your work.

## **COURSE OUTCOMES & OBJECTIVES**

- a. Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- b. Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.
- c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.
- d. Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the painter. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two- and, at times, three-dimensional images.
- e. Encouragement to develop a consistent, personal direction and style through independent work.

## **CONTENT, EVALUATION & EXAMINATION**

Group and individual critique will form a large component of this course and will play a role in your evaluation. You are required to work during scheduled class time for presentation of assignments, instruction, personal critiques and group discussions. Late work will be accepted for half credit, but only if it is submitted one class session late. Students will be evaluated on the timely completion of assignments and the resulting inventiveness and fluency of their work.

You will be graded for each critique (Individual, Large and Small Group Critique) based on the merits of the presented work. I will evaluate visual form, content, concept, theme, personal growth, and relevance to the contemporary art world. I will also examine your ability to follow through with an assignment, as well as your ability to receive and respond to critical feedback.

## **CRITIQUE**

Critiques are an essential part of your comprehensive development as an art student and community member. Critiques form a significant component of this course. A critique is a forum through which you express your thoughts, questions, and intentions regarding your own projects as well as the work of your peers. Critiques develop your ability to speak about visual art with clarity, in an informed manner. They often raise questions about a project not considered initially, lead to new ideas, and open up possibilities for further work. It is a requirement of this course that you participate fully in each of these group conversations, speaking candidly, honestly, and



without unnecessary “prompting.” We will commit to maintaining a respectful and sensitive discussion regarding our peers work - it will not become a platform for personal attacks or unthoughtful response. On critique days work should be posted on the wall within the first 5 minutes of each class so that we do not delay the introduction of new concepts and the day’s studio work. Failure to do so, or missing a critique will significantly impact your participation grade.

## **ASSIGNMENTS & GRADING**

40% - In-class studio portfolio

30% - Overall Participation and Cooperation in Discussions & Critiques

22% - Homework, sketchbook assignments, writing and/or reading assignments 8%

\*Based on earning 1000 points over the course of the semester

A = Excellent (100-90%)

B = Above Average (89-80%)

C = Average (79-70%)

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

F = Failure (59% or below)

## **EXAMPLES OF GRADING STANDARDS**

A

Student work that is superior and goes above and beyond standard expectations. Superior work and rigorous effort is demonstrated through in- class & homework assignments, on time and up to faculty-defined standards, as well as full classroom participation. Grades in this category indicate excellence in the subject matter.

B

Student work that meets high expectations. Hard work and skill are demonstrated through assignments and classroom participation. Grades in this category indicate strong aptitudes for the subject matter.

C

Student work generally meets standard expectations, but other factors (such as hard work, sub-average participation, attendance, attainment of faculty- defined standards, and timely completion of work, etc.) may not be up to expectations.

D

Student work, attendance, participation does not meet minimum expectations. Student progress within the subject matter is at a sub-average level. Students that fall into this category are generally late to class regularly, and absent often, fail to turn in assignments, quizzes, and projects, and fail to display an understanding of the subject matter.

F

Failure to meet expectations. This can include, but is not limited to, quality of work, progress within the discipline, participation, attendance, etc.

## PARTICIPATION

Participation includes speaking during crits and in-class discussions, working during our in-class practice sessions, as well as, initiative, attitude, teachability, and cooperation with the class rules and goals.

\*\*\*You will be required to maintain a critique notebook for the course. I will be looking to see that you are prepared each session with your notebook and actively recording names of artists, references, and ideas. If you do not have this, it will reflect negatively on your daily points.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using phones, eating or drinking in class, making offensive remarks, interrupting myself or peers, 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 absence.

## ATTENDANCE POLICY

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

## CELL PHONES

Cell phones must be silent for the duration of each class period. Calling, receiving calls, TEXTING, instagramming, playing games, etc., are not allowed during class time. Failure to heed this rule may result in a temporary dismissal from that class session (including being marked absent) and/or the lowering of your participation grade. If you anticipate an emergency call or text please notify me before class begins so that you may use your phone without penalty. If you use your phone to play music with headphones you may do so only during extended working sessions by permission from the professor, leaving one ear open to hear any further instruction.

\*\*\*Please adhere to these guidelines also during scheduled breaks

\*\*\*All lecture notes and drawings/thumbna il sketches for class must be taken in a notebook or sketchbook. All required research (when applicable) must be conducted on a laptop or approved tablet.

## CLEAN STUDIO POLICY

Always clean up after yourself before leaving the studio after a working session. This is a common courtesy to your peers and myself. No one should have to clean up after anyone else, and it maintains a safe environment when you simply clean up after yourself and reorganize or shut down/turn off anything you've used while in the studio. Failure to do so will also impact your participation grade. Also, please take any necessary safety precautions when using tools or materials in the classroom both for your own sake and the safety of your classmates.

\*\*\*Safety Rules: Never dispose of paint in the sink. Any paint or paint-soaked rags should be disposed of in the fire-proof red kick-cans. Never dispose of any solvents in the sink. Dispose of used solvents in the containers provided.

\*\*\*Please no food or drinks (without a sealable lid) in the studio during class-time or during our scheduled break time.

## PHOTO DOCUMENTATION HOURS // SPRING 2023

Monday: 8-1

Wednesday: 8-1

Thursday: 2-7

Friday: 8-1

Sign up for an appointment:

<https://art.unt.edu/about-cvad/photo-documentation-room>

In addition, cameras & kits that can be checked out from CVAD IT:

<https://cvadit.unt.edu/equipment-checkout>

## **END OF SEMESTER CLEANUP**

Clean all work (paintings, drawings, paint and other materials) from racks before May 12. Anything remaining after this clean up deadline will be discarded. Many students have lost work due to leaving their work past this deadline. Do not forget!

## **D&P WOODSHOP HOURS**

Mon 9-5

Tues. 9-8

Wed 9-8

Thurs 9-5

Fri 9-5

Sat 12-5

Safety orientations are held on Wednesdays at 10am. You may schedule a safety orientation with your class by emailing me. Students can email a request to schedule safety orientation if they are not able to attend the regular time. Please email the dates you would like to schedule for stretcher demo. Please allow for 2 class periods. If you are teaching a night class such as Mon Wed your demos will be 2 Wednesdays in a row. If you have any questions please reach out to Lindsey. [lindsey.bass@unt.edu](mailto:lindsey.bass@unt.edu)

## **OFFICE HOURS**

My office is 305, which located in the northwest side of the CVAD building, on the third floor. My office hours for the fall are 2pm - 4pm on Tuesdays and Thursdays. Please email me to schedule an appointment.

## **EMAIL**

My email: [brian.campbell@unt.edu](mailto:brian.campbell@unt.edu)

I will answer emails in the order in which I receive them within three business days (M-F). I will respond to urgent or time-sensitive e-mails first. I will not be available to reply to emails during weekends. I am happy to answer emails from those who regularly attend class. However, I will not answer emails from those who were absent and would like information on what was missed. Also, check your MYUNT email (the official form of communication for this class) often for updates on assignments, readings, trips, meetings, etc. If an email is sent to you it is assumed that you have received it and you are responsible for any specified course requirements therein.

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## **BEST PRACTICES FOR HEALTH & SAFETY / STUDIO RULES**

\*Additional appendixes provided

\*CVAD technician to provide Student Signature Page

## PERMISSION TO USE STUDENT ARTWORK

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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.

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Printed name: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Name of Course: \_\_\_\_\_



## STUDENT ACKNOWLEDGEMENT

I \_\_\_\_\_ (print your full name)  
acknowledge that I have read the course syllabus. I understand the course structure, grading and  
attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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Course number and section		Risk Rating
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Student phone #, e-mail address (print)	Signature	Date
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Faculty Name	Signature	Date
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# PROJECT IN LIEU OF GRADUATE THESIS RESEARCH

ASTU 5015

SPRING 2022

BRIAN S CAMPBELL

brian.campbell@unt.edu

Office: 305

## COURSE DESCRIPTION

Research and practice for creative project in lieu of written thesis.

\*Must be taken with major professor.

## COURSE OUTCOMES & OBJECTIVES

- *Demonstrate the intention, motivation and tools required to pursue a career as an artist and sustain a rigorous fine arts practice*
  - *Display an understanding of contemporary visual art*
  - *Demonstrate the visual, verbal and writing skills needed to engage with contemporary discourse in contemporary art*
  - *Produce artwork that makes use of the interdependence between content, form, process and context*
  - *Display an intimate familiarity with historical and contemporary approaches to visual art and their interrelationships*
  - *Demonstrate enhanced critical reasoning with broad historical overviews and social insight*
  - *Deliver critiques of your own work*
  - *Demonstrate an ability to communicate through oral and written communication skills*
  - *Demonstrate the ability to plan and meet deadlines.*
- Individuate an approach to visual artmaking and address self-defined research projects with distinct and challenging parameters*

## COURSE SCHEDULE CHECKLIST

*Please see attached checklist of required activities during your second-to-the-last semester in Studio Art.  
Please discuss deadlines with your Committee Chair.*

## ASSIGNMENTS & GRADING

65% - Studio work

20% - Research

10% - Committee work

5% - Meeting Deadlines

\*Based on earning 1000 points over the course of the semester

A = Excellent (100-90%)

B = Above Average (89-80%)

C = Average (79-70%)

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

F = Failure (59% or below)

## EXAMPLES OF PREVIOUS MFA PROJECTS

Keela Dooley, MFA Project Report <https://digital.library.unt.edu/ark:/67531/metadc1538808/>

Karla Garcia, MFA Project Report <https://digital.library.unt.edu/ark:/67531/metadc1538811/>

Cynthia Giron, MFA Project Report <https://digital.library.unt.edu/ark:/67531/metadc1613641/>

## EXAMPLES OF GRADING STANDARDS

A

Student work that is superior and goes above and beyond standard expectations. Superior work and rigorous effort is demonstrated through in- class & homework assignments, on time and up to faculty-defined standards, as well as full classroom participation. Grades in this category indicate excellence in the subject matter.

B

Student work that meets high expectations. Hard work and skill are demonstrated through assignments and classroom participation. Grades in this category indicate strong aptitudes for the subject matter.

C

Student work generally meets standard expectations, but other factors (such as hard work, sub-average participation, attendance, attainment of faculty- defined standards, and timely completion of work, etc.) may not be up to expectations.

D

Student work, attendance, participation does not meet minimum expectations. Student progress within the subject matter is at a sub-average level. Students that fall into this category are generally late to class regularly, and absent often, fail to turn in assignments, quizzes, and projects, and fail to display an understanding of the subject matter.

F

Failure to meet expectations. This can include, but is not limited to, quality of work, progress within the discipline, participation, attendance, etc.

## PHOTO DOCUMENTATION HOURS

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Wednesday: 8-1  
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## **STUDENT EVALUATION ADMINISTRATION DATES**

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

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In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students

## **EMERGENCY NOTIFICATION & PROCEDURES**

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## **SEXUAL DISCRIMINATION, HARASSMENT & ASSAULT**

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

UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: [http://deanofstudents.unt.edu/resources\\_0](http://deanofstudents.unt.edu/resources_0). UNT's Student Advocate she can be reached through e-mail at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

## **HEALTH & SAFETY**

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>.

## **BEST PRACTICES FOR HEALTH & SAFETY / STUDIO RULES**

\*Additional appendixes provided

\*CVAD technician to provide Student Signature Page



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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.

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Date: \_\_\_\_\_

Name of Course: \_\_\_\_\_

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Course number and section

Risk Rating

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Student phone #, e-mail address (print)

Signature

Date

---

Faculty Name

Signature

Date

# PROJECT IN LIEU OF GRADUATE THESIS

ASTU 5020

SPRING 2022

BRIAN S CAMPBELL

brian.campbell@unt.edu

Office: 305

## COURSE DESCRIPTION

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## COURSE OUTCOMES & OBJECTIVES

- *Demonstrate the intention, motivation and tools required to pursue a career as an artist and sustain a rigorous fine arts practice*
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*Individuate an approach to visual artmaking and address self-defined research projects with distinct and challenging parameters*

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Printed name: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Name of Course: \_\_\_\_\_

## STUDENT ACKNOWLEDGEMENT

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Course number and section

Risk Rating

---

Student phone #, e-mail address (print)

Signature

Date

---

Faculty Name

Signature

Date

# **Graduate Praxis: Rotating Topics: Theory of the Gimmick**

ASTU 5001-502  
WSC1 139  
Tues/Thurs  
8-10:50am  
Fall 2021

Brian Scott Campbell  
brian.campbell@unt.edu  
Office Location: ART 305  
Office Hours: (T/R 2-4 pm  
& by appointment)

## **Course Description**

Prerequisite(s): Graduate status

Readings, discussion, and/or studio exploration of various art issues. Praxis graduate seminars are intensive topical or single discipline-based courses which encourage innovation, the development of a new method, idea and results. Seminars vary in structure offering a blend of reading/writing/presentation/discussion and studio practice/group critique. The course is designed to support students in order to articulate, challenge and redefine individual research and studio practice.

The focus for this course will be largely studio-driven with strong emphasis on group and individual critiques. In addition, we will rely on the text, 'Theory of the Gimmick: Aesthetic Judgement and Capitalist Form' by Sianne Ngai as a catalyst for group discussion and individual study.

