

\*This syllabus is subject to change.\*

# University of North Florida

College of Arts & Sciences | Department of Art, Art History, & Design

**ART 3504C Painting III**  
**ART 4929C Senior Project**  
**FALL 2022**  
**Tues/Thurs 12:15 pm to 2:55 pm**  
**Fine Arts Center (Building 45), room 1600**

Instructor:	Amy Beecham
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\*my pronouns: she/her/hers\*

This syllabus will tell you what to expect from the course. It covers {I} our course goals, {II} a path to reach those goals, {III} course policy which aids us in our course goals, and {IV} evaluation criteria that informs us how well you have achieved our course goals.

## I. COURSE GOALS

### Course Description

In this class students will develop their work through directed and self-motivated activities. Assignments will be designed to allow personal artistic development while further developing an understanding of painting mediums. Regular group and individual critiques will be held to mark the progress of the students' work. There will be several directed projects, discussions, and demonstrations intended to expand the student's knowledge of artistic processes.

Prerequisite: ART 2501C Course Fee: \$30

This course may be repeated for a maximum of 9 credits.

This course is designed to allow students to create a significant body of work in an environment of critical dialogue. Each project is designed to help students generate their own content, think critically, and form systems of working that will assist them in other advanced courses and beyond.

### **Senior Project Addendum:**

*Seniors who have taken Painting III from me before, or who will be completing their Senior Capstone with a Painting concentration this Fall (hereafter "Senior Project") will not be required to follow project guidelines. Instead you will create a new body of work, form an advanced critique group, and are required to participate in the Senior Showcase, among other supplemental work. Everything else in this syllabus applies to you (Policies, etc) except where notated.*

### **Course Learning Objectives**

Upon completion of this course, you should be able to:

- **Employ successful painting techniques and skills at an advanced level.** Building on your knowledge and skills acquired in previous painting courses, you will learn new ways to create technically interesting projects through practical research, class discussions, and demos. *You will demonstrate an advanced ability to manipulate painting media and demonstrate professional presentation skills and craftsmanship.*
- **Analyze and solve problems as part of the process of developing a painting.** Through individual consults, group discussions, and personal study, you will be able to analyze and apply new approaches in the creation of your artwork. *You will demonstrate time management skills.*
- **Discuss issues of contemporary painting and apply them in a personal way.** Through discussion centered on current trends in contemporary visual art and their origins in art history, you will be able to recognize the work of a number of contemporary artists, confidently express individual viewpoints regarding contemporary issues, acknowledge the different perspectives and ideas of others as issues are discussed, and develop conceptual and critical skills required to make meaningful artwork. *You will demonstrate the ability to express personal artistic concepts and research, observe, and analyze historical and contemporary references of master drawings and paintings.*
- **Evaluate personal work and the work of peers, both technically and conceptually.** You will gain confidence in the decisions you make in your artwork by honing the ability to discuss your work and the work of others in an intelligent and meaningful manner. *You will apply appropriate terminology for discussion and objective critique of class work.*

## **II. COURSE PATH**

Each project will begin with a presentation and group discussion of the project objectives, the precedent of this concept in art history, review of artists who are doing something similar today, and how the physicality of paint can further the concept. Through individual and group critiques, in-studio work sessions, and a significant amount of at home work, students will complete each

project. Additionally, I will demo a few techniques throughout the semester which will be immediately applicable to your project needs. There are five projects, five additional requirements, project consults & journals, and in-studio exercises.

## **Projects**

### **Personal Mythology / Personal Narrative**

Delving into your personal narrative for imagery—from your psychology, dreams, symbols, myths, family history, memories, old photos, etc—you will create work that is a genuine expression from your personal experience.

### **Painting with the Past**

Create a piece that speaks to contemporary issues using the methods and visual vocabulary from a movement or era in art history. By accessing previous master works as a template or painting tool, you will make work that references and utilizes the successes of artists from other times.

### **With a Cause**

Somewhat rejecting the “l’art pour l’art” (or “art for art’s sake”) philosophy, with this project we will embrace the concept that art should serve as society’s ethical compass. From a place of personal conviction you will create work that explores a contemporary issue, whether it be based in environmental, social, political, racial, economic, gender or sexual identity, cultural, or psychological concerns. Each of these categories permeate the others.

### **Spectrum of Representation**

Using recognizable depiction (representation) to create a structure in which to explore the more visceral sensations of paint (abstraction or non-objectivity), you will create work which lives on a continuum between the two. With this work you will capitalize on paint’s descriptive powers as well as acknowledging its physical presence.

