Course Description
Students pursuing the Master of Fine Arts in painting are expected to advance and expand at the highest level of quality of work that is possible for this program. Students must demonstrate superior studio art proficiency, knowledge of how their paintings are thematically related, and what master influences helped to define their vision. This course is part of a broader curriculum that prepares students for art-related careers and teaching at the college/university level. This entails leadership among the undergraduates through your own work ethic and through dialog with the undergraduates as needed.

The scheduled time is for painting, but students will be required to participate in scheduled critiques also. Critiques will afford the students with an opportunity to speak about their work within the context of contemporary painting, but also the larger history of painting. Influences will be investigated based on the following criteria:

- **Content:** The theme or parameters for what needs to be said visually.
- **Imagery:** The vehicle for the content. Imagery needed to express the content.
- **Application:** How the paint is applied to the canvas and why.
- **Influence:** The issues or elements that the artist was concerned with in making a painting.

Learning Outcomes
1. Students will find their way toward individual expression by having frequent critiques with the professor and committee members.
2. Students will clearly present the visual and conceptual qualities of their work.
3. Students will develop their ideas for personal growth and relate these concerns to a broad historical background of achievements in the field of art.
4. Students will have completed a 300-500 word analysis of a master painter, describing the four main issues or elements (content, imagery, application, and influence) that the master artist was concerned with and how they are evident in his work.

Graded Activity

**Critique 1**
1. Students make selection of master artist and painting for their paper.
2. Students identify the four areas (content, imagery, application, and influence) for the analysis of their chosen master painter.
3. Students select quotes from the master painter to connect the artist’s influences to their work.
4. Students identify the same four areas (content, imagery, application, and influence) pertaining to their own (the student’s) work.
5. Students present at least 2 new paintings that are 40% complete, pointing out demonstrable ways in which the four areas above are evident in their work.

**Critique 2**
1. Students will present 2 paintings that are 75% complete, pointing out demonstrable ways in which the four areas (content, imagery, application, and influence) above are evident in their work.
2. Students will describe their paintings’ content, composition, and style.
3. Students will explain the personal meaning of their paintings, and how their ideas and feelings came together in imagery, color, and form.
4. Students will articulate the choices they made in the production.

**Critique 3**
1. Students will present 2 paintings that are 100% complete, pointing out demonstrable ways in which the student grew and developed through their work.
2. Students will incorporate the analysis of an artist that they identified as having influenced them in their paper as they present their own paintings.
3. Students will present a small multidisciplinary project (see below):

   **Multimedia project:** As an exercise in multidisciplinary studies, a small project will be due for the final critique of an extension of your current work. This may come in the form of an installation, sculpture, video, or multimedia drawing.

**600-1000 Word Analysis of a Painter**
1. Students identify the four areas (content, imagery, application, and influence) for the analysis of their chosen master painter.
2. Students select quotes from the master painter to connect the artist’s influences to their work.
3. Students select paintings from a particular period of the artist’s life (ex. Picasso’s “blue period”) and describe how the paintings are thematically related and what influences played into the composition.
4. Students will then relate their analysis of the master painter to their own work.

**Final Grade**
- Critique 1 25 points
- Critique 2 25 points
- Critique 3 25 points
- Word Analysis 25 points
- **Total 100 points**
Ten-Point Grading Metric
Final grades represent many factors: however the metric below does well in describing what you can expect from your efforts.

A  100-90  Excellent work and consistent, exemplary effort  
B  89-80  above average work, shows considerable growth  
C  79-70  satisfactory work, some progress, good attendance  
D  69-60  work needs improvement, poor attendance  
F  59-00  shows little progress or effort

Participation in Critiques
Critiques are an essential part of the creative process. Students learn as much by offering constructive feedback as by receiving it. At the graduate level, students must question the quality of their work on an ongoing basis throughout the semester.

Because painting involves personal creativity and self-expression, it is easy to feel either deflated or defensive about criticism. For this reason it is important to both give and receive criticism in a kind and caring manner.

When giving criticism, always describe what you are seeing and experiencing, rather than your opinion as it relates to your personal taste. For example, rather than saying, “I don’t like this.”, it is more constructive to say, “I’m not sure what you want me to look at first.” or, “I was drawn to this first, but then I got confused about where to go next.”, or, “This makes me feel such and such.”

When receiving criticism, listen with an open mind but be selective about the criticism you accept as valid. There may be disagreements among members of the class about your work. Everyone has a different level of visual acuity, and everyone has different personal experiences and associations that shape their opinions. The value of being in school, and in a small studio class, is not only to give and receive as much feedback as possible, but to learn how to make the most of it.

Do not take what is said about your work personally, no matter how difficult this seems. These assignments require that you take risks and try new things. Your effort and willingness to learn is a reflection of your worth as an artist.

Attendance Policy
The professor is an important facilitator in the student's development. The graduate student must have excellent attendance to be successful in the class. Students who habitually come to class late, leave during class or leave early demonstrate negative interest and energy level. This will always affect the quality of the product in a negative way. Unexcused absences and tardiness will jeopardize your grade.

Recommended Textbook
The Artist’s Handbook of Materials and Techniques by Mayer, Ralph
Mayer is the standard reference work for all technical questions on both modern and historic materials and techniques and covers everything from traditional procedures to recipes for mediums and the chemical formulation of pigments and paints, etc.