## **Course Outcomes and Objectives**

This course is designed to expand the scope and vitality of your work. Through regular discussion, individual and group critiques, we will aim to examine individual works in the studio as well as the concepts and interests that drive your practice.

<b>Outcomes</b>	<b>Objectives</b>
Understand the history, current issues, and direction of the artistic discipline	Professional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning
Place works in the historical, cultural, and stylistic contexts of the artistic discipline	Expert knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.
Use the technology and equipment of the artistic discipline	Explore professional possibilities for innovative imagery and manipulation of techniques available to a studio artist in many forms
Use the elements and principles of art to create artworks in artistic discipline	Professional understanding of principles of design and color, concepts, media and formats, and the ability to apply them to a specific aesthetic intent.
Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill	Develop expertise in the ability to synthesize the use of drawing, two-dimensional design, and color, continuing to develop a consistent, personal direction and style

Analyze and evaluate works of art in this artistic discipline Formulate important questions to intensify creative process	Develop professional skill in the analysis and evaluation of paintings.
Present outcomes of research and/or attend a conference in the field of art.	Create a substantial body of work that is visually and conceptually coherent
Produce a cohesive and innovative body of artwork demonstrating technical skill and disciplinary knowledge	Demonstrated expertise in applying the vocabulary of art and design to the critique and analysis of own paintings and the works of others.
Use knowledge of art and disciplinary vocabulary to have a deeper understanding and analysis of artworks	Participate and engage in critiques of own work and the work of others using the vocabulary of painting and drawing and knowledge of the elements and principles of art and design.
Intellectually participate in critiques of own work and work of others	

### Course Content and Schedule Changes

The course schedule reflects expected class progress in course subject matter and is considered tentative. The course schedule is subject to change in content and scope at the Course Instructor's discretion.

### Assignments and Assessments

Assignments	Worth / %
Group Crit 1 / Individual Crit 1	20
Group Crit 2 / Individual Crit 2	25
Group Crit 3 / Individual Crit 3	30
Research Portfolio / Digital Portfolio	15
Participation	10
Total	100 points / 100%

### Optional Course Materials / Textbooks

'Theory of the Gimmick: Aesthetic Judgement and Capitalist Form' by Sianne Ngai

## **Class Participation Expectations**

Participation includes speaking during crits and in-class discussions, working during our in-class practice sessions, as well as, initiative, attitude, teachability, and cooperation with the class rules and goals.

\*\*\*You will be required to maintain a critique notebook for the course. I will be looking to see that you are prepared each session with your notebook and actively recording names of artists, references, and ideas. If you do not have this, it will reflect negatively on your daily points.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using phones, eating or drinking in class, making offensive remarks, interrupting myself or peers or engaging in any other form of distraction.

## **Attendance Policy**

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up, and grades will reflect the student's failure to participate in the critique discussions.

## **Grading**

Grades will be provided regularly through the semester (after assignments are submitted, critique, etc.) and at mid-term.

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)

## **Academic Integrity Standards and Consequences**

According to UNT Policy 06.003, 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. [Insert specific sanction or academic penalty for specific academic integrity violation].

## **Course Schedule**

(Please see attached)

## **ADA Accommodation Statement**

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](http://disability.unt.edu).

## **Course Safety Procedures**

Students enrolled in Praxis: Rotating Topics are required to use proper safety procedures and guidelines as outlined in UNT Policy 06.038 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.

## **Face Coverings**

UNT encourages everyone to wear a face covering when indoors, regardless of vaccination status, to protect yourself and others from COVID infection, as recommended by current CDC guidelines. Face covering guidelines could change based on community health conditions.

## **Emergency Notification & Procedures**

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 Blackboard for contingency plans for covering course materials.

## **Retention of Student Records**

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student's records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University's policy. See UNT Policy 10.10, Records Management and Retention for additional information.

## **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 classrooms, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [deanofstudents.unt.edu/conduct](http://deanofstudents.unt.edu/conduct).

## **Access to Information – Eagle Connect**

Students' access point for business and academic services at UNT is located at: [my.unt.edu](http://my.unt.edu). All official communication from the University will be delivered to a student's Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail: [eagleconnect.unt.edu/](http://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 a requirement for all organized classes at UNT. The survey will be made available during weeks 13, 14 and 15 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" ([no-reply@iasystem.org](mailto:no-reply@iasystem.org)) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey, they will receive a confirmation email that the survey has been submitted. For additional information, please visit the SPOT website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto: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. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at [oeo@unt.edu](mailto:oeo@unt.edu) or at (940) 565 2759.

## PERMISSION TO USE STUDENT ARTWORK

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

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

1. **Scope of Permission.** This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is 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:

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Signature:

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Date:

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Course Number and Title:

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# **PAINTING 1**

ASTU 2201-505

T/R . 11-1:50PM

CAMPBELL . FALL 21

brian.campbell@unt.edu

Studio location: ART 460

Office location: ART 305

## **COURSE DESCRIPTION**

Introduction to painting practices and issues, including the study of methods and materials (oil, acrylic, tools, building of supports and surfaces), composition, value, color and pictorial space centered in observation. Coursework focuses on capacities of painting and introduces student to technical and historical issues central to painting.

[Prereq: Art 1500 and 1510]

## **OBJECTIVES**

This course is designed to familiarize you with the basic principles, concepts, methods, and techniques of beginning painting. Projects are designed to increase your technical and perceptual ability in both acrylic and oil paint, using a wide range of supports. Critiques and discussions play a crucial role in the learning process and touch on all aspects of painting, both formally and conceptually. Whenever possible or applicable, critiques will address formal issues such as composition, scale, space, color, light, tone etc. Art historical and contemporary art examples will be shown as slide talks throughout the course, and you will be presented with many demonstrations and basic tutorials on drawing. Painting 1 will provide a solid foundation in which the student can begin to make informed choices in terms of form, subject and content.

## **CONTENT, EVALUATION & EXAMINATION**

Group and individual critique will form a large component of this course and will play a role in your evaluation. You are required to work during scheduled class time for presentation of assignments, instruction, personal critiques and group discussions. Late work will be accepted for half credit, but only if it is sub-mitted one class session late. Students will be evaluated on the timely completion of assignments and the resulting inventiveness and fluency of their work.

I will evaluate each paintings based on visual form, technical skill, and observational acuity. I will also ex-amine your ability to follow through with an assignment, as well as your ability to receive and respond to critical feedback.

## **CRITIQUE**

Critiques are an essential part of your comprehensive development as an art student and community member. Critiques form a significant component of this course. A critique is a forum through which you express your thoughts, questions, and intentions

regarding your own projects as well as the work of your peers. Critiques develop your ability to speak about visual art with clarity, in an informed manner. They often raise questions about a project not considered initially, lead to new ideas, and open up possibilities for further work. It is a requirement of this course that you participate fully in each of these group conversations, speaking candidly, honestly, and without unnecessary "prompting." We will commit to maintaining a respectful and sensitive discussion regarding our peers work - it will not become a platform for personal attacks or unthoughtful response. On critique days work should be posted on the wall within the first 5 minutes of each class so that we do not delay the introduction of new concepts and the day's studio work. Failure to do so, or missing a critique will significantly impact your participation grade.

### **ASSIGNMENTS & GRADING**

55% - Five Total Paintings and Final Assignment

25% - Overall participation in our in-class work, Preparation, Critiques, and Cooperation

20% - Homework, Sketchbook Assignments, Possible Writing and/or Reading assignments

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)

### **PARTICIPATION**

Participation includes speaking during crits and in-class discussions, working during our in-class practice sessions, as well as, initiative, attitude, teachability, and cooperation with the class rules and goals.

\*\*\*You will be required to maintain a critique notebook for the course. I will be looking to see that you are prepared each session with your notebook and actively recording names of artists, references, and ideas. If you do not have this, it will reflect negatively on your daily points.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using phones, eating or drinking in class, making offensive re-marks, interrupting myself or peers, 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 absence.

## **Attendance Policy**

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up, and grades will reflect the student's failure to participate in the critique discussions.

## **Grading**

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## **Course Schedule**

(Please see attached)

## **ADA Accommodation Statement**

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### **Course Safety Procedures**

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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:

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Signature:

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Date:

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Course Number and Title:

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# **BEGINNING D&P: PAINTING II**

ASTU 2202-504 . Remote Delivery  
T/R 8-11:50AM  
SPRING 2021  
BRIAN S. CAMPBELL  
brian.campbell@unt.edu

## **COURSE DESCRIPTION**

ASTU 2202 - Beginning Drawing & Painting: Painting II - 3 hours (0;6)

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

An introductory course stressing the basics of oil and various acrylic-based painting medias, with emphasis on both observational approaches to subject matter and abstraction. Students are provided opportunities to experiment with a variety of techniques and materials, and are introduced to both formal as well as conceptual aspects of painting as they pertain to their work and the works of various artists throughout history.

## **COURSE REQUIREMENTS**

You will be expected to complete four paintings throughout the semester and present each for scheduled critiques with peers. The assignments are designed to guide you into a more open, investigative, and conceptual approach to painting. The critique/discussion process promotes growth as an artist and is instrumental in gaining greater understanding, insight, and knowledge about your work and the work of your peers.

## **COURSE STRUCTURE**

'Painting 2' will be delivered exclusively online as a fully remote course. The content for the course and interface will utilize a combination of Canvas and Zoom modalities. The length of this course spans fourteen weeks, including the final critique weeks. One additional week will be reserved for optional individual meetings.

## OBJECTIVES & OUTCOMES

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

a. Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning.

b. Ability to synthesize the use of drawing, two-dimensional design, and painting traditions.

c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product. Engage with and contribute to a diverse discourse pertaining to contemporary drawing and painting through reading and class discussion.

d. Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the artist.

e. Experiment with a wide-range of studio techniques and to expand the scope and personal direction of independent work.

## **CONTENT, EVALUATION & EXAMINATION**

Group critique will form a large component of this course and will play a role in your evaluation. You are required to work in your home studio during scheduled "Studio Time" for presentation of assignments, instruction, personal critiques, and group discussions. Late work will be accepted for half credit, but only if it is submitted one class session late. Students will be evaluated on the timely completion of assignments and the resulting inventiveness and fluency of their work.

You will be graded for each critique (Individual, Large, and Small Group Critique) based on the merits of the presented work. I will evaluate visual form, content, concept, theme, personal growth, and relevance to the contemporary art world. I will also examine your ability to follow through with an assignment, as well as your ability to receive and respond to critical feedback.

## **SCHEDULE**

Please see attached course schedule outline.

\*\*\*Please be sure to check email and Canvas on a regular basis for updates/changes or reminders. This will ensure that you are prepared for each class session. Changes to our class schedule are not frequent but they might occur. It is not always possible to anticipate the unique pace of each individual class.

## **CRITIQUE**

Critiques are an essential part of your comprehensive development as an art student and community member. Critiques form a significant component of this course. A critique is a forum through which you express your thoughts, questions, and intentions regarding your own projects as well as the work of your peers. Critiques develop your ability to speak about visual art with clarity, in an informed manner. They often raise questions about a project not considered initially, lead to new ideas, and open up possibilities for

further work. It is a requirement of this course that you participate fully in each of these group conversations, speaking candidly, honestly, and without unnecessary “prompting.” We will commit to maintaining a respectful and sensitive discussion regarding our peers work - it will not become a platform for personal attacks or unthoughtful response.

## **COURSE SUPPLIES & TECHNOLOGY**

Due to the objectives and goals for this course, strict boundaries for required materials are not relevant. Although, I am available to advise, supplies for each assignment will be self-guided by the artist. This will be discussed during our introductory week.

### Minimum Technology Requirements:

- Computer / smart-phone / tablet
- Reliable internet access
- Speakers / Microphone
- Plug-ins
- Canvas Technical Requirements (<https://clear.unt.edu/supported-technologies/canvas/requirements>)

### Expectations for Digital Literacy & Computer Skills:

- Proficiency in Canvas
- Use of UNT email with attachments
- Downloading and installing software
- Use of Power Point or Keynote
- Basic Web browsing

### Technical Assistance:

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

UNT Help Desk: (<http://www.unt.edu/helpdesk/index.htm>)

Email: [helpdesk@unt.edu](mailto:helpdesk@unt.edu)

Phone: 940-565-2324

In Person: Sage Hall, Room 130

Walk-In Availability: 8am-9pm

Telephone Availability:

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

Laptop Checkout: 8am-7pm

For additional support, visit:

(<https://community.canvaslms.com/docs/DOC-10554-4212710328>)

## ASSIGNMENTS & GRADING

Assignment	Points Possible	Percentage of Final Grade
Assignment 1: Still-Life in Black & White	150 points	15%
Assignment 2: Abstraction - Direct Observation	150 points	15%
Assignment 3: Non-Objective	150 points	15%
Final: "Home" Interiors	150 points	15%
Overall Participation	250 points	25%
• Critique Contribution		
Readings: Zoom and Canvas Discussion	150 points	15%
Total Points Possible	1,000 points	100%

45% - In-class studio portfolio

25% - Overall Participation and Cooperation in Discussions & Critiques

15% - Writing and/or Reading Assignments

15% - Final

\*Based on earning 1,000 points over the course of the semester

A = Excellent (100-90%)

B = Above Average (89-80%)

C = Average (79-70%)

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

F = Failure (59% or below)

## ASSIGNMENT POLICY

\*\*\*All assignments will be submitted via Canvas / Zoom. Instructions for each assignment can be found on Canvas. Documentation of each assignment will be critically important. You will be asked to upload images to the associated Critique Discussion Boards on Canvas.