### **Self-Directed**

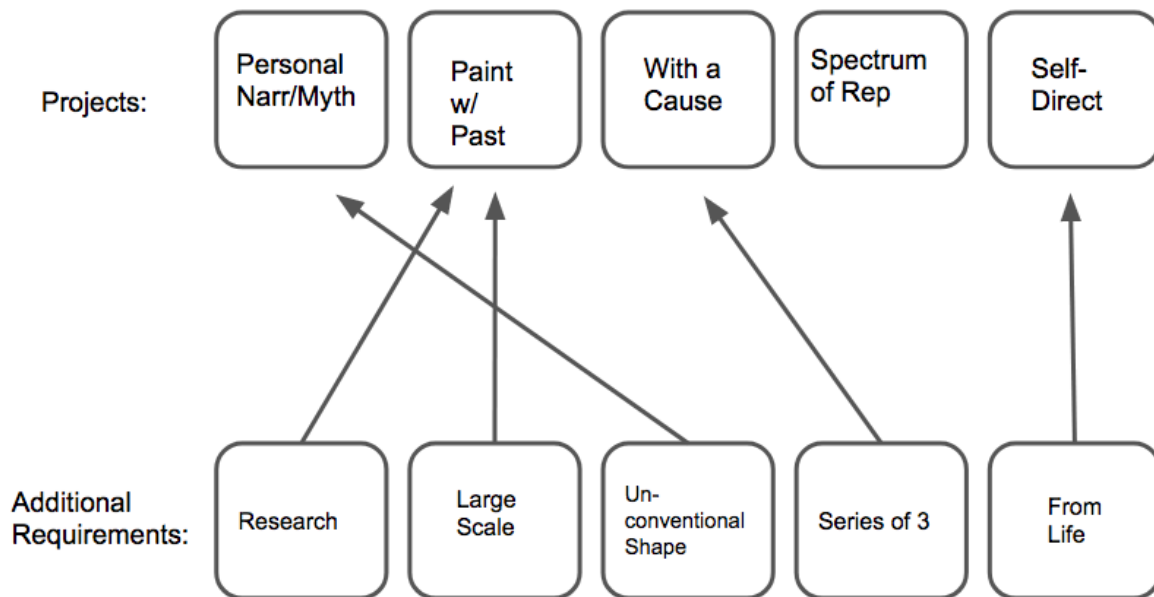
From the spark of an idea to the painting reaching full completion, you are in charge. You provide your own guiding theme and parameters.

### **Additional Requirements:**

In addition to fulfilling the objectives of each project you will need to complete five other requirements. One or more of your projects must:

- include research as part of your process;
- be completed from life, either partially or completely;
- use an unconventional shape, on paper (primed or oil paper);
- be on a surface 30" x 40" or larger;
- be a series of at least 3 pieces.

Example:



\*You may fulfill **no more than 2** requirements for each project. Not every project needs to fulfill a requirement.

### **Senior Project:**

*You do not have to fulfill these Additional Requirements, except Research, as we will discuss.*

### **Critiques**

- Project rubric includes whether you incorporated instructor notes/critiques into your painting edits.
- *Senior Project: in addition to participating in class critiques, you will form a separate advanced critique group.*

### ***Paintings must be no smaller than 16x20 inches.***

*Senior Project: If you would like to include some smaller paintings, you may, with ample justification in their proposal, and extra demonstrated effort evident in the final pieces.*

## **III. COURSE POLICY**

**Follow all Painting Studio Policies & Procedures.** View Studio Policies & Procedures in Week 1: Course Orientation module in Canvas.

**This is a studio art class and all work must be made with the sole intention to fulfill project objectives and in the spirit of self expression and exploration.** Although the argument has been made that all art is a commodity, we are going to actively ignore this.

Outlawed motives in making work are: commissions, gifts, fan art, character design, work intended for sale. All work must be autotelic, or complete in itself. Exceptions are possible if you can convince me of a deeper intention. For example, using the genre of fan art a student might explore a societal or personal obsession with an icon, transforming said icon into an allegorical commentary on an aspect of society.

**You may not use Painting III assignments or projects for credit towards another class, or vice versa.** The work you do in this course must follow only one set of objectives. Otherwise there can be conflicting agendas and the work becomes muddled.

