Course Description
This is a graduate course for students already practiced in the basics of painting. Pursuant to the Master of Arts degree, students will be expected to perform at a professional 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 Graduates 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.

All methods and mediums of producing work including drawing media will be encouraged and explored based upon the desires of each individual Graduate.

Developing by working and reworking is an important part of the intuitive process.

Learning Outcomes
1. Graduates will find their way toward individual expression by having frequent critiques with the professor and committee members.
2. Graduates will clearly present the visual and conceptual qualities of their work.
3. Graduates will develop their ideas for personal growth and relate these concerns to a broad historical background of achievements in the field of art.
4. Graduates 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.
5. Graduates will apply for support via a grant and / or residency. A partial list will be provided with the remaining sources investigated by the Graduate.
Graded Activity

Critique 1
1. Graduates make selection of master artist and painting for their paper.
2. Graduates identify the four areas (content, imagery, application, and influence) for the analysis of their chosen master painter.
3. Graduates select quotes from the master painter to connect the artist’s influences to their work.
4. Graduates identify the same four areas (content, imagery, application, and influence) pertaining to their own (the student’s) work.
5. Graduates 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. Graduates will present 2 paintings that are 70% complete, pointing out demonstrable ways in which the four areas (content, imagery, application, and influence) above are evident in their work.
2. Graduates will describe their paintings’ content, composition, and style.
3. Graduates will explain the personal meaning of their paintings, and how their ideas and feelings came together in imagery, color, and form.
4. Graduates will articulate the choices they made in the production.
5. Graduates will show their progress of grant research and application.

Critique 3
1. Graduates will present 2 paintings that are 100% complete, pointing out demonstrable ways in which the student grew and developed through their work.
2. Graduates will incorporate the analysis of an artist that they identified as having influenced them in their paper as they present their own paintings.
3. Graduates will show their results of their grant research and application.

300-500 Word Analysis of a Painter
1. Graduates identify the four areas (content, imagery, application, and influence) for the analysis of their chosen master painter.
2. Graduates select quotes from the master painter to connect the artist’s influences to their work.
3. Graduates 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. Graduates will then relate their analysis of the master painter to their own work.
Additional Class Activities:

As I feel the figure is always a useful tool, regardless of your chosen imagery, I will present a nude model at least once a week (if not more) as a reference. Please prep multiple surfaces to work with. If possible, I will provide other sources as models.

As I feel as much feedback as possible is necessary for direct growth as artists, I will be scheduling a critique with no fewer than two outside guest curators/instructors.

Final Grade

<table>
<thead>
<tr>
<th>Critique 1</th>
<th>25 points</th>
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<tbody>
<tr>
<td>Critique 2</td>
<td>25 points</td>
</tr>
<tr>
<td>Critique 3</td>
<td>25 points</td>
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<tr>
<td>Word Analysis</td>
<td>25 points</td>
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</tbody>
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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. Graduates 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 Graduates development. The graduate student must have excellent attendance to be successful in the class. Graduates 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.

**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 CCH 116, at 825-5816. If you need disability accommodations in this class please see me as soon as possible.
**Hamlin Studio Policies:** Use of Hamlin Studios is a privilege and not a right, thus the instructor will discuss the rules and regulations of Hamlin Studio use. Students not acting accordingly to the rules will be asked to complete the course on campus in the painting studios until a further notice. In some cases, the student will be asked to remove themselves from the course completely. Students will be asked to sign a document indicating their understanding of these policies and filed with administration.

**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.tamucc.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.