### Image Requirements:

- 300 dpi
- Approximately 1-3 MB (1,000 - 3,000 KB) file sizes
- Please be sure that you crop the image and edit appropriately.
- Please only jpg or tiff files (no zipped folders or psd files).
- You may be asked to submit pdf's, power point, or video files.

\*\*\*Please refer to our Course Schedule for individual due dates / critiques

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

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

## **EXAMPLES OF GRADING STANDARDS**

A

Student work that is superior and goes above and beyond standard expectations. Superior work and rigorous effort is demonstrated through in-class & homework assignments, on time and up to faculty-defined standards, as well as full classroom participation. Grades in this category indicate excellence in the subject matter.

B

Student work that meets high expectations. Hard work and skill are demonstrated through assignments and classroom participation. Grades in this category indicate strong aptitudes for the subject matter.

C

Student work generally meets standard expectations, but other factors (such as hard work, sub-average participation, attendance, attainment of faculty-defined standards, and timely completion of work, etc.) may not be up to expectations.

D

Student work, attendance, participation does not meet minimum expectations. Student progress within the subject matter is at a sub-average level. Students that fall into this category are generally late to class regularly, and absent often, fail to turn in assignments, quizzes, and projects, and fail to display an understanding of the subject matter.

F

Failure to meet expectations. This can include, but is not limited to, quality of work, progress within the discipline, participation, attendance, etc.

Please note:

For all students seeking a major in the College of Visual Arts and Design, a grade of C or above must be earned in every art-based course required in the College of Visual Arts and Design—completed in residence or transferred to UNT—to be considered for credit toward a CVAD degree. A grade of D or below will not satisfy any art-based course requirements, electives or prerequisites.

## **PARTICIPATION**

\*\*\* Pertaining to Covid - See also: <https://vpaa.unt.edu/return>

Participation includes speaking during crits and in-class discussions, working during our in-class practice sessions, as well as, initiative, attitude, teachability, and cooperation with the class rules and goals.

\*\*\*You will be required to maintain a critique notebook for the course. I will be looking to see that you are prepared each session with your notebook and actively recording names of artists, references, and ideas. If you do not have this, it will reflect negatively on your daily points.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class unless otherwise approved by the instructor, you are prohibited from using phones, eating or drinking in class, making offensive remarks, interrupting myself or peers, 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 absence.

## **ATTENDANCE POLICY**

\*\*\* Attendance will be documented for each class session via Canvas. Please login at the beginning of the class period.

### COVID-19 Impact on Attendance

While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me prior to being absent so I may make a decision about accommodating your request to be excused from class.

If you are experiencing any symptoms of COVID-19 (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or [askSHWC@unt.edu](mailto:askSHWC@unt.edu)) or your health care provider PRIOR to coming to campus. UNT also requires you to contact the UNT COVID Hotline at 844-366-5892 or [COVID@unt.edu](mailto:COVID@unt.edu) for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.

### Class Materials for Remote Instruction



The UNT fall schedule requires this course to have fully remote instruction beginning November 28<sup>th</sup>. Additional remote instruction may be necessary if community health conditions change or you need to self-isolate or quarantine due to COVID-19. Students will need access to a [webcam and microphone – faculty member to include what other basic equipment is needed] to participate in fully remote portions of the class. Additional required classroom materials for remote learning include: [list specific software, supplies, equipment or system requirements needed for the course]. Information on how to be successful in a remote learning environment can be found at <https://online.unt.edu/learn>.

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

## **STATEMENT ON FACE COVERINGS**

\*\*\*Due to the delivery model for this course, face coverings are only required if you are occupying the CVAD building and using one of the available D&P studios.

Statement 2: Face coverings are required in all UNT facilities. Students are expected to wear face coverings during this class. If you are unable to wear a face covering due to a disability, please contact the Office of Disability Access to request an accommodation. UNT face covering requirements are subject to change due to community health guidelines. Any changes will be communicated via the instructor.

## **LATE WORK**

Assignments that are turned in late will receive one letter grade lower per day for each day they are late. You are permitted to re-submit projects for a possible adjusted grade, if appropriate. I would much rather see you submit the same project multiple times, continually striving to create the strongest work.

## **CELL PHONES**

Please refrain from use of cell phones during scheduled Zoom meetings and please silence phones if using your microphone. Be sure to find a quiet place in your home during scheduled Zoom meetings to avoid any unwanted background noises or distractions.

## **CLEAN STUDIO POLICY**

\*\*\*If you choose to utilize the available studio space at the CVAD building please refer to all up to date Covid guidelines. Additional information provided.

Always clean up after yourself before leaving the studio after a working session. This is a common courtesy to your peers and myself. No one should have to clean up after anyone else, and it maintains a safe environment when you simply clean up after yourself and reorganize or shut down/turn off anything you've used while in the studio. Failure to do so will also impact your participation grade. Also, please take any necessary safety precautions when using tools or materials in the classroom both for your own sake and the safety of your classmates.

\*\*\*Safety Rules: Never dispose of paint in the sink. Any paint or paint soaked rags should be disposed of in the fire-proof red kick-cans. Never dispose of any solvents in the sink. Dispose of used solvents in the containers provided.

\*\*\*Please no food or drinks (without a sealable lid) in the studio during class-time or during our scheduled break time.

## **ACADEMIC SUPPORT & STUDENT SERVICES**

Student Support Services

Mental Health

UNT provides mental health resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of an issue or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:

•[Student Health and Wellness Center](https://studentaffairs.unt.edu/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) (<https://studentaffairs.unt.edu/counseling-and-testing-services>)

- [UNT Care Team](https://studentaffairs.unt.edu/care) (<https://studentaffairs.unt.edu/care>)
- [UNT Psychiatric Services](https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry) (<https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry>)
- [Individual Counseling](https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling) (<https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling>)

## STUDENT VERIFICATION

UNT takes measures to protect the integrity of educational credentials awarded to students enrolled in distance education courses by verifying student identity, protecting student privacy, and notifying students of any special meeting times/locations or additional charges associated with student identity verification in distance education courses.

See [UNT Policy 07-002 Student Identity Verification, Privacy, and Notification and Distance Education Courses](https://policy.unt.edu/policy/07-002) (<https://policy.unt.edu/policy/07-002>).

## STUDENT RECORDS

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student's records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University's policy. See UNT Policy 10.10, Records Management and Retention for additional information.

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

### Federal Regulation

To read detailed Immigration and Customs Enforcement regulations for F-1 students taking online courses, please go to the [Electronic Code of Federal Regulations website](http://www.ecfr.gov/) (<http://www.ecfr.gov/>). The specific portion concerning distance education courses is located at Title 8 CFR 214.2 Paragraph (f)(6)(i)(G).

The paragraph reads:

(G) For F-1 students enrolled in classes for credit or classroom hours, no more than the equivalent of one class or three credits per session, term, semester, trimester, or quarter may be counted toward the full course of study requirement if the class is taken on-line or through distance

education and does not require the student's physical attendance for classes, examination or other purposes integral to completion of the class. An on-line or distance education course is a course that is offered principally through the use of television, audio, or computer transmission including open broadcast, closed circuit, cable, microwave, or satellite, audio conferencing, or computer conferencing. If the F-1 student's course of study is in a language study program, no on-line or distance education classes may be considered to count toward a student's full course of study requirement.

#### University of North Texas Compliance

To comply with immigration regulations, an F-1 visa holder within the United States may need to engage in an on-campus experiential component for this course. This component (which must be approved in advance by the instructor) can include activities such as taking an on-campus exam, participating in an on-campus lecture or lab activity, or other on-campus experience integral to the completion of this course.

If such an on-campus activity is required, it is the student's responsibility to do the following:

- (1) Submit a written request to the instructor for an on-campus experiential component within one week of the start of the course.
- (2) Ensure that the activity on campus takes place and the instructor documents it in writing with a notice sent to the International Student and Scholar Services Office. ISSS has a form available that you may use for this purpose.

Because the decision may have serious immigration consequences, if an F-1 student is unsure about his or her need to participate in an on-campus experiential component for this course, s/he should contact the UNT International Student and Scholar Services Office (telephone 940-565-2195 or email [internationaladvising@unt.edu](mailto:internationaladvising@unt.edu)) to get clarification before the one-week deadline.

#### **ACCESS TO INFORMATION - EAGLE CONNECT**

Students' access point for business and academic services at UNT is located at: [my.unt.edu](http://my.unt.edu). All official communication from the University will be delivered to a student's Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail [Eagle Connect](https://it.unt.edu/eagleconnect) (<https://it.unt.edu/eagleconnect>).

#### **OFFICE HOURS**

Please email me to schedule an appointment. All office visits will be conducted via Zoom MW 11am-1pm, or during an alternate agreed upon time M-F. Please see Canvas for Personal Meeting ID and password.

#### **EMAIL**

My email: [brian.campbell@unt.edu](mailto:brian.campbell@unt.edu)

I will answer emails in the order in which I receive them within three business days (M-F). I will respond to urgent or time-sensitive e-mails first. I will not be available to reply to emails during weekends. I am happy to answer emails from those who regularly attend class. However, I will not answer emails from those who were absent and would like information on what was missed. Also, check your MYUNT email (the official form of communication for this class) often for updates on assignments, readings, trips, meetings, etc. If an email is sent to you it is assumed that you have received it and you are responsible for any specified course requirements therein.

## **ACADEMIC INTEGRITY**

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

## **ADA ACCOMODATION**

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 their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable 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 reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the Office of Disability Access website at <http://www.unt.edu/oda>. You may also contact ODA by phone at (940) 565-4323.

## **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](http://deanofstudents.unt.edu/conduct).

## **UNT RULES OF ENGAGEMENT**

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

- While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.
- Treat your instructor and classmates with respect in any communication online or face-to-face, even when their opinion differs from your own.
- Ask for and use the correct name and pronouns for your instructor and classmates.
- Speak from personal experiences. Use “I” statements to share thoughts and feelings. Try not to speak on behalf of groups or other individual’s experiences.
- Use your critical thinking skills to challenge other people’s ideas, instead of attacking individuals.
- Avoid using all caps while communicating digitally. This may be interpreted as “YELLING!”
- Be cautious when using humor or sarcasm in emails or discussion posts as tone can be difficult to interpret digitally.
- Avoid using “text-talk” unless explicitly permitted by your instructor.
- Proofread and fact-check your sources.
- Keep in mind that online posts can be permanent, so think first before you type.

See these [Engagement Guidelines](https://clear.unt.edu/online-communication-tips) (<https://clear.unt.edu/online-communication-tips>) for more information.

## **STUDENT EVALUATION ADMINISTRATION DATES**

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

## **INCOMPLETE GRADES**

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule.

In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students.

## **EMERGENCY NOTIFICATION & PROCEDURES**

UNT Emergency Guide: <https://emergency.unt.edu/about-us>

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

## **PROHIBITION OF DISCRIMINATION, HARASSMENT & RETALIATION (POLICY 16.004)**

The University of North Texas (UNT) prohibits discrimination and harassment because of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law in its application and admission processes; educational programs and activities; employment policies, procedures, and processes; and university facilities. The University takes active measures to prevent such conduct and investigates and takes remedial action when appropriate.

## **SEXUAL DISCRIMINATION, HARASSMENT & ASSAULT**

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

UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: [http://deanofstudents.unt.edu/resources\\_0](http://deanofstudents.unt.edu/resources_0). UNT's Student Advocate she can be reached through e-mail at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling

the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

## **HEALTH & SAFETY**

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>.

## **BEST PRACTICES FOR HEALTH & SAFETY / STUDIO RULES**

\*Additional Student Signature Page provided



## PERMISSION TO USE STUDENT ARTWORK

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

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

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is 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: \_\_\_\_\_

Name of Course: \_\_\_\_\_

**STUDENT ACKNOWLEDGEMENT**

I \_\_\_\_\_(print your full name)  
acknowledge that I have read the course syllabus. I understand the course  
structure, grading and attendance policies as well as the risk factor  
rating. I hereby agree to the syllabus and its provisions.

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Course number and section	Risk Rating
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Student phone #, e-mail address (print)	Signature	Date
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Faculty Name	Signature	Date
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# **PAINTING & THE CONTEMPORARY LANDSCAPE**

ASTU 3201-502 . ART 456

T/R 2-4:50PM

SPRING 2020

BRIAN S. CAMPBELL

brian.campbell@unt.edu

Office: 305 / 9-11AM

## **COURSE DESCRIPTION**

ASTU 3201 - Intermediate Drawing and Painting: Rotating Topics - Painting & The Contemporary Landscape - 3 hours (0;6)

Intermediate studies in drawing and painting with an emphasis on landscape as pictorial genre. Students will work in the studio as well as outside, en plein air. Students will explore a wide range of conceptual issues pertinent to the contemporary landscape. Students will focus on constructing space and reflecting a sense of place in their work. Students will develop technical skills and expand the materials and processes appropriate to their concepts. Students will engage in observational traditions of representation as well as well as inventive approaches to abstract imagery. Prerequisite(s): ASTU 2202.