**Utilize materials to further content.** Although I prefer that you use oils, you may use acrylic, watercolor, gouache, or even digital painting (supplementally). BUT you must consider the following:

- If you use photo transfer or tracing techniques you must manipulate, alter, or paint over it extensively.
- You may use digital painting in preliminary stages, or as a final form only if used creatively in presentation or installation.
- Try to avoid flashy painting trends and demos you've found on Youtube, Instagram, or TikTok. For example: marbled acrylic pours, speckled galaxy paintings, plexiglass panel paintings, etc.

**No phones allowed.** You will lose partial attendance credit if you use your phone during discussions or work sessions. The classroom computers will be available for research use. For 2 hours and 50 minutes once a week you will be disconnected. Experience the freedom of not being tethered to a device.

**Attendance is required.** Any absence after the first 3 will drop your grade by a letter. Your 5th absence will equal a failure in the class. Arriving late, leaving early, using your phone, or not being prepared for work sessions add up to an absence (example: 3 lates = 1 absence).

**Late work will be accepted on condition.** In addition to being held to assignment rubric, late work will be docked 25% each day it is turned in after the due date. One day late is -25%, two days -50%, three days -75%, four days = no credit.

**Project reworks.** You may rework a painting for potentially a better grade up until Dec 1, *but only if you handed the painting in on the original deadline.*

*Senior Project: This doesn't apply to you. You must simply meet your deadlines.*

**Respect boundaries.** Because of the nature of art-making, sometimes we can touch on personal issues in this class. I like to encourage openness when the group and each individual is comfortable. But this means we need to be extra sensitive to each other's boundaries and emotional/physical space. Here are some general guidelines to follow:

- Ask first if your classmate would like feedback on a piece before you launch into a critique.

- Do not paint on another person's work.
- Pay attention to the other person's signals and back off if you read that they'd like to be left alone. For some examples: if they give short answers that don't encourage more discussion, if they look involved in their work, if they have their headphones on, if they have closed-off body language.

If you are being disrespectful or disruptive I will ask you to leave the classroom. We will discuss your behavior at a later date.

**Keeping the classroom clean.** You are expected to clean up after yourself. Our studio is shared by several classes and we need to keep it clean. Wipe down tables, easels, and floor at the end of any painting session, throw away trash, and put away paintings and materials.

- As part of the Final we will clean the painting studio. You must take all personal paintings and supplies home that day.

**Speak up.** If something isn't working for you in class, you need to speak up, either during class discussions or to me privately. Most likely if something doesn't work for you, it's going to be an issue for someone else too.

#### HOW TO SUCCEED:

**Be present** at each class. Don't only show up (though that's important) but be present and engaged.

**Know the Schedule.** It has key information for each class.

**Invest yourself** in the projects in class and at home. Use each project to create work that is interesting to you.

**Build relationships** with me and your classmates. It's rare to have a group of people genuinely willing to look at and discuss your artwork. Take advantage!

***You are expected to check your university email and Canvas regularly.***

## IV. EVALUATION

Successful work will show an understanding of concepts, adhere to project guidelines, and be of high quality – meaning the work will show a sensitive use of color, brushwork, and form to achieve a unified image of emotional impact *and conceptual interest*. I take into account your individual progress, work ethic, level of craftsmanship, and the scope of exploration in your projects.

### **Project Consults & Journal**

We will meet individually after each project intro for a consult on your project. You will receive points for being fully prepared for these consults with: a content and process plan, concept drawings and/or thumbnails, research notes, and a substrate ready to paint on. You will submit a Midterm and Final Journal which include discussion notes, progress photos, and an exit entry.

There is a project due every three weeks, with about three in-class work sessions per project. Each project should show evidence of at least 9 hours of out of class work. Creating meaningful, critical strong paintings takes planning and hours of work. Your consults and journals will help organize your projects and allow me to see your process clearly.

### **Supplemental Exercises**

After our project and demo discussions we will have in-class exercises to put theory to immediate practice. Also, throughout the semester we will be reading articles or essays on contemporary visual art issues and holding class discussions on them.

### **Participation in Critiques & Discussions**

Learning to speak about your and others' work is a significant part of any art education. All students are expected to participate in class critiques and discussions.

### **Extra Credit**

- **Exhibition Opportunities**  
Throughout the semester I will notify you of exhibition opportunities. If you submit work to these shows, you will receive extra credit. If you are accepted into the exhibitions, you will receive further extra credit. You must follow all application and exhibition guidelines in order to receive the extra points.
- **Build Your Own Substrate**  
You are not required to build your own surfaces or stretch your own canvas, but we will have demonstrations in the woodshop on building your own surfaces. If you craft one of your surfaces for your project you will receive extra credit.

