

Sam Houston State University
College of Fine Arts and Mass Communication
Department of Art

ARTS 3305.01 CRN 80663 Painting I

3 Credit Hours
Fall Semester, 2017

Class Location: Art Complex, Building D, Room 120

Class Meeting Times: MW, 12:00-2:50 pm

Instructor: Prof. Tudor Mitroi

Office Location: Huntsville Campus, Art Complex, Building A, Room 105

Instructor Contact Information: Phone: (936) 294-3725; e-mail: tmitroi@shsu.edu

Office Hours: MW 11:00am-12:00pm and by appointment

Course Description

An introduction to the materials, techniques and concepts of oil painting. Emphasis is placed on painting from observation, the depiction light and shadow, and basic color theory. Process based painting and concept based abstraction are explored. Students will learn to recognize and use the tools and materials and nomenclature related to oil painting including supports and grounds, mediums, binders and brushes. The role of Painting in art history and in contemporary art will be examined. Prerequisite: ART 130 <ARTS 1313>, ART 131 <ARTS 1314>, ART 132 <ARTS 1315>, ART 163 <ARTS 1316>. Credit 3.

Course Objectives

After completing this course, students will be able to demonstrate:

- knowledge of oil painting materials, tools, techniques, and concepts
- basic painting skills from observation
- understanding of representation in painting, including form, light and shadow, space, and composition
- understanding of basic color theory
- an awareness of the importance of the painting process as a whole
- good studio practices and ability to use the tools and materials competently, including building stretchers and stretching and priming canvas
- awareness of a variety of painting approaches, both historical and contemporary
- critical thinking and a basic ability to analyze paintings

Textbook And Required Materials

There are no textbooks required. Recommended books:

Bayles, David. Orland, Ted. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Barbara: Capra Press, 1993. ISBN 0961454733

Fineberg, Jonathan. *Art Since 1940: Strategies of Being*. Pearson, 2010. ISBN 0131934791

Robertson, Jean and Craig McDaniel. *Painting as a Language: Material, Technique, Form, Content*. Fort Worth: Harcourt College Publishers, 2000. ISBN 978-0155056008

For contemporary art:

Vitamin P: New Perspectives in Painting. London: Phaidon, 2002. 978-0714844466

Art in America and *Art Forum* magazines.

Other relevant information may also be assigned and discussed for specific projects, including research in the library.

See **REQUIRED MATERIALS** section.

Attendance Policy

Regular and punctual class attendance is expected of each student at Sam Houston State University. Attendance and timeliness are mandatory for class time, presentations, critiques, field trip, and all activities scheduled for this course. Class attendance is considered part of your course work and can't be made up. Attendance will be taken at the beginning of each class meeting. Students will also sign in for attendance. It is the students' responsibility to make sure that their attendance has been correctly recorded. A student is allowed no more than four (4) class absences before the final grade is lowered by 1 grade point for each absence after four. 3 (three) late arrivals or early leaves count as 1 (one) absence. Students are responsible to be up to date with all the assignments and information presented in class, even if they were absent.

Grading Policy

Grading will be based on and acknowledging and rewarding students' performance, which includes the overall quality of the work (understanding and completing the assignments, use of technique and materials; project development; studio etiquette; participation in critiques and class discussions; attendance--see above paragraph on attendance). Studio work will be 90% of your grade, an average of the grades for individual projects. Each project will have a description of expectations and grading. The grade for each project will be given individually after the group critique. The other 10 % of the grade will be the museum/gallery field trip. The final grades will be posted with the registrar before the university deadline.

Extra credit: 0.25 of a letter grade, at the discretion of the instructor. It will involve an extra museum or gallery visit in Houston (options will be approved by the instructor) followed by an assignment/research report. Details will be provided at the time of the request. OR: perfect attendance.

Paintings are due the day of the group critique. One grade point will be deducted each class time they are late (see next heading). You are required to **keep all your paintings and sketches produced throughout the semester** as they may need to be reviewed, used for future reference, documentation, and exhibitions (see final note).