## **COURSE REQUIREMENTS**

This course will be driven by conceptual/theoretical discourse relative to contemporary drawing and painting. It is my expectation that you are engaged in a high-level of rigorous production and simultaneous analysis of those efforts. We will scrutinize both the formal elements and construction of paintings, as well the thematic progression, which will be largely individually driven.

A significant amount of work outside of class will be expected from everyone. You will be supplied with critical essay(s) reviews and videos that address wide-ranging issues in contemporary art. Group and individual critiques will dominate much of our studio time, as will relevant individual research methods germane to your work.

## **COURSE OUTCOMES & OBJECTIVES**

a. Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.

b. Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.

c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.

d. Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the painter. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two- and, at times, three-dimensional images.

e. Encouragement to develop a consistent, personal direction and style through independent work.

## **CONTENT, EVALUATION & EXAMINATION**

Group and individual critique will form a large component of this course and will play a role in your evaluation. You are required to work during scheduled class time for presentation of assignments, instruction, personal critiques and group discussions. Late work will be accepted for half credit, but only if it is submitted one class session late. Students will be evaluated on the timely completion of assignments and the resulting inventiveness and fluency of their work.

You will be graded for each critique (Individual, Large and Small Group Critique) based on the merits of the presented work. I will evaluate visual form, content, concept, theme, personal growth, and relevance to the contemporary art world. I will also examine your ability to follow through with an assignment, as well as your ability to receive and respond to critical feedback.

## **SCHEDULE**

Please see attached course schedule outline.

\*\*\*Please be sure to check email and Canvas on a regular basis for updates/changes or reminders. This will ensure that you are prepared for each class session. Changes to our class schedule are not frequent but they will more than likely occur. It is not always possible to anticipate the unique pace of each individual class.

## **CRITIQUE**

Critiques are an essential part of your comprehensive development as an art student and community member. Critiques form a significant component of this course. A critique is a forum through which you express your thoughts, questions, and intentions regarding your own projects as well as the work of your peers. Critiques develop your ability to speak about visual art with clarity, in an informed manner. They often raise questions about a project not considered initially, lead to new ideas, and open up possibilities for further work. It is a requirement of this course that you participate fully in each of these group conversations, speaking candidly, honestly, and without unnecessary "prompting." We will commit to maintaining a respectful and sensitive discussion regarding our peers work - it will not become a platform for personal attacks or unthoughtful response. On critique days work should be posted on the wall within the first 5 minutes of each class so that we do not delay the introduction of new concepts and the day's studio work. Failure to do so, or missing a critique will significantly impact your participation grade.

## **ASSIGNMENTS & GRADING**

45% - In-class studio portfolio  
30% - Overall Participation and Cooperation in Discussions & Critiques  
10% - Homework, sketchbook assignments, writing and/or reading assignments  
15% - Final

\*Based on earning 1000 points over the course of the semester

A = Excellent (100-90%)

B = Above Average (89-80%)

C = Average (79-70%)

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

F = Failure (59% or below)

## **EXAMPLES OF GRADING STANDARDS**

A

Student work that is superior and goes above and beyond standard expectations. Superior work and rigorous effort is demonstrated through in-class & homework assignments, on time and up to faculty-defined standards, as well as full classroom participation. Grades in this category indicate excellence in the subject matter.

B

Student work that meets high expectations. Hard work and skill are demonstrated through assignments and classroom participation. Grades in this category indicate strong aptitudes for the subject matter.

C

Student work generally meets standard expectations, but other factors (such as hard work, sub-average participation, attendance, attainment of faculty-defined standards, and timely completion of work, etc.) may not be up to expectations.

D

Student work, attendance, participation does not meet minimum expectations. Student progress within the subject matter is at a sub-average level. Students that fall into this category are generally late to class regularly, and absent often, fail to turn in assignments, quizzes, and projects, and fail to display an understanding of the subject matter.

F

Failure to meet expectations. This can include, but is not limited to, quality of work, progress within the discipline, participation, attendance, etc.

Please note:

For all students seeking a major in the College of Visual Arts and Design, a grade of C or above must be earned in every art-based course required in the College of Visual Arts and Design—completed in residence or transferred to UNT—to be considered for credit toward a CVAD degree. A grade of D or below will not satisfy any art-based course requirements, electives or prerequisites.

## **PARTICIPATION**

Participation includes speaking during crits and in-class discussions, working during our in-class practice sessions, as well as, initiative, attitude, teachability, and cooperation with the class rules and goals.

\*\*\*You will be required to maintain a critique notebook for the course. I will be looking to see that you are prepared each session with your notebook and actively recording names of artists, references, and ideas. If you do not have this, it will reflect negatively on your daily points.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using phones, eating or drinking in class, making offensive remarks, interrupting myself or peers, 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 absence.

## **ATTENDANCE POLICY**

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)

- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

## **CELL PHONES**

Cell phones must be silent for the duration of each class period. Calling, receiving calls, TEXTING, instagramming, playing games, etc., are not allowed during class time. Failure to heed this rule may result in a temporary dismissal from that class session (including being marked absent) and/or the lowering of your participation grade. If you anticipate an emergency call or text please notify me before class begins so that you may use your phone without penalty. If you use your phone to play music with headphones you may do so only during extended working sessions by permission from the professor, leaving one ear open to hear any further instruction.

\*\*\*Please adhere to these guidelines also during scheduled breaks

\*\*\*All lecture notes and drawings/thumbnailed sketches for class must be taken in a notebook or sketchbook. All required research (when applicable) must be conducted on a laptop or approved tablet.

## **CLEAN STUDIO POLICY**

Always clean up after yourself before leaving the studio after a working session. This is a common courtesy to your peers and myself. No one should have to clean up after anyone else, and it maintains a safe environment when you simply clean up after yourself and reorganize or shut down/turn off anything you've used while in the studio. Failure to do so will also impact your participation grade. Also, please take any necessary safety precautions when using tools or materials in the classroom both for your own sake and the safety of your classmates.

\*\*\*Safety Rules: Never dispose of paint in the sink. Any paint or paint soaked rags should be disposed of in the fire-proof red kick-cans. Never dispose of any solvents in the sink. Dispose of used solvents in the containers provided.

\*\*\*Please no food or drinks (without a sealable lid) in the studio during class-time or during our scheduled break time.

### **PHOTO DOCUMENTATION HOURS // FALL 2020**

Monday: 8-1  
Wednesday: 8-1  
Thursday: 2-7  
Friday: 8-1

Sign up for an appointment:

<https://art.unt.edu/about-cvad/photo-documentation-room>

In addition, cameras & kits that can be checked out from CVAD IT:

<https://cvadit.unt.edu/equipment-checkout>

### **END OF SEMESTER CLEANUP**

Clean all work (paintings, drawings, paint and other materials) from racks on the TBA dates. Anything remaining after this clean up deadline will be discarded. Many students have lost work due to leaving their work past this deadline. Do not forget!

### **D&P WOODSHOP HOURS**

Mon 9-5  
Tues. 9-8  
Wed 9-8  
Thurs 9-5  
Fri 9-5  
Sat 12-5

Safety orientations are held on Wednesdays at 10am. Students can email a request to schedule safety orientation if they are not able to attend during regular class time. If you have any questions please reach out to Lindsey. [lindsey.bass@unt.edu](mailto:lindsey.bass@unt.edu)

### **OFFICE HOURS**

My office is 305, which located in the northwest side of the CVAD building, on the third floor. My office hours for the fall are 9am - 11am on Monday and Wednesday. Please email me to schedule an appointment.

### **EMAIL**

My email: [brian.campbell@unt.edu](mailto:brian.campbell@unt.edu)

I will answer emails in the order in which I receive them within three business days (M-F). I will respond to urgent or time-sensitive e-mails first. I will not be available to reply to emails during weekends. I am happy to answer emails from those who regularly attend class. However, I will not answer emails from those who were absent and would like information



on what was missed. Also, check your MYUNT email (the official form of communication for this class) often for updates on assignments, readings, trips, meetings, etc. If an email is sent to you it is assumed that you have received it and you are responsible for any specified course requirements therein.

## **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.

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## **INCOMPLETE GRADES**

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule.

In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students

## **EMERGENCY NOTIFICATION & PROCEDURES**

UNT Emergency Guide: <https://emergency.unt.edu/about-us>

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UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: [http://deanofstudents.unt.edu/resources\\_0](http://deanofstudents.unt.edu/resources_0). UNT's Student Advocate she can be reached through e-mail at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

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## **BEST PRACTICES FOR HEALTH & SAFETY / STUDIO RULES**

\*Additional appendixes provided

\*CVAD technician to provide Student Signature Page

## PERMISSION TO USE STUDENT ARTWORK

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

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

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is 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: \_\_\_\_\_

Name of Course: \_\_\_\_\_

## STUDENT ACKNOWLEDGEMENT

I \_\_\_\_\_(print your full name)  
acknowledge that I have read the course syllabus. I understand the course  
structure, grading and attendance policies as well as the risk factor  
rating. I hereby agree to the syllabus and its provisions.

---

Course number and section

Risk Rating

---

Student phone #, e-mail address  
(print)

Signature

Date

---

Faculty Name

Signature

Date

# ADVANCED DRAWING

ASTU 4215 . M/W 11-1:50PM  
CAMPBELL.SPRING 2019  
brian.campbell@unt.edu  
ART 460 / Office location: TBA

'When I see a white piece of paper, I feel I've got to draw. And drawing, for me, is the beginning of everything'.

- Ellsworth Kelly

## COURSE DESCRIPTION

Drawing Studio. 3 hours. (0;6) Developing additional competence in special areas. Advanced standing, and consent of instructor; ASTU 3200; AEAH 4812 or 4813; 3 hours from ASTU 3210; and 3 hours from ASTU 3212, 3220, 3230, or 3417. Students must have passed midpoint review in painting.

## OBJECTIVES

Advanced Drawing takes on the central premise that an investigation in drawing as a primary mode of expression and vehicle for intellectual activity has become important to your studio practice. Each artist is committed to the effort of building an ambitious body of work which will propel them into a professional studio practice and/or advanced level of inquiry.

This course will be driven by conceptual/theoretical discourse relative to contemporary drawing and painting. It is my expectation that you are engaged in a high-level of rigorous production and simultaneous analysis of those efforts. We will scrutinize both the formal elements and construction of paintings, as well the thematic progression, which will be largely individually driven.

A significant amount of work outside of class will be expected from everyone. You will be supplied with critical essay(s) and reviews that address wide-ranging issues in contemporary art. Group and individual critiques will dominate much of our studio time, as will relevant individual research methods germane to your work.

## **COURSE OUTCOMES & OBJECTIVES**

- a. Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them to a specific aesthetic intent. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- b. Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.
- c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.
- d. Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the painter. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two- and, at times, three-dimensional images.
- e. Encouragement to develop a consistent, personal direction and style through independent work.

## **CONTENT, EVALUATION & EXAMINATION**

Group and individual critique will form a large component of this course and will play a role in your evaluation. You are required to work during scheduled class time for presentation of assignments, instruction, personal critiques and group discussions. Late work will be accepted for half credit, but only if it is submitted one class session late. Students will be evaluated on the timely completion of assignments and the resulting inventiveness and fluency of their work.

You are required to produce and present a new drawing or artwork for each scheduled critique. Please see the attached schedule with more information. You will be graded for each critique (Individual, Large and Small Group Critique) based on the merits of the presented work. I will evaluate visual form, content, concept, theme, personal growth, and relevance to the contemporary art world. I will also examine your ability to follow through with an assignment, as well as your ability to receive and respond to critical feedback.

## **CRITIQUE**

Critiques are an essential part of your comprehensive development as an art student and community member. Critiques form a significant component of this course. A critique is a forum through which you express your thoughts, questions, and intentions regarding your own projects as well as the work of your peers. Critiques develop your ability to speak about visual art with clarity, in an informed manner. They often raise questions about a project not considered initially, lead to new ideas, and open up possibilities for further work. It is a requirement of this course that you participate fully in each of these group conversations, speaking candidly, honestly, and without unnecessary "prompting." We will commit to maintaining a respectful and sensitive discussion regarding our peers work - it will not become a platform for personal attacks or unthoughtful response. On critique days work should be posted on the wall within the first 5 minutes of each class so that we do not delay the introduction of new concepts and the day's studio work. Failure to do so, or missing a critique will significantly impact your participation grade.

## ASSIGNMENTS & GRADING

40% - In-class studio portfolio

30% - Overall participation in our in-class work, Discussion, Critiques, and Cooperation

22% - Homework, sketchbook assignments, writing and/or reading assignments

8% - Final

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)

## EXAMPLES OF GRADING STANDARDS

### A

***Student work that is superior and goes above and beyond standard expectations.*** Superior work and rigorous effort is demonstrated through in-class & homework assignments, on time and up to faculty-defined standards, as well as full classroom participation. Grades in this category indicate excellence in the subject matter.

