PRINT STUDIO  (Graduate)  
ASTU 5300, 3 credit hours  FALL 2009
MW 2pm – 4:50pm, Hkry 160
Professor: Andrew DeCaen  decaen@unt.edu,  940 565 4024
Office Hours: TTr 11am-1pm HKRY 160D or HKRY156

Course Description: This Graduate Printmaking Studio is designed to further develop conceptual, technical, and formal issues and professional practices in printmaking.

Course Content and Objectives: This course will focus on printmaking as a primary form of expression. Intaglio, litho, relief, screenprint, monoprint/type, digital printmaking and non-traditional print formats and conceptual extensions of print processes will be primary areas of individual research. Each Graduate student will choose one or more of these areas to focus her/his research and develop a body of artworks demonstrating those efforts.

Course Structure: Graduate students in the course will work on independent and/or collaborative projects with new work ready for grades at five critiques this semester. Graduate students are expected to have a firm expertise on the print media and techniques they are exploring. If a graduate student wishes to explore techniques in which s/he is not very experienced, s/he should expect to ALSO attend classes in one of the discipline-specific undergraduate courses (e.g. etching, lithography, screenprint, or relief/monotype) with the permission of the instructor. Most Non-Critique periods will be optional attendance for graduate students, but this it the best time to get in-progress input and technical help. Completing new artwork for every critique is essential to passing the class. Students will also to a contextual research project and an application pack.

Semester Plan: Each graduate student will create a plan of the projects s/he indents to do over the course of the semester. This is the part of the syllabus that you create. You will identify the media, scale, and technical scope of each project as a way of setting goals and criteria by which you are evaluated. You and I will sign this semester plan by the end of the second class session. We will each keep a copy. If you feel the need to change any part of this semester plan you should come to me do discuss and make the changes in writing for clarity at least one class period before the critique in which it is evaluated.

Attendance: Attendance on critique days and visiting artists lectures are mandatory for graduate students. I will occasionally use email to distribute course information to graduate students to avoid problems with days of non-mandatory attendance. Check your email daily. Attendance will also be mandatory when Student Perception Surveys are done near the end of the semester (TBA). Attendance will also be mandatory for a Print Studio Final Clean-Up Day, Dec 11, for 4 hours, 8am - 12 noon. If a graduate student cannot make that date, s/he must pre-arrange an alternate date to contribute to the group effort. Failing to attend the clean-up period will reduce your semester grade by one full letter.

GRADING:
Grading Scale for Projects/Assignments:
The plus / minus system of grading will be used for projects/assignments:

A (4.00) Excellent work that exceeds objectives, is very high in originality, and extremely well conceived and executed.
A- (3.75) 
B+ (3.25) 
B (3.00) Good work that meets the objectives, is very high in originality, and well conceived and executed.
B- (2.75) 
C+ (2.25) 
C (2.00) Average acceptable work that meets the objectives, is fairly well conceived, and executed.
C- (1.75) 
D+ (1.25) 
D (1.00) Inferior work that is minimally complete, but falls short of the objective of the project.
D- (0.75) 
F (0.00) Failing work. Significantly incomplete, does not meet the objectives, and is poorly executed and/or conceived.

Grading Scale for End of the Semester Averages:
The University of North Texas only allows for whole letter grades to be recorded for the semester grade.

A (4.00-3.50) 
B (3.49-2.50) 
C (2.49-1.50) 
D (1.49-0.50) 
F (0.49-0.00)
COURSE REQUIREMENTS:

Final Portfolio  
6 letter grades  60% of semester grade  
Each student will be graded on 5 completed projects. One new project will be ready for critique on each of the 5 critique sessions. A "project" is generally either a monoprint series of at least 5 or a numbered edition of at least 5. Exceptions to this "project" definition will be made on a case-by-case basis if the artwork is unusually complex/simple in scope of the printing, large/small scale, or other consideration. If a project is turned in incomplete, it may be resubmitted for reevaluation without penalty up until the last critique session. Not turning in work on a critique day is unacceptable. All works will be turned in (again) at the Final Critique in a portfolio that completely encloses every piece to limit damage in the grading process. All prints must be clean, dried flat, undamaged, complete, signed, and annotated/numbered where appropriate.