Make Up/Late Work Policy

Group critiques are very important and the work must be ready for critique hence the importance of the **due date**. Late work will be graded 1 point lower per class meeting it is late. The only exception is made if the student whose work is late has official documentation (e.g., signed doctor's or university note). This exception will not count as an excuse for the above attendance policy.

Tentative Course Outline

August 23 Introductions, presentation of course, studio procedures, discussion of required supplies
August 28-September 11 Value-Based Still Life
September 4 Labor Day, no regular class meeting
September 16 Houston museum/gallery Field Trip
September 13 Building stretchers, stretching and priming canvas
September 18-October 2 White/Black Still Life with primary tones
October 4-October 18 Landscape with primary tones
October 23 Building stretchers from lumber parts
October 25-November 8 Abstract from life

November 13-November 29 Transparent-Translucent-Opaque
November 23 Thanksgiving
November 29 group critique of last project (last class meeting)
Schedule updates and details for specific projects will be given in advance during the semester.

Academic Dishonesty (Academic Policy 3810213) All students are expected to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion and the abuse of resource materials. For a complete listing of the university policy, see: [Dean of Student's Office](#)

Plagiarism:

The University defines plagiarism as “the appropriation of another’s work or idea and the unacknowledged incorporation of that work of idea into one’s own work offered for credit.” Plagiarism is considered a serious academic and legal offense in our culture. Penalties for plagiarism can range from a failing grade on the assignment to expulsion from the university. The course instructor can determine the penalties of failure for the assignment to failure of the course. The university disciplinary committee determines penalties of suspension or expulsion.

Students With Disabilities Policy (Academic Policy #811006)

It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Further, they shall not be denied the benefits of these programs nor shall they be subjected to discrimination. Students with disabilities that might affect their academic performance should register with the Office of Services for Students with Disabilities located in the Lee Drain Annex (telephone 936-294-3512, TDD 936-294-3786, and e-mail disability@shsu.edu). They should then make arrangements with their individual instructors so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired.

SHSU adheres to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may affect adversely your work in this class, then I encourage you to register with the SHSU Services for Students with Disabilities and to talk with me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. NOTE: No accommodation can be made until you register with the Services for Students with Disabilities. For a complete listing of the university policy, see:

<http://www.shsu.edu/dotAsset/7ff819c3-39f3-491d-b688-db5a330ced92.pdf>

Student Absences On Religious Holy Days Policy (Academic Policy 3861001)

Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. Section 51.911 (a) (2) defines a religious holy day as: “a holy day observed by a religion whose places of worship are exempt from property taxation under Section 11.20...” A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence.

University policy 861001 provides the procedures to be followed by the student and instructor. A student desiring to absent himself/herself from a scheduled class in order to observe (a) religious holy day(s) shall present to each instructor involved a written statement concerning the religious holy day(s). The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examinations are to be completed. For a complete listing of the university policy, see: [/dept/academic-affairs/documents/aps/students/861001.pdf](http://dept/academic-affairs/documents/aps/students/861001.pdf)

Academic Grievance Procedures Policy (Academic Policy 3 861001)

<http://www.shsu.edu/dotAsset/bb0d849d-6af2-4128-a9fa-f8c989138491.pdf>

Department Of Art Laptop Requirement

Students in the Department of Art are required to own a laptop as specified by each BFA program. Macintosh laptops are strongly recommended and can be purchased at discounted rates for students. The specifications for each BFA program and links to the Apple Store can be found on the Department of Art website: <http://www.shsu.edu/academics/art/resources/laptop-initiative.html>. Students will be required to have laptops and the Adobe Creative Suite software in art courses that require computers. Laptops must meet or exceed the specifications described and be capable of interfacing with Department printers and other peripheral devices.

Visitors in the Classroom

Only registered students may attend class. Exceptions can be made on a case-by-case basis by the professor. In all cases, visitors must not present a disruption to the class by their attendance. Students wishing to audit a class must apply to do so through the Registrar's Office.