### B

***Student work that meets high expectations.*** Hard work and skill are demonstrated through assignments and classroom participation. Grades in this category indicate strong aptitudes for the subject matter.

### C

***Student work generally meets standard expectations, but*** other factors (such as hard work, sub-average participation, attendance, attainment of faculty-defined standards, and timely completion of work, etc.) may not be up to expectations.

### D

***Student work, attendance, participation does not meet minimum expectations.*** Student progress within the subject matter is at a sub-average level. Students that fall into this category are generally late to class regularly, and absent often, fail to turn in assignments, quizzes, and projects, and fail to display an understanding of the subject matter.

### F

***Failure to meet expectations.*** This can include, but is not limited to, quality of work, progress within the discipline, participation, attendance, etc.

## REQUIRED COURSE TEXTS / READINGS / ESSAY EXCERPTS

A range of readings will be provided regularly via CANVAS. You will be expected to read these by the assigned due date, and prepared to discuss during scheduled discussion times and/or critique.



## **PARTICIPATION**

Participation includes speaking during crits and in-class discussions, working during our in-class practice sessions, as well as, initiative, attitude, teachability, and cooperation with the class rules and goals.

**\*\*\*You will be required to maintain a critique notebook for the course.** I will be looking to see that you are prepared each session with your notebook and actively recording names of artists, references, and ideas. If you do not have this, it will reflect negatively on your daily points.

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\*\*\*Please no food or drinks (without a sealable lid) in the studio during class-time or during our scheduled break time.

## **END OF SEMESTER CLEANUP**

Clean all work (paintings, drawings, paint and other materials) from racks on Wednesday May 8 and Thursday May 9. All work must be out by Thursday May 9 2019 at Noon. 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!

## **D&P WOODSHOP**

- Opening date is Tuesday, January 22, 2019
- Hours of operation are:
  - Monday, Thursday, Friday 9-5
  - Tuesday, Wednesday 9-8
  - Saturday 12-5
- Safety orientation times for students are Wednesdays 10am and Fridays 10 am
- Students are required to go through safety orientation prior to using the general access woodshop
- After attending orientation the student will have swipe access during open hours
- Faculty can schedule times for full class orientation with Lindsey Bass ([lindsey.Bass@unt.edu](mailto:lindsey.Bass@unt.edu))

## **SENIOR SURVEY**

6 hours of Advanced Painting (4200) courses must be in progress or completed for eligibility. This survey selects work for the Senior Graduating Exhibition. Students will meet individually with Painting and Drawing Faculty presenting a portfolio of five substantial works of art. Conversation, Critique and feedback will proceed. One work will be selected for the Advanced Painting and Drawing Survey Exhibition from April 8 until April 22, 2019.

The opening will be Thursday April 11, 5-7p.m: CVAD Ribbon Cutting Ceremony Day

## **OFFICE HOURS**

Due to continued construction for Spring 2019, I do not have a designated office on campus. However, I am still available to meet during my scheduled office hours in the fourth floor hallway near ART 460, or in a nearby TBA location.

Spring 2019 Office Hours:

M/W - 2-3PM and by appointment

## **EMAIL**

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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: \_\_\_\_\_

Name of Course: \_\_\_\_\_

## STUDENT ACKNOWLEDGEMENT

I \_\_\_\_\_ (print your full name)  
acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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Course number and section		Risk Rating
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Student phone #, e-mail address (print)	Signature	Date
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Faculty Name	Signature	Date
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## SCHEDULE / PORTFOLIO

You will produce 12 complete works for the semester:

Bi-Weekly Drawings = 8 Drawings  
Midterm = 1 Drawing  
Final Crit = 3 Drawings

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Total: Portfolio = 12 Drawings

- You will produce 1 drawing or other artwork every two weeks: 16 weeks / 8 drawings
- Midterm Assignment: 1 complete work - (Can be divided into series)
- Week 8 Midterm Assessment: Progress assessment of five complete works
- Final Crit: 3 complete drawings or other artworks - (Must be conceptually related)
- Final Portfolio Assessment: Twelve complete works submitted as digital portfolio

All Individual crits require one new complete piece OR one in progress & research drawings  
Large + Small Group crits require one new piece and one older, previously critiqued piece

\*You are required to attend each class session regardless of the schedule. All students shall participate in critique regardless of whether you are presenting. For individual crit session weeks, the remaining students are utilizing the classroom for research / studio work.

- Pecha Kucha Presentations (1)
- Individual Crits (4)
- Longer Individual Crits (1)
- Large Group Crits (2)
- Small Group Crits (2)
- Lecture / Workshop / Crits by request (3)
- Final Crit

### Week 1

Jan 14 - Intro  
Jan 16 - Pecha Kucha - Group A

### Week 2

Jan 21 - No Class  
Jan 23 - Pecha Kucha - Group B

### Week 3

Jan 28 - Individual Crits - Group A  
Studio Research / Collaborative Work  
Jan 30 - Individual Crits - Group B  
Studio Research / Collaborative Work

### Week 4

Feb 4 - Large Group Crit - Group A  
Feb 6 - Large Group Crit - Group B

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Mar 04 - Large Group Crit - Group A  
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Due Dates for both Groups A&B

Week 9

SPRING BREAK

Week 10

Mar 18 - Individual Crits - Group A:1  
Studio Research / Collaborative Work  
Mar 20 - Individual Crits - Group A:2  
Studio Research / Collaborative Work

Week 11

Mar 25 - (Senior Exit Survey) Workday  
Mar 27 - Individual Crits - Group B:1  
Studio Research / Collaborative Work

Week 12

Apr 01 - Individual Crits - Group B:2  
Studio Research / Collaborative Work  
Apr 03 (Research) - Visitor Critiques TBA

Week 13

Apr 08 - Lecture / Workshop  
Apr 10 - Small Group Critiques (All)

Week 14

Apr 15 - Individual Crits - Group A  
Studio Research / Collaborative Work  
Apr 17 - Individual Crits - Group B  
Studio Research / Collaborative Work

Week 15

Apr 22 - Large Group Crit - Group A:1  
Apr 24 - Large Group Crit - Group A:2  
\*Group A digital portfolios due

Week 16

Apr 29 - Large Group Crit - Group B:1  
May 01 - Large Group Crit - Group B:2  
\*Group B digital portfolios due



# PHOTO DOCUMENTATION HOURS // SPRING 2019

Monday: 8-1

Wednesday: 8-1

Thursday: 2-7

Friday: 8-1

*Sign up for an appointment:*

<https://art.unt.edu/about-cvad/photo-documentation-room>

*\* Appointments begin this Wed, Jan. 16*

**In addition, cameras & kits that can be checked out from CVAD IT:**<https://cvadit.unt.edu/equipment-checkout>

# **ADVANCED DRAWING**

ASTU 4217 . M/W 11-1:50PM  
CAMPBELL.SPRING 2019  
brian.campbell@unt.edu  
ART 460 / Office location: TBA

'When I see a white piece of paper, I feel I've got to draw. And drawing, for me, is the beginning of everything'.

- Ellsworth Kelly

## **COURSE DESCRIPTION**

Drawing Studio. 3 hours. (0;6) Developing additional competence in special areas. Advanced standing, and consent of instructor; ASTU 3200; AEAH 4812 or 4813; 3 hours from ASTU 3210; and 3 hours from ASTU 3212, 3220, 3230, or 3417. Students must have passed midpoint review in painting.

## **OBJECTIVES**

Advanced Drawing II is a continuation of Advanced Drawing I and furthers a critical exploration within the media of drawing and takes on the central premise that an investigation in drawing as a primary mode of expression and vehicle for intellectual activity has become important to your studio practice. Each artist is committed to the effort of building an ambitious body of work which will propel them into a professional studio practice and/or advanced level of inquiry.

This course will be driven by conceptual/theoretical discourse relative to contemporary drawing and painting. It is my expectation that you are engaged in a high-level of rigorous production and simultaneous analysis of those efforts. We will scrutinize both the formal elements and construction of paintings, as well the thematic progression, which will be largely individually driven.

A significant amount of work outside of class will be expected from everyone. You will be supplied with critical essay(s) and reviews that address wide-ranging issues in contemporary art. Group and individual critiques will dominate much of our studio time, as will relevant individual research methods germane to your work.

## **COURSE OUTCOMES & OBJECTIVES**

- a. Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them to a specific aesthetic intent. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- b. Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.
- c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.
- d. Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the painter. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two- and, at times, three-dimensional images.
- e. Encouragement to develop a consistent, personal direction and style through independent work.

## **CONTENT, EVALUATION & EXAMINATION**

Group and individual critique will form a large component of this course and will play a role in your evaluation. You are required to work during scheduled class time for presentation of assignments, instruction, personal critiques and group discussions. Late work will be accepted for half credit, but only if it is submitted one class session late. Students will be evaluated on the timely completion of assignments and the resulting inventiveness and fluency of their work.

You are required to produce and present a new drawing or artwork for each scheduled critique. Please see the attached schedule with more information. You will be graded for each critique (Individual, Large and Small Group Critique) based on the merits of the presented work. I will evaluate visual form, content, concept, theme, personal growth, and relevance to the contemporary art world. I will also examine your ability to follow through with an assignment, as well as your ability to receive and respond to critical feedback.

## **CRITIQUE**

Critiques are an essential part of your comprehensive development as an art student and community member. Critiques form a significant component of this course. A critique is a forum through which you express your thoughts, questions, and intentions regarding your own projects as well as the work of your peers. Critiques develop your ability to speak about visual art with clarity, in an informed manner. They often raise questions about a project not considered initially, lead to new ideas, and open up possibilities for further work. It is a requirement of this course that you participate fully in each of these group conversations, speaking candidly, honestly, and without unnecessary "prompting." We will commit to maintaining a respectful and sensitive discussion regarding our peers work - it will not become a platform for personal attacks or unthoughtful response. On critique days work should be posted on the wall within the first 5 minutes of each class so that we do not delay the introduction of new concepts and the day's studio work. Failure to do so, or missing a critique will significantly impact your participation grade.

## ASSIGNMENTS & GRADING

40% - In-class studio portfolio

30% - Overall participation in our in-class work, Discussion, Critiques, and Cooperation

22% - Homework, sketchbook assignments, writing and/or reading assignments

8% - Final

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)

## EXAMPLES OF GRADING STANDARDS

### A

***Student work that is superior and goes above and beyond standard expectations.*** Superior work and rigorous effort is demonstrated through in-class & homework assignments, on time and up to faculty-defined standards, as well as full classroom participation. Grades in this category indicate excellence in the subject matter.

### B

***Student work that meets high expectations.*** Hard work and skill are demonstrated through assignments and classroom participation. Grades in this category indicate strong aptitudes for the subject matter.

### C

***Student work generally meets standard expectations, but*** other factors (such as hard work, sub-average participation, attendance, attainment of faculty-defined standards, and timely completion of work, etc.) may not be up to expectations.

### D

***Student work, attendance, participation does not meet minimum expectations.*** Student progress within the subject matter is at a sub-average level. Students that fall into this category are generally late to class regularly, and absent often, fail to turn in assignments, quizzes, and projects, and fail to display an understanding of the subject matter.

### F

***Failure to meet expectations.*** This can include, but is not limited to, quality of work, progress within the discipline, participation, attendance, etc.

## REQUIRED COURSE TEXTS / READINGS / ESSAY EXCERPTS

A range of readings will be provided regularly via CANVAS. You will be expected to read these by the assigned due date, and prepared to discuss during scheduled discussion times and/or critique.

## **PARTICIPATION**

Participation includes speaking during crits and in-class discussions, working during our in-class practice sessions, as well as, initiative, attitude, teachability, and cooperation with the class rules and goals.

\*\*\*You will be required to maintain a critique notebook for the course. I will be looking to see that you are prepared each session with your notebook and actively recording names of artists, references, and ideas. If you do not have this, it will reflect negatively on your daily points.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using phones, eating or drinking in class, making offensive remarks, interrupting myself or peers, 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 absence.

## **ATTENDANCE POLICY**

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

## **CELL PHONES**

Cell phones must be set to "vibrate" at the start of each class period. Calling, receiving calls, TEXTING, instagramming, playing games, etc., are not allowed during class time. Failure to heed this rule may result in a temporary dismissal from that class session (including being marked absent) and/or the

lowering of your participation grade. If you anticipate an emergency call or text please notify me before class begins so that you may use your phone without penalty. If you use your phone to play music with headphones you may do so only during extended working sessions by permission from the professor, leaving one ear open to hear any further instruction.

\*\*\*Please adhere to these guidelines also during scheduled breaks

\*\*\*All lecture notes and drawings/thumbnailed sketches for class must be taken in a notebook or sketchbook. All required research (when applicable) must be conducted on a laptop or approved tablet.

## **CLEAN STUDIO POLICY**

Always clean up after yourself before leaving the studio after a working session. This is a common courtesy to your peers and myself. No one should have to clean up after anyone else, and it maintains a safe environment when you simply clean up after yourself and reorganize or shut down/turn off anything you've used while in the studio. Failure to do so will also impact your participation grade. Also, please take any necessary safety precautions when using tools or materials in the classroom both for your own sake and the safety of your classmates.

\*\*\*Safety Rules: Never dispose of paint in the sink. Any paint or paint soaked rags should be disposed of in the fire-proof red kick-cans. Never dispose of any solvents in the sink. Dispose of used solvents in the containers provided.