Critique/Discussion Contribution  averaged to 2 letter grades  20% of semester grade  
There will be five formal critiques this semester. I encourage you to be open to and/or request informal critiques from me and your peers in addition to the formal occasions. Each student must have new work ready for each critique; coming to critique without new work will earn an F for the critique grade. A piece with substantial progress is acceptable in place of a finished piece(s). An updated printed artist’s statement will be read for each critique. Please prepare your work to be shown early so that you have ample time to discuss it. You will be graded on how you defend, respond to, or contribute to criticism about your work AND to how you contribute to the discussion of your peer’s work in group critique.

The rubric for grading critique contribution follows:

A = Gives engaged, relevant, honest, critical attention and commentary with respect to/for everyone.
B = Often contributes in critiques with worthwhile comments
C = Comments from time to time and is therefore "noticed."
D = Gives more agreement and unsupported assertions instead of truly adding to the discussion.
F = One of the crowd to the point of blending in. Not much to say.

Contextual Research Project  1 letter grade  10% of semester grade  
This semester you will be going to professional galleries in the D/FW area to become more familiar with contemporary artists that interest you and gain an understanding of the regional gallery scene. You will see art first-hand and gain an understanding of the artist. You will do a Powerpoint presentation for the class reporting on 5 artists and explain their connection to your work. The Powerpoint should have at least 2 images from each artist and describe the context of the exhibition and gallery in which they were shown. The artists you report on must be from at least 2 different exhibitions. Your Powerpoint Presentation will be saved to our computer’s hard-dive or turned in on a CD. Documents should be labeled with your name. Powerpoint presentations should be no more than 5 minutes long.
Presentations:  Oct 19, 2009

Application Pack for a Gallery, Residency, or Academic position  1 letter grade  10% of semester grade  
This Application Packet should be made for a real gallery, residency, or academic position. All the information included should be true. The Application is to be “Mock” only in the sense that you will not actually need to send it. The application packet will be graded based on quality of presentation, and the quality of it’s content.
This Application Pack will include
1) a 250-500 word Artist's Statement
2) artist's resume (or cv if applying to acad position)
3) 20 Recent JPGs demonstrating continuity. (1MB each)
4) Cover letter of Introduction (200-500 word)

App Pack on a CD Due Nov 16.
Visiting Artist Printmakers:
Joseph Velasquez and Ryan O’Malley Collaboration, TBA (sometime in November)
If you would like to be a part of the team printing for these artists, you must make a commitment to the project and your participation will count in place of one of your semester’s projects.

P.R.I.N.T. Press Fall 2009 weekend workshops: (more details TBA)
Collagraph: Barbara Elam, Nov TBA
Screenprint: Lynnwood Kreneck, Nov. 7-8,
PRINT Press will need some studio assistants experienced in Collagraph and Screenprint. If interested let me know.

Personal Supplies and Borrowed Tools:
Your personal supplies will be dependent on the media and technical scope of your independent contract.
All Students in print classes are required to have the following personal safety materials:
Nitrile or Neoprene chemical-resistant Gloves that fit (0.22 mil. recommended)
Safety glasses (If you don’t want to use the studio’s)
If you choose to borrow a tool or litho stone from the print studios, you will be required to return it in good shape by the end of the semester. Stones must be grained at 100 grit with the image removed and level/flat. Failure to do so will reduce your grade by one full letter.

Cooperative Workspace
The cooperative methods among printmakers promote technical and social growth in art.
If a student leaves a mess for others his/her grade will be affected adversely.

Print Studio Access
Only students enrolled in print courses and those with Professor DeCaen’s expressed permission may use the print facilities. The Print Studios’ open hours will be posted. If you wish to work in the print studio during another class period you must get the professor’s permission first. No social visitors are allowed during class time.

Flat Files & Print Major Self Space
Graduate Students from other Areas may take one flat file unshared in the Critique Room.
Print Graduate Students may take up to 4 flat files in the Graduate Studios
Flat Files are for storage of paper and clean items. Not liquids in the flat files.
Plates may be kept in the spaces next to the hotplate.
Legibly write your flat file with your name (not alias) and the course/semester/year.
Mark all personal items with your name.