**Important Dates**

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<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>August 25</td>
<td>Introductions and syllabus</td>
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<td>September 6</td>
<td>Labor Day Holiday</td>
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<tr>
<td>September 29</td>
<td>Critique 1</td>
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<tr>
<td>November 3</td>
<td>Critique 2</td>
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<tr>
<td>December 15</td>
<td>Critique 3 (1:45-4:15pm)</td>
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**Studio Safety**

Because art studios use materials and tools that could be dangerous, safe and cooperative behavior by students is absolutely necessary. The studio course instructor will be the ultimate judge of cooperative as well as safe and unsafe behavior. Individuals engaging in uncooperative and/or unsafe behavior will be cautioned and instructed once by the instructor. If a second occasion of uncooperative and/or unsafe behavior occurs, that student will be un-enrolled from the course and given a “wd” with no refund of tuition and fees.

Do not use spray fix or spray adhesive inside the CA or near any exit. Also, please do not use tools or equipment from another lab (sculpture, painting, ceramics, printmaking, etc.) without permission.

**Studio Cleanliness**

Everyone needs to help in keeping the design studio clean, your productivity and safety depends on it. The last day of class is devoted to a mandatory critique and cleanup. Anything left behind after the cleanup day will be discarded.

**Notice to Students with Disabilities**

Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.) please contact the Services for Students with Disabilities Office, located in Driftwood 101, at 825-5816. If you need disability accommodations in this class please see me as soon as possible.

**Academic Advising**

The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

**Grade Appeal Process**

As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlines in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal.
A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2 Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site at http://www.tamu.edu/provost/university_rules/index.html. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.

**MA Committee Review**
A committee of three faculty members, decided upon by the student, will review the student’s progress each semester.

**Hazardous Materials List**
Repeated and prolonged exposures to solvents can cause permanent brain damage and nervous system disorders; intentional misuse can be fatal. All solvent containers must be closed when not in use.

1. **Paint Thinner**
   Avoid prolonged contact with skin and vapors.
2. **Turpentine**
   Avoid breathing vapors or mist. If you experience eye watering, headaches, or dizziness, wear protective respirator (NIOSH/MSHA TC 23C or equivalent) or leave the area.
3. **Alizarin Crimson**
   Relative Toxicity Rating:
   Skin: Slight
   Inhalation: Slight
   Ingestion: Slight
   May cause allergies in a few people.
4. **Burnt Sienna**
   No significant hazards
5. **Burnt Umber**
   Relative Toxicity Rating:
   Skin: Not significant
   Ingestion: High
   Contains manganese dioxide, a poison that causes serious nervous system disorders resembling Parkinson’s disease.
6. **Cadmium Barium Red**
7. **Cadmium Barium Orange**
8. **Cadmium Barium Yellow**
9. **Cadmium Red**
10. **Cadmium Orange**
11. **Cadmium Yellow**
12. **Cadmium Vermillion Red**
   Relative Toxicity Rating:
   Skin: Not significant
   Inhalation: High
Ingestion: High
May cause kidney damage; anemia; loss of smell; gastrointestinal problems; and bone, teeth, and liver damage. Suspected carcinogen.

7. Cobalt Blue – Green- Violet
Relative Toxicity Rating
Skin: Slight
Inhalation: Moderate
Ingestion: Slight
Repeated skin contact may cause allergies especially at elbow, neck, and ankles. Chronic inhalation may cause asthma and possible fibrosis. Ingestion may cause acute illness with vomiting, diarrhea, and hot flashes.

8. Flake White
Relative Toxicity rating:
Skin: Slight
Inhalation: High
Ingestion: High
Ingestion or inhalation can cause lead poisoning. Common effects include weakness, headaches, irritability, malaise, pain in joints and muscles, liver and kidney damage, and possible birth defects.

9. Ivory Black
No specific hazards

10. Lemon Yellow
Relative Toxicity Rating:
Skin: Moderate
Inhalation: High
Ingestion: High
Skin contact causes irritation, allergies, or ulcers. Inhalation or ingestion may cause barium poisoning (intestinal spasms, heart irregularities, and severe muscle pain): and in case of ingestion, chromium poisoning) gastroenteritis, vertigo, muscle cramps, and kidney damage). Human carcinogen.

11. Manganese Blue
Manganese Violet
Relative Toxicity Rating:
(See Burnt Umber)

No significant hazards.

13. Mars Brown
(See Burnt Umber)

14. Mixed White
Contains Lead. (See Flake White)

15. Naples Yellow
Relative Toxicity Rating:
Skin: Moderate
Inhalation: High
Ingestion: High
Skin contact may cause severe skin lesions. Acute inhalation and ingestion may cause antimony
poisoning (metallic taste, vomiting, colic, diarrhea, severe irritation of mouth and nose, pulmonary congestion, and slow, shallow respiration). Lead poison (See Flake White).

16. Prussian Blue
Relative Toxicity Rating:
Skin: Slight
Inhalation: Slight
Ingestion: Slight
By itself is only slightly toxic. However, it can produce extremely toxic hydrogen cyanide gas if heated to decomposition or exposed to strong ultraviolet rays (sunlight).

17. Raw Sienna
No significant hazards.

18. Raw Umber
(See Burnt Umber)

19. Rose Madder
(See Alizarin)

20. Titanium Oxide (Titanium White)
No significant hazards.

No significant hazards.

22. Vermilion
Relative Toxicity Rating:
Skin: Moderate
Inhalation: High
Ingestion: High
May cause skin allergies. Inhalation or ingestion can cause mercury poisoning (damages nervous system and kidneys).