Use of Phone & Text Messaging In The Classroom (Academic Policy #100728)

Note on mobile phones from the SHSU Academic Policy Statement 100728 (see also Classroom Rules of Conduct below):

“The use by students of electronic devices that perform the function of a telephone or text messenger during class-time may be prohibited if deemed disruptive by the instructor to the conduct of the class. Arrangements for handling potential emergency situations may be granted at the discretion of the instructor. Failure to comply with the instructor’s policy could result in expulsion from the classroom or with multiple offenses, failure of the course.”

Mobile Phones And Earphones

All mobile phones must be turned off (not on vibrate), and put away during class time. The phones should not be in view nor used for any reason during class time. If your phone rings or you are using the phone during class time, you may be considered and marked as absent. Individual and group feedback, and dialogue are very important in this course, so use of earphones is not allowed during class time. Music that does not interfere with concentration may be played for the class with instructor’s approval.

Classroom Rules of Conduct

Students will refrain from behavior in the classroom that intentionally or unintentionally disrupts the learning process and, thus impedes the mission of the university. Cellular telephones must be turned off or muted (no vibrate or any other sounds) before class begins. Students are prohibited from eating in class, using tobacco products, making offensive remarks, reading newspapers, sleeping, talking at inappropriate times, wearing inappropriate clothing or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in a directive to leave class. Students who are especially disruptive also may be reported to the Dean of Students for disciplinary action in accordance with university policy.

Department of Art BFA Review

The purpose of the BFA Review is to ensure that students have learned basic principles and techniques needed for advanced art courses.

All Art students must successfully complete all of the Art Foundation courses and the BFA Review before being accepted into a BFA program in Computer Animation, Photography, or Studio Art or Graphic Design. Graphic Design students must also pass a separate Graphic Design Review after the BFA Review.

The Art Foundation Courses are WASH, Drawing, and Foundations in Digital Art. (ARTS 1313, 1314, 1315, 1316, & 2313). Students must pass each course with a grade of C or higher to take the BFA Review and proceed to upper level courses.

The semester after all of the Foundation courses are complete, students must sign up for the BFA Review. Students should see an art advisor every semester to ensure they take the BFA Review on time. It should be taken the semester immediately following the completion of the Foundation Courses.

Students who do not pass the BFA Review may re-take it the following semester. Students who do not pass on the second attempt will not be allowed to continue as BFA majors, but may follow the degree plan for the BA in Art. Non-participation after signing up or being advised to sign up will count as a failure of that semester's review.

Graphic Design students must pass the BFA Review, complete Principles of Graphic Design (ARTS 2323) and participate in a BFA Review at the end of the semester that they are enrolled in Typography (ARTS 3322).

For more information on the BFA review see the Department of art web page: <http://www.shsu.edu/academics/art/review/>

Defacing University Property:

Defacing University property is prohibited by University policy. It is also a criminal offense. Students will be held responsible for the cost of damages to the facilities. Violations will be reported to University Police. Students should not paint on concrete, asphalt, trees, sides of buildings, interior walls or floors of buildings, locker doors, etc. When using any kind of paint use a drop cloth or tarp to protect the surface from overspray.

Course Requirements And Class Procedures

Students are expected to:

- have at least the minimum vocabulary and competence in visual representation as developed in the prerequisite courses
- work independently when specific projects require it. This will be achieved in a variety of ways: sketches for projects, preparing painting supports, reading and library research, taking notes, etc. The sketchbook should be part of the development of each painting project.
- there will be at least one **field trip** to Houston museums/galleries and a project that may include library research. **Students are expected to work both in class and about the same amount of time outside of class.** In most cases, this means coming to the studio at other times when the room is available, preferably with the same lighting if needed by a particular project. If a landscape is assigned, students should plan on returning on location at about the same time of the day the painting was started. If your schedule does not allow this, you may consider taking the class at a