### **Senior Project**

- **Body of Work.** *You will complete a proposal outlining the number of new works you will complete this semester (between 6-10).*
- **Journals** *will be reflections on your progress, one due at Midterm and one at the Final.*
- **Advanced Crits.** *A few times in the semester you will meet as a group for advanced critiques. This is in addition to class crits.*
- **Demos.** *You may choose to work through demos or attend for a review.*
- **Artist Statements.** *You will workshop your Artist Statement with the advanced group.*
- **Senior Showcase.** *You are required to participate in the Senior Showcase **to pass this class:***
  - *Attend all required meetings*
  - *Submit work for exhibition*
  - *Participate in the organization and execution of the exhibit as outlined by Gallery Director Jessica Borusky.*

Grades	
Paintings & Additional Requirements	65%
Consults, Journals, & Supplemental Exercises	35%

Senior Project	
Paintings	65%
Everything Else	35%

**Remember you must achieve a "C" or above for the course to count towards graduation in the Department of Art, Art History, & Design. That's 70% or above.**

Grades are NOT rounded. For example, 89.9% is B+.

A	A-	B+	B	B-	C+	C	D	F
100% to 95%	< 95% to 90%	< 90% to 87%	< 87% to 83%	< 83% to 80%	< 80% to 77%	< 77% to 70%	< 70% to 60%	< 60% to 0%

### Tentative Schedule

View our full and updated Schedule by clicking the button on our Home page.

Week	Dates	In Class
1	Aug 23 & 25	Course Orientation <b>Personal Mythology/Personal Narrative</b> (Independent Work Session: Proposals)
2	Aug 30 & Sep 1	Journals Work Sessions & Consults
3	Sep 6 & 8	Demo: Building Supports Part 1 Work Sessions
4	Sep 13 & 15	Work Session <b>Painting with the Past</b> (Advanced Group Crit)
5	Sep 20 & 22	Work Session & Consults Class Critique: Personal Narr & <b>First Deadline</b>



6	Sep 27 & 29	Demo: Building supports Part 2: Woodshop Work Session & Consults on First Deadline
7	Oct 4 & 6	Work Session <b>With a Cause</b> (Advanced Group Crit)
8	Oct 11 & 13	Work Session & Consults
9	Oct 18 & 20	Fall Break. No class. Work Session (Workshop Artist Statements)
10	Oct 25 & 27	Group Crits <b>Spectrum of Representation</b> (Advanced Group Crits)
11	Nov 1 & 3	Work Session & Consults
12	Nov 8 & 10	Group Crits Work Session (Gallery Groups Meeting)
13	Nov 15 & 17	Work Session (Install begins) <b>Self-Directed Project</b> & Work Session
14	Nov 22 & 24	Work Session & Consults Thanksgiving Break. No class.
15	Nov 29 & Dec 1	Group Crits Work Session
16	Apr 25 & 27	Work Session Senior Showcase Opening Reception
Final	Dec 15 11:00 am - 12:50 pm	Final Crit Studio clean-up

## STATEMENTS

### Free Expression and Civil Discourse in the Classroom

Throughout the semester we may encounter concepts within this course that are complex, difficult to discuss, and may make some students uncomfortable or emotionally charged. Instructional discussions are intended to present concepts related to the course and provoke critical thinking on those concepts. Discussion of certain concepts does not represent an

endorsement of those concepts. You are not required to believe any concept, perspective, position, or issue that we discuss.

My intent is to teach students to effectively consider perspectives that may differ from their own, a skill critical to personal and intellectual development. You will be expected to learn to tolerate and respond to criticism, consider ideas and viewpoints that may differ from your own, and to critically examine and discuss course-related topics. If you have concerns about free expression in class, I encourage you to reach out to me anytime. For more information on this topic, see the Florida State University System Free Expression Statement.

### **Continuity of Instruction Plan:**

In the event of disruption of normal classroom activities due to an emergency such as hurricane, pandemic or other unforeseen event or combination of events, the format of this course may be modified in order to enable completion of the course requirements. In that event, you will be provided an addendum to this syllabus that will supersede this version. It is your responsibility as a student participant to be proactive during any emergency to find instructions that I will email to your university email (not Canvas Inbox) which you should check daily.