Critique Room
The Critique Room is a designated clean space. Do not store items in this room outside of your flat file.
On Clean-Up Day all personal items left in this room and in flat files will be discarded.

If your cell phone rings in class, I answer it. No buts.

Advising / Grade Consultation
I am available for academic and professional advising or private grade consultation during office hours or by appointment.

Semester Reviews: (Nov 10-17)
Printmaking graduate students will show in the Semester Review instead of the Final Critique.
Semester Portfolios will be turned in at that time.
Graduate students from other disciplines will participate in Final (individual) Critiques.
Semester Portfolios will be turned in at that time.

Traditional Etching Grounds
Graduate students are the only ones allowed to use traditional petroleum based etching grounds and nitric acid etch baths if you were already trained how to use these techniques at other undergraduate institutions. DO NOT show undergraduates how to use these processes; they do not have permission.
**Academic Honesty**
Standards of academic honesty will be upheld. All work must be the product of the student’s own ideas and efforts.
Details: www.unt.edu/csrr/student_conduct.
No Double Dipping! Students may NOT turn in the same artwork for two courses.

**Safety & Course Risk Factors**
According to University Policy, This course is classified as a category three (3) risk factor. Students are exposed to some significant hazards but are not likely to suffer serious bodily injury when properly trained on how to handle materials and tools. Safety procedures will be given the first week and throughout the term as new safety issues become pertinent. Please report any damaged or dangerous items to your Professor. No eating in the print studios! No open-toed shoes in the print studios.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

**Building Emergency Procedures**
In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

**Americans with Disabilities Act**
The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14. at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

**Center for Student Rights and Responsibilities**
“Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.”

**NOTE:** I retain the right to change the syllabus and post it if the needs of the course or students change.
CALENDAR: Schedule adjustments will be posted. CORRECTED September 14, 2009

Students may request specific technical demos on non-scheduled days.


Sept 2 w Studio Safety. Semester Plan Due.

Sept 7 m NO Classes Labor Day Holiday

Sept 14 m Critique #1: (Individual Critiques)
DUE: new project AND Artist’s Statement

Sept 21 m Critique #2: (Group Critique)
DUE: new project AND Artist’s Statement

Sept 23 w

Sept 28 m

Oct 5 m Critique #3: (Individual Critiques)
DUE: new project AND Artist’s Statement

Oct 7 w

Oct 12 m PANTS Open Media Exhibition (Oct 12-16)
Oct 14 w PANTS Open Media Exhibition (Oct 12-16)
Application Pack Due (1st Draft)

Oct 19 m Powerpoint Presentations (Contextual Research Project)

Oct 21 w

Oct 26 m Critique #4: (Group Critique)
DUE: new project AND Artist’s Statement AND Application Pack (2nd Draft)

Oct 28 w

Nov 2 m Visiting Artists: O’Malley & Velasquez Collaboration

Nov 4 w Visiting Artists: O’Malley & Velasquez Collaboration

Nov 9 m

Nov 11 w

Nov 16 m Critique #5: (Individual Critiques)
DUE: Whole Semester’s Work in Portfolio and latest Version of Artist’s statement

Nov 18 w

Nov 23 m

Nov 25 w

Nov 30 m Lightwell Exhibition: BFA Print Seniors, (Nov 30-Dec 4)

Dec 2 w Lightwell Exhibition: BFA Print Seniors, (Nov 30-Dec 4)

Dec 7 m Critique #6: (Individual Critiques)
DUE: Whole Semester’s Work in Portfolio and latest Version of Artist’s statement

Dec 9 w Critique #7: (Individual Critiques)
DUE: Whole Semester’s Work in Portfolio and latest Version of Artist’s statement

Dec 11 FRI Mandatory One Hour Studio Clean-up. FRIDAY 8am-12noon.
(Mark this on your calendar!!!) Absolutely No Printing After This Date.

Dec 15-17 Pick Up Final Portfolio and Grade
(All Portfolios and personal items left after Dec 18 will be discarded!!!)