more appropriate time in the future. All preparation for studio projects (buying supplies, building stretchers, stretching and priming canvas—including sanding, developing project sketches, research, etc) should be done outside of class, unless otherwise mentioned by the instructor. **Studio class time should only be used for work on paintings, critiques, and presentations.** Individual needs for specific projects will be accommodated as best as possible. However, **during class time all students should work on the same project.** There will be group critiques of all projects, as well as individual appointments to discuss your projects if needed. Make sure you **have all the materials** you need for a particular project. You will need to **get a locker** for the semester. There will be **no eating or drinking** in class unless otherwise permitted. Conversations are not allowed in class unless they are related directly to studio work in progress at that time. **Students must always clean up and put away their paintings and tools after they finish work.** Paintings must be stored in the rack (shared). **Wear appropriate clothing** that will keep you comfortable and safe. Given the nature of the studio environment and materials used, you are advised to wear clothes that you do not care if they get dirty. In the wood shop your clothing will have to follow the specific requirements for that environment. If you need to spray anything on your artwork, this should be done only outside the building—see also the note about defacing university property.

Field Trip

Tentatively, the field trip is scheduled for **Saturday, September 16.** The field trip counts as class attendance and will later replace one of the weekly regular class meetings decided in advance. If special circumstances prevent you from attending the group field trip you will have to contact the instructor for details **before** you go on your own, and submit adequate proof of completing the field trip in order to get credit and be considered present. The field trip details will be discussed in class in advance.

Open Model Sessions

You are strongly encouraged to take advantage of this opportunity. Check the posted schedule.

REQUIRED MATERIALS*

Please be aware that required materials cannot be replaced with substitutes. There is a reason for each material or tool, and missing any of the required supplies is likely to affect seriously your results. Supplies for this class are expensive. If you think you may not be able to afford the supplies for this class this semester, you are advised to take the class at a different time.

- *canvas*, stretched and primed
- wood, plywood or masonite
- *Sketchbook* (8 x 5 with micro perf edge recommended)
- *Soft pencil* (2B-8B)
- *Vine charcoal*

For stretching and priming canvas:

- canvas (cotton, unprimed, 10 oz is best)
- stretcher bars (heavy duty recommended)
- masonite/plywood
- materials for building stretchers (lumber, nails and brads, glue, etc)
- straight edge, cutter or scissors (to cut canvas to size)
- marker (sharpie)
- staple gun, **heavy duty**
- staples, **sharp prong, 5/16"** (make sure the staples are made to work with your stapler)

- canvas pliers
- pencil (to mark on canvas back)
- regular pliers and flat screwdriver (to remove staples)
- hammer
- right angle/steel square
- **gesso** (provided); **acrylic matte medium** (optional)
- **gesso brush** (house painting flat hog bristle brush 2"-3" wide)
- **gesso tub** (any wide mouth empty plastic container with a lid—please remember to get the appropriate size)
- **sandpaper** (100 - 400 grit)
- 1 x 2 boards, 1" quarter rounds, wire brads, finishing nails, masonite corners and wood glue will be needed for student-built stretchers

Painting Brushes

- best: hog bristle **flats/filberts** with long hairs and handles; sizes (numbers) differ according to manufacturer or line of brushes—your selection should range from about 1/3"-1 1/2" wide to 1"-1 1/2" wide; bigger brushes will be needed for large surfaces—e.g. house painting brushes, 1/2" & 2"; for oil you will need **at least** a handful of flat brushes of various sizes)
- for glazing: round acrylic nylon brushes may be useful
- *hake* brushes (2"-3" may be used for thin, diluted washes on large surfaces, such as for the imprimatura)

Palette

Plexiglas or glass plate (attach a sheet of paper underneath and check size of studio rack, 15.5 x 16). Laminated masonite is ready to use; unprimed masonite or hardboard **must** be sealed with shellac or other varnish that won't be affected by petroleum-based oil paint thinner; the glass plate should be thick enough and have its edges dulled and taped for safety! White, thick Plexiglas is very easy to use, and is strongly advised.

A **smaller, hand-held palette** (no smaller than letter size) is advised for convenience, especially in case of a landscape project. Be aware that a store-bought palette may also need to be sealed.

UNACCEPTABLE PALETTES: disposable palettes, tin foil, trays of any kind, watercolor palettes, mirrors, unprimed masonite/plywood, paper. If in doubt, make sure to check with the instructor.