\*\*\*Please no food or drinks (without a sealable lid) in the studio during class-time or during our scheduled break time.

## **END OF SEMESTER CLEANUP**

Clean all work (paintings, drawings, paint and other materials) from racks on Wednesday May 8 and Thursday May 9. All work must be out by Thursday May 9 2019 at Noon. 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!

## **D&P WOODSHOP**

- Opening date is Tuesday, January 22, 2019
- Hours of operation are:
  - Monday, Thursday, Friday 9-5
  - Tuesday, Wednesday 9-8
  - Saturday 12-5
- Safety orientation times for students are Wednesdays 10am and Fridays 10 am
- Students are required to go through safety orientation prior to using the general access woodshop
- After attending orientation the student will have swipe access during open hours
- Faculty can schedule times for full class orientation with Lindsey Bass ([lindsey.Bass@unt.edu](mailto:lindsey.Bass@unt.edu))

## **SENIOR SURVEY**

6 hours of Advanced Painting (4200) courses must be in progress or completed for eligibility. This survey selects work for the Senior Graduating Exhibition. Students will meet individually with Painting and Drawing Faculty presenting a portfolio of five substantial works of art. Conversation, Critique and feedback will proceed. One work will be selected for the Advanced Painting and Drawing Survey Exhibition from April 8 until April 22, 2019.

The opening will be Thursday April 11, 5-7p.m: CVAD Ribbon Cutting Ceremony Day

## **OFFICE HOURS**

Due to continued construction for Spring 2019, I do not have a designated office on campus. However, I am still available to meet during my scheduled office hours in the fourth floor hallway near ART 460, or in a nearby TBA location.

Spring 2019 Office Hours:

M/W - 2-3PM and by appointment

## **EMAIL**

My email: [brian.campbell@unt.edu](mailto:brian.campbell@unt.edu)

I will answer emails in the order in which I receive them within three business days (M-F). I will respond to urgent or time-sensitive e-mails first. I will not be available to reply to emails during weekends. I am happy to answer emails from those who regularly attend class. However, I will not answer emails from those who were absent and would like information on what was missed. Also, check your MYUNT email (the official form of communication for this class) often for updates on assignments, readings, trips, meetings, etc. If an email is sent to you it is assumed that you have received it and you are responsible for any specified course requirements therein.

## **ACADEMIC INTEGRITY**

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

## **ADA ACCOMODATION**

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at [disability.unt.edu](http://disability.unt.edu).

## **HEALTH & SAFETY**

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>.

## **EMERGENCY NOTIFICATION & PROCEDURES**

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

## **ACCEPTABLE STUDENT BEHAVIOR**

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [deanofstudents.unt.edu/conduct](http://deanofstudents.unt.edu/conduct).

## **STUDENT EVALUATION ADMINISTRATION DATES**

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

## **INCOMPLETE GRADES**

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule.

In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students

## **SEXUAL DISCRIMINATION, HARASSMENT & ASSAULT**

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

UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: [http://deanofstudents.unt.edu/resources\\_0](http://deanofstudents.unt.edu/resources_0). UNT's Student Advocate she can be reached through e-mail at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.



## PERMISSION TO USE STUDENT ARTWORK

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

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

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Printed name: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Name of Course: \_\_\_\_\_

## STUDENT ACKNOWLEDGEMENT

I \_\_\_\_\_ (print your full name)  
acknowledge that I have read the course syllabus. I understand the course structure, grading  
and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its  
provisions.

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Course number and section		Risk Rating
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Student phone #, e-mail address (print)	Signature	Date
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Faculty Name	Signature	Date
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You will produce 12 complete works for the semester:

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Total: Portfolio = 12 Drawings

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Studio Research / Collaborative Work

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Studio Research / Collaborative Work

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*Sign up for an appointment:*

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*\* Appointments begin this Wed, Jan. 16*

**In addition, cameras & kits that can be checked out from CVAD IT:**<https://cvadit.unt.edu/equipment-checkout>

# ADVANCED PAINTING

ASTU 4210 . M/W 2-4:50PM

CAMPBELL.FALL 2018

brian.campbell@unt.edu

ART 468 / Office location: TBA

'Painting is a fine art: not merely because it gives us trees and faces and lovely things to see, but because paint is a finely tuned antenna, reacting to very unnoticed movement of the painter's hand, fixing the faintest shadow of a thought in color and texture'.

- James Elkins (What Painting Is)

## **COURSE DESCRIPTION**

Advanced Painting Studio I is a course which aims to develop in students additional competency in special areas relative to painting and studio work. Students should expect further advancement in conceptual and critical thought pertaining to both drawing and painting. This studio course offers advanced studies with an emphasis on in-depth individually generated projects. Students will focus on professional development and portfolio preparation. Students will work on developing technical skills, materials and processes appropriate to their concepts as well as aesthetic sensibilities including the use of historic and contemporary references in drawing and painting and other arts, criticism, expression of personal concepts in works. [Prerequisite(s): Advanced standing and consent of instructor; AEAH 4812 or AEAH 4813; ASTU 3200; 3 hours from ASTU 3212 or ASTU 3220. Students must have passed intermediate review in painting]. 3 hours (0;6)

## **OBJECTIVES**

Advanced Painting takes on the central premise that an investigation in painting as a primary mode of expression and vehicle for intellectual activity has become important to your studio practice. Each artist is committed to the effort of building an ambitious body of work which will propel them into a professional studio practice and/or advanced level of inquiry.

This course will be driven by conceptual/theoretical discourse relative to contemporary painting. It is my expectation that you are engaged in a high-level of rigorous production and simultaneous analysis of those efforts. We will scrutinize both the formal elements and construction of paintings, as well the thematic progression, which will be largely individually driven.

A significant amount of work outside of class will be expected from everyone. We will discuss critical essay(s) every week that bear on our contemporary art world and wide-ranging topics associated with studio practice. Group and individual critiques will dominate much of our studio time, as will relevant individual research methods germane to your work.

## **COURSE OUTCOMES & OBJECTIVES**

- a. Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them to a specific aesthetic intent. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- b. Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.
- c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.
- d. Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the painter. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two- and, at times, three-dimensional images.
- e. Encouragement to develop a consistent, personal direction and style through independent work.

## **COURSE SCHEDULE**

Week 1	Aug 27 - Intro and Syllabi Overview
	Aug 29 - Continued Intro / Group Presentations
Week 2	Sept 03 - No Class
	Sept 05 - Lecture / Reader Presentation
Week 3	Sept 10 - Group A (Individual Crits) Studio Research / Collaborative Work
	Sept 12 - Group A (Group Crits) /
Week 4	Sept 17 - Group B (Individual Crits) Studio Research / Collaborative Work
	Sept 19 - Group B (Group Crits)
Week 5	Sept 24 - Group A (Individual Crits) Studio Research / Collaborative Work
	Sept 26 - Group A (Group Crits)
Week 6	Oct 01 - Group B (Individual Crits) Studio Research / Collaborative Work
	Oct 03 - Group B (Group Crits)
Week 7	Oct 08 - Group A (Individual Crits) Studio Research / Collaborative Work
	Oct 10 - Group A (Group Crits) (Problem Piece)
Week 8	Oct 15 - Group B (Individual Crits) Studio Research / Collaborative Work
	Oct 17 - Group B (Group Crits)
Week 9	Oct 22 - Group A (Individual Crits) Studio Research / Collaborative Work
	Oct 24 - Group A (Group Crits)
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Week 11	Oct 31 - Group B (Group Crits) Nov 05 - Group A (Individual Crits) Studio Research / Collaborative Work
Week 12	Nov 07 - Group A (Group Crits) Nov 12/13 - Senior Exit Reviews Nov 14 - Group B (Individual Crits) Studio Research / Collaborative Work
Week 13	Nov 19 - Group B (Group Crits) Nov 21 - Final Portfolio Work
Week 14	Nov 26 - Junior Reviews Nov 28 - Final Portfolio Work
Week 15	Dec 03 - Group A: Final Group Crits 1 Dec 05 - Group B: Final Group Crits 2

Dec 10th (Finals Week) - Available for scheduled individual meetings

\*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.

## **CONTENT, EVALUATION & EXAMINATION**

Group critiques will form a large component of this course and will play a role in your evaluation. You are required to work during scheduled class time for presentation of assignments, instruction, personal critiques and group discussions. Homework will be assigned each week. When homework is assigned a due date will be given. Late work will be accepted for half credit, but only if it is submitted one class session late. Students will be evaluated on the timely completion of assignments and the resulting inventiveness and fluency of their work.

### **CRITIQUE**

Critiques are an essential part of your comprehensive development as an art student and community member. Critiques form a significant component of this course. A critique is a forum through which you express your thoughts, questions, and intentions regarding your own projects as well as the work of your peers. Critiques develop your ability to speak about visual art with clarity, in an informed manner. They often raise questions about a project not considered initially, lead to new ideas, and open up possibilities for further work. It is a requirement of this course that you participate fully in each of these group conversations, speaking candidly, honestly, and without unnecessary "prompting." We will commit to maintaining a respectful and sensitive discussion regarding our peers work - it will not become a platform for personal attacks or unthoughtful response. On critique days work should be posted on the wall within the first 5 minutes of each class so that we do not delay the introduction of new concepts and the day's studio work. Failure to do so, or missing a critique will significantly impact your participation grade.

### **ASSIGNMENTS & GRADING**

40% - In-class studio painting portfolio  
30% - Overall participation in our in-class work, Discussion, Critiques, and Cooperation  
22% - Homework, sketchbook assignments, writing and/or reading assignments  
8% - Final

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)



## **EXAMPLES OF GRADING STANDARDS**

### **A**

**Student work that is superior and goes above and beyond standard expectations.** Superior work and rigorous effort is demonstrated through in-class & homework assignments, on time and up to faculty-defined standards, as well as full classroom participation. Grades in this category indicate excellence in the subject matter.

### **B**

**Student work that meets high expectations.** Hard work and skill are demonstrated through assignments and classroom participation. Grades in this category indicate strong aptitudes for the subject matter.

### **C**

**Student work generally meets standard expectations, but** other factors (such as hard work, sub-average participation, attendance, attainment of faculty-defined standards, and timely completion of work, etc.) may not be up to expectations.

### **D**

**Student work, attendance, participation does not meet minimum expectations.** Student progress within the subject matter is at a sub-average level. Students that fall into this category are generally late to class regularly, and absent often, fail to turn in assignments, quizzes, and projects, and fail to display an understanding of the subject matter.

### **F**

**Failure to meet expectations.** This can include, but is not limited to, quality of work, progress within the discipline, participation, attendance, etc.

## **REQUIRED COURSE TEXTS / READINGS / ESSAY EXCERPTS**

A Senior Drawing and Painting Reader will be provided as well as a schedule of readings / discussions on various topics pertaining to studio practice.

## **PARTICIPATION**

Participation includes speaking during crits and in-class discussions, working during our in-class practice sessions, as well as, initiative, attitude, teachability, and cooperation with the class rules and goals.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using phones, eating or drinking 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 absence.

## **ATTENDANCE POLICY**

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.

- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

### **CELL PHONES**

Cell phones must be set to "vibrate" at the start of each class period. Calling, receiving calls, TEXTING, instagramming, playing games, etc., are not allowed during class time. Failure to heed this rule may result in a temporary dismissal from that class session (including being marked absent) and/or the lowering of your participation grade. If you anticipate an emergency call or text please notify me before class begins so that you may use your phone without penalty. If you use your phone to play music with headphones you may do so only during extended working sessions by permission from the professor, leaving one ear open to hear any further instruction.

\*\*\*Please adhere to these guidelines also during scheduled breaks

\*\*\*All lecture notes and drawings/thumbnailed sketches for class must be taken in a notebook or sketchbook. All required research (when applicable) must be conducted on a laptop or approved tablet.

### **CLEAN STUDIO POLICY**

Always clean up after yourself before leaving the studio after a working session. This is a common courtesy to your peers and myself. No one should have to clean up after anyone else, and it maintains a safe environment when you simply clean up after yourself and reorganize or shut down/turn off anything you've used while in the studio. Failure to do so will also impact your participation grade. Also, please take any necessary safety precautions when using tools or materials in the classroom both for your own sake and the safety of your classmates.

\*\*\*Safety Rules: Never dispose of paint in the sink. Any paint or paint soaked rags should be disposed of in the fire-proof red kick-cans. Never dispose of any solvents in the sink. Dispose of used solvents in the containers provided.

\*\*\*Please no food or drinks (without a sealable lid) in the studio during class-time or during our scheduled break time.

## **EMAIL**

My email: [brian.campbell@unt.edu](mailto:brian.campbell@unt.edu)

I will answer emails in the order in which I receive them within three business days (M-F). I will respond to urgent or time-sensitive e-mails first. I will not be available to reply to emails during weekends. I am happy to answer emails from those who regularly attend class. However, I will not answer emails from those who were absent and would like information on what was missed. Also, check your MYUNT email (the official form of communication for this class) often for updates on assignments, readings, trips, meetings, etc. If an email is sent to you it is assumed that you have received it and you are responsible for any specified course requirements therein.

