ART 4316.001  Advanced Painting
Instructor Shaun Michael Roberts

Course Description
Artists, attempting to develop their own working methods and style, will focus their efforts in one concentrated area for a given period of time in order to more fully realize an approach or concept. The purpose of this class is for the student to engage in this process in a concentrated and deliberate manner. The student will be striving to expand their technical skills in painting while deepening their personal commitment to developing an approach or a style. The student will demonstrate these skills in the production of a minimum of five paintings during the course of the semester, and in their verbal participation in the four critiques held during the semester. Students will fill out and sign a “contract” delineating the perimeters of the approach that they will be pursuing during the course of the semester.

The Contract
Each student will receive a form to fill out at the beginning of the term. This form will ask the student to enumerate their goals for the semester, the artists that are an influence on their work, and the nature of the work they hope to accomplish. The student will use this contract as a blueprint for their development over the course of the semester.

Student Learning Outcomes
• Students will learn how to effectively research and develop their ideas.
• Learn how to develop a strong concept and body of work by pulling from multiple sources of inspiration.
• Gain a thorough understanding of their own work and be able to give a clear description and explanation regarding it.
• demonstrate ability to analyze and compare works of art verbally in class critiques.
• Students are required to demonstrate an improvement in the level of technical execution of the media through repetition and commitment.

Course Regulations
• Participation in the class is essential for the course. Active Involvement in class critiques and discussions will reflect the students understanding of class materials; likewise receiving feedback from the instructor and classmates will be crucial for every students learning in the class.
A Excellent: Displays a strong grasp of the process, concepts and materials that far exceeds normal expectations. Deep understanding of elements and principles of drawing and two-dimensional design conveyed in the work. Drawings convey a

Grading System

(A 90-100) Excellent work that exceeds the requirements of the assignment and performance expectation of the class.

(B 80-89) Above average work that demonstrates a thorough understanding of the assignment, with enthusiastic participation in the class.

(C 70-79) Average work that meets the minimum course requirements.

(D 60-69) Below average work with minimal involvement in the class.

(F <60) Failure to accomplish the requirements of the assignment.

Grading Criteria

• Completing the requirements, demonstrating control of the media to achieve creative results in terms of content and conceptual growth.

• Using class time to your best advantage to complete work.

• Researching of ideas.

• Meeting deadlines.

5 paintings 20% each painting for 100%

Attendance

Attendance is required for this class.

4 absences will result in a 1 full letter grade deduction on your Final Grade

5 absences will result in a 2 full letter grade deduction on your Final Grade

6+ absences will result in an F for this course

Excessive Tardiness will not be tolerated. After 15 min late I will consider you absent.

Students are required to sign-in at the beginning and end of class. Your record of attendance is your responsibility. If you forget to sign-in, you must contact me that same day to get credit for attending.

Please let me know beforehand (when possible) if you will be missing class.
Late assignments (not showing up for Critique) will result in a reduction of one full letter grade for the assignment. If you are absent on a critique date because of an excused absence, you may turn your project in the day you return with no grade penalty. Must have a doctors note and or emailed the professor ahead of time.

**B Above Average:** Displays a good grasp of the process, concepts and materials that exceeds normal expectations. Solid understanding of elements and principles of drawing and two-dimensional design conveyed in the work. Drawings convey a relatively solid framework through gesture in the initial stages and of good development in their progression. Handling of materials, rendering of form and approach to composition are mature and convey some insight and invention. Mostly self-motivated, disciplined and committed to practice. Comes to class all of the time. Work is on time. Active in critiques and discussions.

**C Average:** Displays an average understanding of the process concepts and materials that meets normal expectations. Some demonstrated understanding of elements and principles of drawing and two-dimensional design. Drawings convey little framework with underdeveloped gesture in the initial stages and development in their progression lacks closure. Handling of materials, rendering of form and approach to composition lack maturity, but convey some insight or invention. Some self-motivation, discipline and commitment to practice, but relies on outside stimulus for guidance. Comes to class prepared and work is on time. Somewhat active in critiques and discussions.

**D Below Average:** Lacks an understanding of or engagement with the process, concepts and materials that falls below normal expectations. Little demonstrated understanding of elements and principles of drawing and two-dimensional design. Drawings lack framework and gesture is generally underdeveloped in the initial stages; drawings feel incomplete. Handling of materials, rendering of form and approach to composition lack maturity and convey little insight and invention. Lacks self-motivation, discipline and commitment to practice. Comes to class prepared most of the time. Work is mostly on time, but lacks in-depth investigation. Not engaged with or active in critiques and discussions.