### **Students with Disabilities**

Students with disabilities who seek reasonable accommodations in the classroom or other aspects of performing their coursework must first register with UNF Student Accessibility Services (SAS) located in Building 57, Room 1500. SAS staff members work with students to obtain required documentation of disability and to identify appropriate accommodations as required by applicable disability laws including the Americans with Disabilities Act (ADA). After receiving all necessary documentation, SAS staff determines whether a student qualifies for services with SAS and if so, the accommodations the student requires will be provided. SAS staff then prepares a letter for the student to provide faculty advising them of approved accommodations. For further information, contact SAS by phone (904) 620-2769, email ([SAScenter@unf.edu](mailto:SAScenter@unf.edu)), or visit the SAS website ([unf.edu/sas/](http://unf.edu/sas/)).

Military and veteran students who return from combat exposure may be utilizing the post 9/11 GI bill to continue postsecondary education goals and may need both physical and academic accommodations. Contact the Military and Veterans' Resource Center by phone (904) 620-5131 or email [mvrc@unf.edu](mailto:mvrc@unf.edu).

### **Student Health and Wellbeing**

The UNF counseling center can help students who are having difficulties managing stress, adjusting to college, or who are feeling sad and hopeless. You can reach the UNF counseling center at <http://www.unf.edu/counseling-center/> or by calling (904) 620-2602 during and after business hours for routine appointments or if you or someone you know is in crisis. Walk-in hours are 10-2 PM Monday-Friday. Crisis appointments available.

The Victim Advocacy Program provides confidential crisis intervention services to anyone in the UNF community impacted by crime or victimization. Services offered range from emotional support to assistance navigating the criminal justice system. The Victim Advocacy Program is

located in Founders Hall, Building 2, Suite 2100. Students may contact the 24-hour Crisis Helpline at (904) 620-1010. For more information visit [http://www.unf.edu/womens-center/Victim\\_Advocacy.aspx](http://www.unf.edu/womens-center/Victim_Advocacy.aspx)

### **Technical Support**

If you experience any problems with your UNF account you may send an email to: [helpdesk@unf.edu](mailto:helpdesk@unf.edu) or call the UNF Computer Helpdesk at 904-620-4357.

### **Academic Integrity**

Please review the University policy on academic integrity:

Academic Misconduct Policy at UNF:

[https://www.unf.edu/president/policies\\_regulations/02-AcademicAffairs/EnrollmentServices/2\\_0640P.aspx](https://www.unf.edu/president/policies_regulations/02-AcademicAffairs/EnrollmentServices/2_0640P.aspx)

**MULTIPLE SUBMISSIONS:** The submission of any portion of the same academic work, including oral reports, electronic files, or hard-copy form, for credit more than once without authorization.

**PLAGIARISM:** Intentionally or knowingly presenting the work of another as one's own (i.e., without proper acknowledgment of the source). The sole exception to the requirement of acknowledging sources is when the ideas, information, etc. are common knowledge.

### **Violations of Academic Integrity**

Under this heading the University of North Florida Student Handbook identifies several types of violations; these include but are not limited to: cheating; fabricating and falsifying information or citations; submitting the same work for credit in more than one course; plagiarizing; providing another student with access to one's own work to submit under this person's name or signature; destroying, stealing, or making inaccessible library or other academic resource material; and helping or attempting to help another person commit an act of academic dishonesty. The University of North Florida authorizes any instructor who finds evidence of cheating, plagiarism, or other wrongful behavior that violates the University of North Florida Academic Integrity Code to take appropriate action. Possible action includes, but is not limited to, failing the student on the work in question, failing the student for the course, notifying the appropriate academic dean or Vice President for Student Affairs, and requesting additional action be taken. The consequences of a breach of academic integrity may result in an F, which is unforgivable, regardless of withdrawal status.

### **Non-Discrimination Policy:**

The University of North Florida (UNF) is committed to providing an inclusive and welcoming environment for all who interact in our community. To accomplish this intent, UNF shall not commit or permit discrimination or harassment on the basis of genetic information, race, color, religion, age, sex, disability, gender identity/expression, sexual orientation, marital status, national origin or veteran status in any educational, employment, social or recreational program or activity it offers. Similarly, UNF will not commit or permit retaliation against an individual who complains of discrimination or harassment or an individual who cooperates in an investigation of

an alleged violation of University Regulation. In exercising these standards, the University will not abridge either free speech or academic freedom based on its context. Accordingly, any member of the UNF community who believes that they have been subjected to discrimination, discriminatory harassment, retaliation, or sexual misconduct may seek guidance, counseling and/or file a complaint by contacting: Marlynn Jones, Director, E.O.I. and Title IX Administrator, located at Building 6, 1 UNF Drive, Jacksonville, Florida 32224-7699, or call (904) 620-2507 or via 711 Florida Relay for persons who are deaf or hard of hearing or those with speech impairments and/or limitations.