## **OFFICE HOURS**

Due to construction for Fall 2018, I do not have a designated office on campus. However, I am still available to meet during my scheduled office hours in our studio - ART 468, or in a nearby TBA location.

Fall 2018 Office Hours:

M/W - 1-2PM and T - 10-11am

\*\*\*If these hours do not fit your schedule, meetings can be scheduled at alternate times by appointment.

## **ACADEMIC INTEGRITY**

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

## **ADA ACCOMODATION**

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at [disability.unt.edu](http://disability.unt.edu).

## **HEALTH & SAFETY**

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>.

## **EMERGENCY NOTIFICATION & PROCEDURES**

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

## **ACCEPTABLE STUDENT BEHAVIOR**

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [deanofstudents.unt.edu/conduct](http://deanofstudents.unt.edu/conduct).

## **STUDENT EVALUATION ADMINISTRATION DATES**

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

## **INCOMPLETE GRADES**

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule.

In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students

## **SEXUAL DISCRIMINATION, HARASSMENT & ASSAULT**

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

UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: [http://deanofstudents.unt.edu/resources\\_0](http://deanofstudents.unt.edu/resources_0). UNT's Student Advocate she can be reached through e-mail at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

## **PERMISSION TO USE STUDENT ARTWORK**

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

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

**1. Scope of Permission.** This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is 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: \_\_\_\_\_

Name of Course: \_\_\_\_\_

**STUDENT ACKNOWLEDGEMENT**

I \_\_\_\_\_ (print your full name)  
acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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Course number and section		Risk Rating
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Student phone #, e-mail address (print)	Signature	Date
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Faculty Name	Signature	Date
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# ADVANCED PAINTING

ASTU 4210 . M/W 2-4:50PM

CAMPBELL.FALL 2018

brian.campbell@unt.edu

ART 468 / Office location: TBA

'Painting is a fine art: not merely because it gives us trees and faces and lovely things to see, but because paint is a finely tuned antenna, reacting to very unnoticed movement of the painter's hand, fixing the faintest shadow of a thought in color and texture'.

- James Elkins (What Painting Is)

## **COURSE DESCRIPTION**

Advanced Painting Studio II is a course which aims to develop in students additional competency in special areas relative to painting and studio work. Students should expect further advancement in conceptual and critical thought pertaining to both drawing and painting. This studio course offers advanced studies with an emphasis on in-depth individually generated projects. Students will focus on professional development and portfolio preparation. Students will work on developing technical skills, materials and processes appropriate to their concepts as well as aesthetic sensibilities including the use of historic and contemporary references in drawing and painting and other arts, criticism, expression of personal concepts in works. [Prerequisite(s): Advanced standing and consent of instructor; AEAH 4812 or AEAH 4813; ASTU 3200; 3 hours from ASTU 3212 or ASTU 3220. Students must have passed intermediate review in painting]. 3 hours (0;6)

## **OBJECTIVES**

Advanced Painting takes on the central premise that an investigation in painting as a primary mode of expression and vehicle for intellectual activity has become important to your studio practice. Each artist is committed to the effort of building an ambitious body of work which will propel them into a professional studio practice and/or advanced level of inquiry.

This course will be driven by conceptual/theoretical discourse relative to contemporary painting. It is my expectation that you are engaged in a high-level of rigorous production and simultaneous analysis of those efforts. We will scrutinize both the formal elements and construction of paintings, as well the thematic progression, which will be largely individually driven.

A significant amount of work outside of class will be expected from everyone. We will discuss critical essay(s) every week that bear on our contemporary art world and wide-ranging topics associated with studio practice. Group and individual critiques will dominate much of our studio time, as will relevant individual research methods germane to your work.

## **COURSE OUTCOMES & OBJECTIVES**

- a. Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them to a specific aesthetic intent. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- b. Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.
- c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.
- d. Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the painter. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two- and, at times, three-dimensional images.
- e. Encouragement to develop a consistent, personal direction and style through independent work.

## **COURSE SCHEDULE**

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Dec 10th (Finals Week) - Available for scheduled individual meetings

\*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.

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### **ASSIGNMENTS & GRADING**

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## **EXAMPLES OF GRADING STANDARDS**

### **A**

**Student work that is superior and goes above and beyond standard expectations.** Superior work and rigorous effort is demonstrated through in-class & homework assignments, on time and up to faculty-defined standards, as well as full classroom participation. Grades in this category indicate excellence in the subject matter.

### **B**

**Student work that meets high expectations.** Hard work and skill are demonstrated through assignments and classroom participation. Grades in this category indicate strong aptitudes for the subject matter.

### **C**

**Student work generally meets standard expectations, but** other factors (such as hard work, sub-average participation, attendance, attainment of faculty-defined standards, and timely completion of work, etc.) may not be up to expectations.

### **D**

**Student work, attendance, participation does not meet minimum expectations.** Student progress within the subject matter is at a sub-average level. Students that fall into this category are generally late to class regularly, and absent often, fail to turn in assignments, quizzes, and projects, and fail to display an understanding of the subject matter.

### **F**

**Failure to meet expectations.** This can include, but is not limited to, quality of work, progress within the discipline, participation, attendance, etc.

## **REQUIRED COURSE TEXTS / READINGS / ESSAY EXCERPTS**

A Senior Drawing and Painting Reader will be provided as well as a schedule of readings / discussions on various topics pertaining to studio practice.

## **PARTICIPATION**

Participation includes speaking during crits and in-class discussions, working during our in-class practice sessions, as well as, initiative, attitude, teachability, and cooperation with the class rules and goals.

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Fall 2018 Office Hours:

M/W - 1-2PM and T - 10-11am

\*\*\*If these hours do not fit your schedule, meetings can be scheduled at alternate times by appointment.

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UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: [http://deanofstudents.unt.edu/resources\\_0](http://deanofstudents.unt.edu/resources_0). UNT's Student Advocate she can be reached through e-mail at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

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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.

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**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: \_\_\_\_\_

Name of Course: \_\_\_\_\_

**STUDENT ACKNOWLEDGEMENT**

I \_\_\_\_\_ (print your full name)  
acknowledge that I have read the course syllabus. I understand the course structure, grading  
and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its  
provisions.

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Course number and section		Risk Rating
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Student phone #, e-mail address (print)	Signature	Date
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Faculty Name	Signature	Date
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# **GRAD PAINTING STUDIO**

ASTU 5210 . T/R 11-1:50PM

CAMPBELL . FALL 2018

brian.campbell@unt.edu

OSH 203 / Office location: TBA

'Painting is a fine art: not merely because it gives us trees and faces and lovely things to see, but because paint is a finely tuned antenna, reacting to very unnoticed movement of the painter's hand, fixing the faintest shadow of a thought in color and texture'.

-James Elkins (What Painting Is)

## **Course Description**

Graduate Painting Studio ASTU 5210 is a course for students qualified to develop professional competence in special areas of studio work. [Prerequisite(s): 12 hours of art in the selected area and consent of the college].

This Graduate course facilitates faculty advisory through regular studio visits, critiques, and seminar discussions with a focus on painting. This course is designed to prepare graduate students for further development within an individualized body of work and research, as well as identifying best practices for the studio.

This course will primarily focus on weekly group critique, and regular individual studio visits. Additionally, group discussions will be scheduled in response to readings on art, theory, and criticism. Instruction in this course is rooted in the investigation of painting as a unique media and practice with its own complex syntax and history. This course favors diversity of practice and interpretation, innovation, and experimentation. A wide range of ideas about painting is openly examined and exchanged, challenged and refined. This course will foster an intense work environment where committed art-making is assured equally committed attention, within an expanding and variegated field of contemporary painting and drawing disciplines.

## **Goals**

A student's successful completion of the course results in a coherent body of work, and related written artist statement. This course aims to prepare graduate students for oral defense. The course additionally aims to engage in an individual search for meaning through the development of visual language, material exploration, research, keen critical thinking abilities and an understanding of broad cultural/social/political contexts.



## **CRITIQUE**

Critiques are an essential part of your comprehensive development as an art student and community member. Critiques form a significant component of this course. A critique is a forum through which you express your thoughts, questions, and intentions regarding your own projects as well as the work of your peers. Critiques develop your ability to speak about visual art with clarity, in an informed manner. They often raise questions about a project not considered initially, lead to new ideas, and open up possibilities for further work. It is a requirement of this course that you participate fully in each of these group conversations, speaking candidly, honestly, and without unnecessary "prompting." We will commit to maintaining a respectful and sensitive discussion regarding our peers work - it will not become a platform for personal attacks or unthoughtful response. On critique days work should be posted on the wall within the first 5 minutes of each class so that we do not delay the introduction of new concepts and the day's studio work. Failure to do so, or missing a critique will significantly impact your participation grade.

## **Content & Evaluation**

Group critiques and regular individual studio visits will form a large component of this course and will be a principle factor in your overall evaluation. In addition to your studio practice, I am interested in your participation in our regular group and individual discussions that will be in response to readings. You are asked to contribute to this collection of readings found in the Graduate Painting Reader. A weekly schedule will be provided for all critiques, discussions, and evaluations of artist statements. Students will be evaluated on their active participation in all aspects of the course. I am seeking a timely completion of reading and writing assignments, as well as overall progress, inventiveness, and fluency within a body of work.

## **Grading**

40% - Studio Practice in relation to advisory - (Weekly Group Critique / Studio Visits)

30% - Participation in our regular reading discussions, and the critiques of others, as well as overall cooperation

22% - Writing & reading assignments, reading contributions, weekly assignments, sketchbook assignments

8% - Final Critique

**Grading Scale:** A-90% 100% B 80% - 89.99% C 70% - 79.99 % D 60% -59.99% F 0

**\*\*Please note that I utilize a plus/minus grade system\*\***

## **PARTICIPATION**

Participation includes speaking during crits and in-class discussions, working during our in-class practice sessions, as well as, initiative, attitude, teachability, and cooperation with the class rules and goals.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using phones, eating or drinking 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 absence.

## **REQUIRED COURSE TEXTS / READINGS / ESSAY EXCERPTS**

A Graduate Painting Reader will be provided as well as a schedule of reading deadlines / discussions on various topics pertaining to studio practice.

## **ATTENDANCE POLICY**

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

## **CELL PHONES**

Cell phones must be set to "vibrate" at the start of each class period. Calling, receiving calls, TEXTING, instagramming, playing games, etc., are not allowed during class time. Failure to heed this rule may result in a temporary dismissal from that class session (including being marked absent) and/or the lowering of your participation grade. If you anticipate an emergency call or text please notify me before class begins so that you may use your phone without penalty. If you use your phone to play music with headphones you may do so only during extended working sessions by permission from the professor, leaving one ear open to hear any further instruction.

\*\*\*Please adhere to these guidelines also during scheduled breaks

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Printed name: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Name of Course: \_\_\_\_\_

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I \_\_\_\_\_ (print your full name)  
acknowledge that I have read the course syllabus. I understand the course structure, grading  
and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its  
provisions.

---

Course number and section

Risk Rating

---

Student phone #, e-mail address (print)

Signature

Date

---

Faculty Name

Signature

Date

## COURSE SCHEDULE

### Individual and Group Crit Time slots:

1. 11:00-11:20/25
2. 11:25-11:45/50
3. 11:50-12:10/15
  - 12:15-12:30/35 - (break)
4. 12:35-12:55/00
5. 1:00-1:20/25
6. 1:25-1:45/50

\*In many cases, five minutes will be more than enough to factor walking time between studios, so individual critiques will average 20 - 25 minutes. Be prepared for me to possibly arrive five minutes before your time slot. For group critiques the five minute allotment should provide time to rearrange or move artwork, stretch, and regroup between each artist. If we find this isn't needed we can make each critique a bit longer.