**F Failure** to turn in projects, excessive absences, not engaged with or active in critiques and discussions.

**Late Work**

Late assignments (not showing up for Critique) will result in a reduction of one full letter grade for the assignment. If you are absent on a critique date because of an excused absence, you may turn your project in the day you return with no grade penalty. Must have a doctors note and or emailed the professor ahead of time.

**Critique Expectations**

There will be four critiques during the semester. At each critique the student will bring in work both finished and in progress. All students must be prepared to discuss both their work and others, talking about success and failures in technical and conceptual matters.
Tentative Class Schedule

Calendar may be adjusted throughout the semester.

M Aug 28  introduction/Build Day + Library books
W Aug 30  Work in class

M Sep 04  Work in class
W Sep 06  Work in class

M Sep 11  Work in class
W Sep 13  Work in class

M Sep 18  Work in class
W Sep 20  Critique 1

M Sep 25  Work in class
W Sep 27  Work in class

M Oct 02  Work in class
W Oct 04  Work in class

M Oct 09  Work in class
W Oct 11  Work in class

M Oct 16  Critique 2
W Oct 18  Work in class

M Oct 23  Work in class
W Oct 25  Work in class

M Oct 30  Work in class
W Nov 01  Work in class

M Nov 06  Work in class
W Nov 08  Critique 3

M Nov 13  Work in class
W Nov 15  Work in class

M Nov 20  Thanksgiving
W Nov 22  Thanksgiving

M Nov 27  Work in class
W Nov 29  Work in class

M Dec 04  Work in class
W Dec 06  Work in class
M Dec 11  Final Critique
Room Use

Tools and equipment in the Painting studio are only for use in Room 204 and may not be removed from the room. Any equipment used must be returned cleaned and in good condition. Students equipment and paintings must be stored in the lockers and the painting racks. Do not leave sponges, buckets, etc. in the sinks. Any materials left in the sinks or out in the room will be thrown away immediately. This is a common use room. Show some concern for others that are working in here.

**NO PAINT SHOULD BE WASHED INTO THE SINK!**

- Wipe off brushes and palettes onto paper towels or rags and throw away.
- Rinse brushes in appropriate solvent or water.
- Then wash out brushes in sink. Do not run water continuously.
- Pour used solvent into the container under the sink.

**DO NOT LEAVE OPEN CONTAINERS OF PAINT, WATER, OR SOLVENT IN THE ROOM. DO NOT LEAVE PAINTING CUPS BY THE SINK.**

**PUT ALL OF YOUR MATERIALS AWAY WHEN YOU LEAVE THE ROOM (INCLUDING YOUR PAINTING)**

**IF YOU SPILL, WIPE IT UP. IF ANY MATERIAL FALLS ONTO THE FLOOR, SWEEP IT UP.**

**STORE YOUR PERSONAL MATERIALS IN YOUR LOCKERS AND BINS. DO NOT STORE PERSONAL MATERIALS OUT IN THE ROOM, LEANING AGAINST WALLS, ETC.**

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Health + Safety Notes

The kind of investigations that naturally accompany this type of class make it necessary to mention some guidelines, both for the student’s individual safety and for the safety of the class as a whole.

Students should keep in mind the type of painting they will be doing and chose their media accordingly. Abstract and non-objective styles may lend themselves to the use of Acrylic materials, where naturalistic or realistic approaches might be more easily pursued using Oils. Regardless of the approach taken, no industrial materials or non-traditional materials that are toxic or dangerous may be used in this classroom. The student should be aware that the mixing of any chemical agent with artist’s materials can set off an unexpected and toxic reaction.

The solvents used for oil painting are highly volatile and can cause difficulty in breathing. Because of this the only solvent that will be allowed for use in this class will be No-odor paint thinner (Turpenoid, by Weber). Turpentines and low-odor mineral spirits are not acceptable.

If your investigations lead to approaches where surface effects are important (texture, scumblings, etc.) and you are thinking of combining non-reactive materials with paint (such as sand, sawdust, paper or fabric collage, etc.) then I recommend highly that you work with acrylics. These approaches are much less problematic using the polymer paints than they are with oils.