Please be aware that all faculty members and university employees are considered "Responsible Employees" and are required to report incidents of sexual misconduct and relationship violence and thus **I cannot guarantee confidentiality**. Please know that you can seek confidential resources at UNF Counseling Center, (904) 620-2602.

## **MATERIALS**

### NOTES:

- The materials below or equivalent substitutions are required to pass this class.
  - Since you've accumulated your own materials in previous painting classes I will take equivalent substitutions for most of the items listed below. Speak with me about substitutions.
- Set aside some of your budget for potential supplies needed for your specific project issues.

### **Required Materials:**

- Surfaces
  - 7 or more painting supports (no smaller than 16x20).
    - Options:
      - Panel: primed and cradled
      - Paper: primed or oil painting paper (Arches Huile)
      - **High-quality** canvas: artist-grade not student grade.
    - Remember your Additional Requirements for surfaces:
      - Large Scale
        - at least one must be 30"x40" or larger
      - Unconventional Shape
        - at least one must be an unconventional shape on paper (primed or oil paper).
- Oil Paints
  - Hansa Yellow Light
  - Cadmium Yellow Medium
  - Yellow Ochre
  - Cadmium Red Medium
  - Alizarin Crimson

- Ultramarine Blue
- Cerulean Blue
- Raw Umber
- Titanium White
- Notes:
  - You may substitute similar colors for the ones listed above. (For example: Cad yellow light or lemon yellow can substitute for hansa yellow light.)
  - Good brands that aren't too expensive: Gamblin, Utrecht, Blick, Daniel Smith
  - Do NOT buy paints with "hue" in the title.
  - Purchase higher grades (Artist/Professional NOT Studio/Student/Gamblin 1980)
- Brushes
  - You may substitute similar brushes for the ones listed below.
  - Synthetic Bristle Brushes, long handle, flat
    - Sizes 10 (width: 19 mm), 6 (width: 13 mm), & 4 (width: 9.5 mm)
  - Synthetic Brushes (options: imitation mongoose, squirrel, or sable, or golden taklon), long handle, round
    - Size 12 (width: 4 mm)
- Palette
  - No smaller than 11x14
    - Options: tempered glass (my preference), coated masonite, wood, palette paper
- Sketchbook
  - Any size and material. May be used in other classes.
- Other painting supplies
  - Metal palette knife
    - Roughly 2 ½ inches long, ¾" wide, long teardrop shape
  - Silicoil brush cleaning tank
  - 3 jars with lids, 2-4oz
    - can be reused jars: baby food, jam, olive, etc.
  - ruler
  - Artist Tape
  - drawing pencil
  - Art gum eraser
  - Kneaded eraser
  - t-shirt rags (cotton is best, something that won't pill)
  - Sandpaper (120 & 220 grit)
  - Soap for cleaning brushes at home:
    - Options:
      - shampoo (my preference)
      - soft soap (hand soap)
      - The Masters Brush Cleaner

**Provided Materials:**

These are materials are provided for your use *while in the Painting Studio*.

- Solvent: Gamsol
- Oil Mediums
  - Linseed oil
  - Gamblin Galkyd Medium
- Acrylic Gesso
- Acrylic Matte Medium
- Workable Fixative
- Limited amount of artist tape
- cling wrap
- aluminum foil
- gesso brushes
- The Masters Brush Cleaner
- paper towels
- backing boards

**Recommended Materials:**

- additional brush sizes
- additional glass jars (for mixing your own medium blends)
- optional paint:
  - quinacridone magenta, phthalo blue, burnt sienna, cobalt blue
- apron or painting shirt
- vine charcoal
- disposable gloves--nitrile, latex, vinyl, or plastic
- Glad Press'n Seal
- Masterson Artist Palette Seal

**Places to purchase materials:**

- Local
  - PV Arts & Crafts  
288-1 Solana Road  
Ponte Vedra Beach  
FL 32082  
[pvaandc.com](http://pvaandc.com)
  - Reddi-Arts  
1731 N Main St  
Jacksonville, FL 32206  
[reddiarts.com](http://reddiarts.com)
  - Jerry's Artarama  
4421 Southside Blvd

Jacksonville, FL 32216

[jerrysartarama.com](http://jerrysartarama.com)

- Online

- Blick

- [dickblick.com](http://dickblick.com)