Other tools and materials required:

- *palette knife* (steel, straight, rounded tip)
- *sketchbook* (with detachable sheets recommended)
- *pencils* (softer grades strongly recommended: 2-8 B)
- *vine charcoal*
- rags, inexpensive cotton shop towels or old T-shirts, etc); NO regular paper towels!
- containers for water (please check for appropriate size)
- 2 small containers with screw-on lids for organic solvents (about 2" tall and 2"); one for clean solvent, the other for used solvent; label containers with name and class.
- *clamp-on palette dip cup*
- brush cleaning can (you can make one from a well-capped round container and a slightly smaller, shorter empty tin can, small enough to just fit into the larger one; the smaller can will rest upside down, and the bottom will have holes pierced with a nail). The solvent inside can be used solvent from painting.

Oil paints (initial list)

- Titanium White (large tube)
- Black (*Ivory or Mars*)
- Raw/ Burnt Umber (can have both, if only one *Burnt* is better)
- Yellow: *Azo* or *Hansa* or *Cadmium Yellow Pale Hue* or *Cadmium Yellow Light*
- Red: *Naphthol* or *Permanent* or *Cadmium Red/Hue*
- Blue: *Ultramarine* or *Cobalt Blue* (*Cobalt Blue Hue* is cheaper)

* make sure that what's inside the tube looks like the primary hues we need, **particularly for yellow.**

Odorless paint thinner (Gamsol recommended; please check quality if in doubt)

Oil painting mediums (to be used for later projects)

- Liquin (recommended); Walnut Alkyd Medium, or Copal medium (transparent glazing medium)

****additional paints and mediums must be purchased later depending on the need for other projects**

A sample palette of oil paints could include:

- | | |
|-------------------------------|-------------------------------|
| - Titanium White (large tube) | |
| - Black (mars or ivory) | - Cadmium Yellow (can be hue) |
| | - Cadmium Red (can be hue) |
| Earth tones: | |
| - Burnt umber | - Cadmium Orange (can be hue) |
| - Burnt Sienna/English red | - Viridian |
| - Yellow ochre | - Ultramarine blue |
| | - Cobalt blue |

Bright tones:

*if more supplies are needed, (e.g., paper, wood or plywood, lumber for building stretchers) students will be notified in advance.

Acrylic paint for *imprimatura*: small tube of raw sienna or similar tone (check with instructor)

Safety And Environmental Warning!

ATTENTION: Never, ever dump organic solvents or paints in the sink! Paints and solvents should be disposed of only in the special containers. **Do not wipe off your palette knife on the rim of the disposal container.** Learn how to operate correctly the open and close the handle on the disposal container. Use the smallest amount of solvent in appropriate containers and save it for reuse (pour it in another container to settle). All dirty painting rags should be disposed of in the special containers. Paint should be wiped off on rags and disposed of in the rag containers. Save oil paint on the palette for reuse. **Turn on the exhaust fan anytime oil-base solvents are being used. Never leave open solvent containers in the studio.**

NOTE: Use extreme caution if using the saw and other shop tools!

OTHER IMPORTANT ISSUES AND GUIDELINES FOR THIS COURSE

FAQs

What is my grade in this class? During the semester: all assignments are graded after they are submitted. If you want to know the grade for a particular project, or several projects, please ask the instructor directly (not by email). See **Grading** paragraph. At the end of the semester: grades will be posted with the registrar before the university deadline. See **Grading** paragraph

I don't have (list missing supply here), can I be excused from class? No. **Can I substitute** (list missing supply here) with something else? No, there is a reason a particular material or tool is required. You may ask a colleague to borrow a particular material if possible. Otherwise your grade will reflect the use of materials. See **Required Materials** section

I'm not done yet/I haven't gotten there yet (when receiving feedback from the instructor while the work is in progress). The point of the feedback is that at that particular stage, even very early, the work should already address/show certain elements. The process is as important as the result, which reflects the process. There is a reason why unfinished work by great artists is treasured, collected, and occasionally exhibited.

I'm just sketching (similar to the note above) A one minute sketch should be done with the same seriousness as the "finished" work. Sketches tell us as much about artists as their "finished" work. Often they offer better insights into their vision and thinking. There's a reason why sketches have been treasured, collected, and exhibited. Everything you do is important.