The student should keep in mind that oils can be painted over acrylics, but acrylics cannot be painted over oils. Underpainting on an acrylic gessoed surface with
acrylics and then overpainting with oils is a valid technique and one that can signifi-
cantly speed up the process of developing a painting.

It is common sense to realize that all art materials can be dangerous. If you have any questions concerning the use of any material, check with me first, both to see if what you are thinking of will work and to see if it is safe.

While painting is not an overly dangerous activity, some caution should be exercised in its practice.

The most important thing to realize is that the basic materials of paint - pigment, binders and solvents - should be regarded as all being potentially poisonous. Pigment, the coloring agent in paint, may come from heavy metal sources, which can build up in the body over time. Other pigments are suspected carcinogens. Binders, the “glue” that holds the pigment onto the surface, can also be dangerous if ingested, whether it is the acrylic polymer used in acrylic paints or the oils and resins used in oil paints. Finally, the solvents used both in the manufacture of oil paint and in its clean up can cause breathing difficulties and allergic reactions, and are also suspected carcinogens.

The easiest way to avoid exposure to these hazards are:

• Never sand a painted surface without wearing a filtering mask of some type, and never use powdered pigment in any form.

• If painting in oil paints, only use no odor mineral spirits for clean up, and do not have containers of solvent open in your studio. (No odor spirits are the only solvent allowed for use in this painting room.)

• Never “experiment” with household or industrial paints or chemicals in your painting: use only student or artist grade art materials.

• Never manipulate paints or medium directly with your hands.

• Never eat or drink around your material or in your studio.

If you are pregnant or should become pregnant while taking this course, or have a medical condition that could increase your sensitivity to chemical exposure, it is important for you to take all precautions concerning your own personal safety. While reasonable measures have been taken to insure your safety, there is a risk in this class of exposure to material that could prove harmful to persons at risk. Please contact the Professor should you have questions or concerns.

Students who need accommodations for certified disabilities should work through the Office of Disability Services and then your Professor.

Knowing that painting materials may be hazardous, use your own common sense when you are dealing with any artist’s materials or processes.

Text and Materials (A-9.1)

There is no required text for this class, but there is an expectation for students to check out books in the library to enrichen the work with research of ideas. From time to time, I may suggest articles for the class to read that will be provided by the professor.
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**Withheld Grades Semester Grades Policy (A-54)**
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the coursework because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course to compute the grade point average. For additional information, go to https://www.sfasu.edu/policies/course-grades-5.5.pdf.

**Students with Disabilities**
To obtain disability-related accommodations, alternate formats, and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services promptly may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

**Student Code of Conduct: Policy 10.4**
Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program. Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This policy applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the iCare: Early Alert Program at SFA. Information regarding the iCare program is found at https://www.sfasu.edu/judicial/earlyalert.asp or call the office at 936-468-2703.
**Academic Integrity (A-9.1)**

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one's self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one's own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one's own academic work being offered for credit or in conjunction with a program course or degree requirements.

Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

**Student Wellness and Well-being**

SFA values students’ overall well-being, mental health and the role it plays in academic and overall student success. Students may experience stressors that can impact both their academic experience and their personal well-being. These may include academic pressure and challenges associated with relationships, emotional well-being, alcohol and other drugs, identities, finances, etc. If you are experiencing concerns, seeking help, SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:
The Dean of Students Office (Rusk Building, 3rd floor lobby)
www.sfasu.edu/deanofstudents
936.468.7249
dos@sfasu.edu

SFA Human Services Counseling Clinic Human Services, Room 202
www.sfasu.edu/humannservices/139.asp
936.468.1041
The Health and Wellness Hub “The Hub”
Location: corner of E. College and Raguet St.

To support the health and well-being of every Lumberjack, the Health and Wellness Hub offers comprehensive services that treat the whole person – mind, body and spirit. Services include:

- Health Services
- Counseling Services
- Student Outreach and Support
- Food Pantry
- Wellness Coaching
- Alcohol and Other Drug Education

www.sfasu.edu/thehub
936.468.4008
thehub@sfasu.edu

Crisis Resources:

- Burke 24-hour crisis line: 1.800.392.8343
- National Suicide Crisis Prevention: 9-8-8
- Suicide Prevention Lifeline: 1.800.273.TALK (8255)
- johCrisis Text Line: Text HELLO to 741-741