Week 1	Aug 28 - Intro and Syllabi Overview Aug 30 - Continued Intro / Assign Groups / Open Discussion
Week 2	Sept 04 - Group 2-4 min Presentations / Lecture / Reader Presentation Sept 06 - Group A (Individual Crits)
Week 3	Sept 11 - Group B (Individual Crits) Sept 13 - Reserved (Discussion TBA) (Pecha Kucha Presentations) (Manifesto / List Writing Assignment Due)
Week 4	Sept 18 - Group Crit - A Sept 20 - Group Crit - B (Artist Statement Draft#1 Due)
Week 5	Sept 25 - Group A (Individual Crits) Sept 27 - Group B (Individual Crits)
Week 6	Oct 02 - Group A (Individual Crits) Oct 04 - Group B (Individual Crits)
Week 7	Oct 09 - Group Crit - A (Problem Piece) Oct 11 - Group Crit - B (Problem Piece) (Artist Statement Draft#2 Due / Peer edit)
Week 8	Oct 16 - Group A (Individual Crits) Oct 18 - Group B (Individual Crits)
Week 9	Oct 23 - Group A (Individual Crits) Oct 25 - Group B (Individual Crits)
Week 10	Oct 30 - Group Crit - A Nov 01 - Group Crit - B

- Week 11      Nov 06 - Group A (Individual Crits)  
                  Nov 08 - Group B (Individual Crits)
- Week 12      Nov 13 - No Class (Undergrad Senior Exit Reviews)  
                  Nov 15 - Possible Dallas or Fort Worth Studio Visits  
                  (Could be scheduled for following week)
- Week 13      Nov 20 - Reserved (Discussion TBA) / Possible field trip date  
                  (Individual crits by appointment)  
                  Nov 22 - No Class
- Week 14      Nov 27 - Discussion, Lecture, meetings  
                  Nov 29 - Individual critiques or meetings by appointment
- Week 15      Dec 04 - Final Group Crit - A  
                  Dec 06 - Final Group Crit - B  
                  (Final artist statements due)
- Dec 10th (Finals Week) - Available for scheduled individual meetings



MERCE CUNNINGHAM STUDIO 55 BETHUNE STREET NYC NY 10014

10 RULES FOR STUDENTS AND TEACHERS

FROM JOHN CAGE

- Rule 1: Find a place you trust, and then, try trusting it for awhile.
- Rule 2: (General Duties as a Student)  
Pull everything out of your teacher.  
Pull everything out of your fellow students.
- Rule 3: (General Duties as a Teacher)  
Pull everything out of your students.
- Rule 4: Consider everything an experiment.
- Rule 5: Be Self Disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self disciplined is to follow in a better way.
- Rule 6: Follow the leader. Nothing is a mistake. There is no win and no fail. There is only make.
- Rule 7: The only rule is work. If you work it will lead to something. It is the people who do all the work all the time who eventually catch onto things. You can fool the fans--but not the players.
- Rule 8: Do not try to create and analyze at the same time. They are different processes.
- Rule 9: Be happy whenever you can manage it. Enjoy yourself. It is lighter than you think.
- Rule 10: We are breaking all the rules, even our own rules and how do we do that? By leaving plenty of room for "x" qualities,

Helpful Hints:

Always Be Around.  
Come or go to everything.  
Always go to classes.  
Read everything you can get your hands on.  
Look at movies carefully and often.  
SAVE EVERYTHING. It may come in handy later.

September 27, 2021

On September 24, 2021, I observed Assistant Professor Brian Campbell's Art 5001 class (Drawing and Painting Graduate Praxis) while they conducted a group critique. Mr. Campbell began the class by setting guidelines for the critique and by encouraging all the students to participate in the discussion. He indicated that he would set a timer to facilitate time management and to ensure that students received equal access to feedback. Students had the option of introducing their projects or having a cold read where the class provided input prior to receiving context for the artwork.

The tone of the critique was positive and highly engaged. Mr. Campbell encouraged his students to enter the discussion even if their comments were not fully formed or polished, validating their voice and contributions. Throughout the critique, he asked open ended questions to draw responses out from his more reticent students. Despite the timer, there was no sense of pressure or impatience. Students were given space to pause, reflect, and then frame a comment or question about the artwork they were reviewing. Mr. Campbell is an active listener who gives his full attention to his students when they speaking or presenting their artwork.

Assistant Professor Campbell's critique management enabled students to engage thoughtfully with the artwork they were reviewing and it was clear from the interactions that students felt confident in both giving and receiving constructive criticism. None of the students reacted defensively when critiqued and they were very receptive to insights and recommendations provided by their peers and instructor. At times when Mr. Campbell's opinion differed from that of the students, he communicated his perspective with clarity and respect. When he agreed with the student-initiated suggestions, he acknowledged the source of the insight and expanded upon their idea, reinforcing his students' confidence in their knowledge and analytical skills.

It is evident from Assistant Professor Campbell's feedback that he is passionate about his discipline and that he stays abreast of new directions in the field of Drawing and Painting. His artist references were relevant and insightful, enabling his students to make new connections and potentially explore new pathways in their research. Mr. Campbell provided practical recommendations regarding building consistency in your artistic practice and producing multiples in order to track growth and progression.

Based on my observation of this class, I believe Assistant Professor Campbell to be a highly capable instructor who is valued by his students and colleagues.

Sincerely,



Nicole Foran

## Peer Teaching Observation for Assistant Professor Brian Scott Campbell

Observation: 10/26/21, Welch Street Hall MFA Critique room 8am-10am

I attended a group critique in Assistant Professor Brian Scott Campbell's ASTU 5001, *MFA Praxis* class on 10/26/21. Associate Professor Elaine Pawlowicz attended as a guest critic. I attended two of this three-hour period class session where three graduate students presented a diversity of disciplines and processes including mixed media paintings/drawings, monoprints, and an interactive sculptural installation. Assistant Professor Brian Scott Campbell set the pace to allow for an appropriate amount of time for each graduate student's work.

It was clear immediately when I walked into the room that Assistant Professor Campbell has set expectations for a supportive yet rigorous discussion about the work. Brian's students were ready to receive critical feedback, answer questions, and explain their methodologies and intents. Students engaged in candid discussion where the work was approached on its own terms. This is important considering the diversity of perspectives and aesthetic interests in the graduate students present.

Assistant Professor Campbell offered questions and observations that went straight to heart of the artist's larger creative practice while connecting to very specific qualities in the present work in the room. He offered contextual comparisons to significant contemporary artworks and artists that illuminated conceptual, formal, and material/process concerns. The students also followed his lead in their conversation fitting the work into a broad context of history and contemporary art and culture.

The fact that Brian had invited guest critic Associate Professor Pawlowicz shows an openness to other voices and a smoothing of the presumed power structure hierarchy sometimes anticipated in academic setting. Associate Professor Palwowicz's contribution was highly valued, and the dialog between students, faculty and, guest was a very healthy modeling for professional and critical dialog. This class had students from various points in their MFA degree program. Those students who were further along in the program naturally seemed to take the lead in discussion and model for the others, but Assistant Professor Campbell seemed to value and encourage contribution from the whole group.

The critical observations were always directed at helping the graduate students progress and improve. In one instance, a graduate student introduced their piece by acknowledging that the piece was in-flux. This moment seemed to be very fruitful to discover the motivations of the artist in comparison to the reception of an audience. Students and faculty were both accepting of this unfinished state while also offering constructive suggestions and observations about how to resolve the work in relation to the intent and potential shifts in outcomes.

Another student's work seemed to bring an interdisciplinary dialogue to the forefront. Assistant Professor Campbell's seems to value a discussion of the dialogue between the student's paintings (done for his praxis course) with the same student's prints (done for another praxis course). In this way, the class was provided with a model for an artist working in multiple disciplines where each mode offers its distinct yet related assets in an artist's expanded professional practice.

It was a pleasure to observe the teaching of Assistant Professor Brian Scott Campbell. His manner in the classroom creates an atmosphere of open discussion where each individual's creative research is approached with respect and academic rigor. Thank you for the opportunity to document my observations.

Respectfully.

Andrew DeCaen

Associate Professor of Art.

A handwritten signature in blue ink that reads "Andrew DeCaen". The signature is written in a cursive style with a horizontal line underneath.

Andrew (Andy) DeCaen  
Associate Professor of Art  
Printmaking Area Coordinator  
College of Visual Art and Design  
University of North Texas

**SPOT Evaluation  
Student Comments**

**2018-2023**

**ASTU 5001 & 5210**  
**Graduate Praxis**

*It was an excellent course and Prof. Campbell offered excellent insightful feedback, suggestions, and critique to everyone in the class. The critiques and studio visits were always beneficial and relevant.*

*Brian opened my eyes to new ways of thinking and possibilities*

*This class was intellectually stimulating because Brian is often able to expand upon the subjects at hand, going beyond surface-level observation and making connections to a wide variety of subject matter.*

*I enrolled in this course to explore integrating paintings into my practice and to receive robust critiques from the instructor and classmates. It was insightful to hear classmates explain during critique their motivations and techniques guiding the artwork they created, helping me think further about how to infuse my own paintings with creative and aesthetic purpose.*

*Yes, the conversation in critique was stimulating. I left every time with a list of artists and terms to learn.*

*This class was intellectually stimulating because Brian helps steer conversations and asks meaningful questions about the work.*

*Yes, the professor was extremely knowledgeable, articulate, and well-equipped to recommend artists/works/articles to look into to further our practice.*

*The critiques were intellectually stimulating, and Brian did an excellent job at creating a welcoming environment where I felt comfortable talking. He also raised many thoughtful questions to the class that pushed the critiques further.*

*Feedback from Brian and specific peers during group critique was always beneficial in allowing me to understand how my work presents to others.*

*The reading and writing assignments added to my understanding of my and others' work and gave me some insight into painting as a practice that is somewhat outside my realm of experience.*

**ASTU 4200, 4210, 4212, 4215, 4217**  
**Senior Drawing & Painting**

*I thought this was one of my most helpful painting classes in CVAD as the different critique styles were very unique and beneficial*

*Through the individual discussions, I was able to learn from and investigate new ideas that were influenced by the discussions. These were able to be integrated into my current artwork. This class has brought me closer to my peers and has introduced me to new artists related to my interests. It also gave me great feedback and taught me how to talk and think about my work.*

*Brian is a great professor and challenges students to think of drawing as something other than pencil on paper*

*The class was intellectually stimulating, evident by each student's growth over the course of the semester. A very enjoyable semester.*

*Brian has some really great feedback during crits and the individual crits were extremely helpful.*

*I was finally treated like a respected artist that was allowed to make any kind of art that I wanted. This is what I wanted out of my senior year in art college.*

*Brian's knowledge of painting is vast and his recommendations are helpful/relevant.*

*Yes, this class allowed me to experiment and my work grew tremendously because of it.*

*Professor Campbell gave insightful and helpful critique. It allowed me to view my process from a different point of view.*

*Brian provided honest, constructive conversation during individual and group critiques, and showed a desire to improve each student's work. It definitely made my work stronger. Peer feedback also proved to be helpful.*

*The class required me to think deeply about my artistic process*

*The class most certainly did stretch my thinking, but the professor was completely supportive and helpful.*

**ASTU 4200, 4210, 4212, 4215, 4217**  
**Senior Drawing & Painting**

*Yes! Brian provided lots of insight related to what I want to do specifically in my career. Out of all four of my years, I finally got valuable input on animation industry-type work! Even though it's not his field, he knew how to point me in the direction I was looking to go! So so grateful!*

*The prompts were difficult, but they forced me to rethink the way I would normally work.*

*This was the best painting studio class I have taken so far. Having an engaged professor made the material and feedback helpful, and encouraged my classmates and I to be thinking about where our work fits into the contemporary world outside of the classroom and university setting. Keep hiring professors like Brian Campbell!*

*Brian is an incredible instructor and provided feedback that made you think even further about your process*

*Brian's class was very engaging and helpful. His critique was very helpful and insightful and significantly impacted my growth as an artist and thinker.*

*The unorthodox crit schedule and grouping were really cool and gave us more time with the work for more meaningful critique! Also, the prompts for projects were nice: open-ended enough to allow a lot of freedom, but just enough to make us problem-solve*

*The class was stimulating. The prompts that Brian gave us allowed us to consider concepts and new ideas but also try to fit that into our own body of work. It was a nice challenge.*

*Brian's critique style is one of the most helpful I think I've had. I feel like he has a really good idea of how to give a really well-rounded critique, and he has such an abundance of artist recommendations, which I feel really helps. I also found I really liked having small group critiques that lasted a longer amount of time. This really has been one of my favorite studios.*

*-Professor engagement. His feedback and recommendations reflected a genuine care and interest for the progression of your work. -Artist recommendations- We were given a plethora of artists to be aware of, expanding our vocabulary and allowing us to be more informed in our decision-making as artists. -Smaller group critiques- this is the first class that I have felt the professor genuinely put thought into critique scheduling. By separating into smaller groups of our choosing, we were able to give and receive feedback more relevantly and also be given more individual attention. We were also given the opportunity to present for the entire class on a number of occasions.*

*Yes, this course provided a lot of stimulating conversation and Professor Campbell provided great opportunities for students to enhance their works and personal skills.*

*Brian always gives such great feedback and suggestions, as well as providing artists to research and draw inspiration from.*

*Campbell is always kind in his critiques and gives many helpful suggestions.*



**ASTU 3201 3205, 2210, 2215 & 4900**  
**Painting I&II & Intermediate Rotating Topics**

*Best class. Ever!*

*This class challenged me to work in flexible situations with subject matter and media that are out of my comfort zone.*

*The process of seeing and doing and making mistakes and trying again contributed most to my learning. I learn best by doing and learning from my mistakes. I only want to improve my skills more.*

*I think that Brian's willingness to help and patience was very beneficial to my learning in the class.*

*it made me view landscapes in a different light.*

*Brian helped us see and look at the landscape in completely new ways and stretch our understanding of concepts. We were not limited at all to traditional interpretations.*

*As the only landscape-oriented class I think this puts a lot of us outside of our boxes and gave us a really great opportunity to think about our work differently. I also think Brian did a really great job to facilitate an environment that was flexible within its framework so that we could all tackle this new (for many of us at least) genre and approach in different and creative ways.*

*Very engaging course! I pushed my normal artistic practice and made some pieces I would consider revisiting*

*The techniques and styles presented provided me with plenty of helpful challenges.*

*I really like how engaging the critiques were for this class.*

*The assignment where "no supplies from an art store" could be used was by far my favorite assignment from any of my art courses.*

*The class was intellectually stimulating because we focused on specific areas such as abstraction and non-representational art, which I have never done before. So it made me approach my art in a new way.*