Is this how you want the drawing? The work you do is for your own benefit and growth as an artist. The instructor's requirements for a particular project are based on important elements to address and learn that have a long history in art, rather than the instructor's personal preference. If you need further clarification, do not hesitate to ask the instructor.

I have missed more than four classes but I have a doctor's note, etc can my absence be excused? No, the attendance policy is already generous. See **Attendance** paragraph

I can't go on the Field Trip with the group. Although it is best to go with the group and the instructor, some students due to their schedules are unable to go at that time. In that case, they will let the instructor know, ask for instructions, and show adequate proof of the visit. See **Field Trip** paragraph

NOTES

1. **Importance of critiques** and critical thinking: along with the work involved in producing the paintings, critiques are essential and must be taken very seriously; comments on artwork should be appreciated as an opportunity to learn and should never be taken personally. Critiques help us all to grow.

2. **Opinions/Subjective vs. objective** (*de gustibus et coloribus non disputandum*): Raphael vs. Rembrandt, Picasso vs. Matisse, Beatles vs. Stones, dogs vs. cats, football vs. soccer, etc. These are personal preferences anybody is entitled to have. However, the feedback and critiques deal with different problems. It is not the context that is questioned, but how the elements are handled within that particular context. In other words, it's not the game, but how it is played. If a field of human endeavor is entirely subjective, then there's nothing to learn and everything is equally valuable.

NOTE: Just as hearing the sounds of the world doesn't teach you about music, simply seeing the world doesn't teach you about art. Informed opinions are based on knowledge of the best historical and contemporary examples and a long practice of art.

3. **Style:** an elusive concept, generally understood as a mode of expression characteristic to an artist, a group of artists or a period. While anybody has a personality, style is something one usually develops only with enough experience and knowledge. What style can you have in a language you are beginning to learn? Most often, in the early stages of learning about making art, what people call their “style” is no more than a collection of (bad) habits. This class is building new habits, and exploring new ways of doing things.

4. **Artistic freedom:** often seen along with style as a license for “anything goes”. This is a beginning class, so artistic freedom is encouraged as long as the assignments are understood and handled well. This class is about building basic skills in painting. See also no. 2 and 3 above

5. **Fun:** tourist vs. explorer. You need to see yourself as the latter rather than the former if you want to benefit and enjoy this class.

6. **Investment and returns:** in other words, what we put in will influence the output.

7. **Source images:** the internet is almost always a bad idea. In fact the vast majority of images floating around are worthless from an artistic point of view (see point 6 above). If you absolutely need to use an image that was clearly not thought out carefully, especially if it doesn’t belong to you, you will have to have a very good reason to do so.

8. **Materials:** they are needed, and their appropriate use is part of your experience in this class. There is no excuse to not have the required materials. It is impossible to do the work. If you think you cannot afford the supplies this semester, you may consider taking the class sometime in the future.

9. **Instructor feedback:** you are encouraged to ask questions anytime you need to clarify a point. In addition to addressing your questions, the instructor may discuss additional issues in your work. You are expected to give serious consideration to those issues as well. Students will often say, “I’m just sketching”, or “I just started”, or “I’m not done yet”, as if the sketches, and the process of painting don’t matter. They actually do in the highest degree. Every step counts. That’s why sketches and unfinished work by great artists has been held in such high esteem.

10. **Images shown in class:** a variety of images will be shown relevant to the topics discussed in class. Please note that some images may be considered offensive. While there is no intention whatsoever to offend anybody, if you have a problem with certain images please talk to the instructor.

11. **Pick up your work** at the end of the semester. The instructor, art department and university are not responsible for work left after the end of the semester.

12. **Save all your work** you have done during the semester for documentation of further reference.

Instructor Evaluations

Students will be required to complete a course/instructor evaluation towards the end of the semester. This evaluation will allow students to assess their achievement of the course objectives.

Syllabus Change

While every effort has been made to prepare this syllabus and course schedule in final form, it will be the instructor’s prerogative to make any changes as may be deemed necessary in order to meet the learning outcomes of the course. Student will be notified in writing of any change.