Dec 14-18 EXIT REVIEWS TBA
**Application Pack (MFA)**

This Application Packet should be made for a real residency/gallery/academic position. All the information included should be true. The Application is to be “Mock” only in the sense that you will not actually need to send it. The application packet will be graded based on quality of presentation, the quality of it’s content, and recent progress shown through recent accomplishments on a cv or recent significant progress on the artist’s statement, or by including some of the extra documents relevant to your pursuit.

This Application Pack will include

1) a 250-500 word Artist’s Statement
2) artist’s resume with evidence of recent professional progress*
3) 20 Recent JPGs demonstrating continuity. (1MB each)
4) a 250-500 project proposal or cover letter of introduction

For a Residency applications may also include
A biographical statement
Description of the project and it’s benefits to the community
Visual plans for the project
contextual source bibliography
Itemized budget for the project materials and/or travel/living expenses

For a Gallery Review Applications may also include:
Recent reviews or critical articles.

For an Academic Position Applications may also include:
20 slides of student’s work. (1MB each)
Statement of Teaching Philosophy
List of 3 References with contact info
Official or unofficial transcripts from your graduate and/or undergraduate education.
Syllabi for courses taught (or hypothetical courses)
Examples of projects taught.
Copies of exhibition reviews, announcements, publications in which your work is featured…etc.
Copy of teaching evaluation summaries.

This project is aimed at preparing a series of practical documents that you will continually revise and refine over the course of your career. Whether you choose to pursue an academic teaching career or a career as an independent studio artist, there are some basic items you will benefit from having prepared. These documents will typically be used when applying for gallery representation, college teaching positions, artist’s residencies, public commissions, etc. You will prepare and read (or hand out) your Artist’s Statement at every critique. I am available to review other items at any point during the semester if you email it to me as a word doc., then schedule a time to discuss it. the whole Application pack will be turned in at the end of the semester with your portfolio.

Note: As we discuss these documents, everyone should take notes.

“Recent Progress” can be shown through accomplishments added to the cv from the past six months. This may come in the form of recent exhibitions, performances, portfolio exchanges, teaching experience, etc.
**Printmaking Syllabus Agreement**

"I have read and fully understand the course structure, attendance, clean-up, and grading requirements and health risk factor rating (3) as outlined and described in the course syllabus. I hereby agree to the syllabus and its provisions. I understand that any artworks made for this course at UNT may be used and or published by the instructor as examples of student work for teaching and other academic purposes. I understand that there are certain risk factors assumed with this course, and I assume full responsibility for any injury that I may incur as a result of the course’s activities."

I understand and agree that if I use on of UNTs litho stones I will grain the image from the stone before the end of the semester, and that failure to do so will drop my semester grade by one letter.

Course: ASTU 5300 Grad Print Studio  Risk rating: 3

Phone Number  email address

Student Signature; ____________________________  Printed Name______________________________

Date: ________________________________

Instructor Signature: ________________________________

**FOR YOUR CONSIDERATION...**

Is risk important to an artist? How can an artist take risks?

What does it take to be a successful artist? (How will you define “success” for yourself as an artist.)
(Can you make a percentage for each?)

“Talent” (What is it really?)
Skill(s)
Luck and Patience
Consistent Work Ethic
Desire and Confidence
Something else?

Name five artists with which you see clear connections to your work or the work you intend to do.

1 ____________________________
2 ____________________________
3 ____________________________
4 ____________________________
5 ____________________________

What is a Print? Define “Print” to be inclusive and/or exclusive:
Semester Plan for Print Studio ASTU 5300:

The following statement shows my plan for the semester’s work. Any changes must be pre-approved by Professor DeCaen at least one class session before the critique.

GUIDELINES: Each student will be graded on 5 completed projects. One new project will be ready for each critique. A “project” is generally either a monoprint series of at least 5 or a numbered edition of at least 5. Exceptions to this “project” definition will be made on a case-by-case basis if the artwork is unusually complex/simple in scope of the printing, large/small scale, or other consideration. Not turning in work on a critique day is unacceptable. If a project is turned in incomplete, it may be resubmitted for reevaluation without penalty up until the last critique session. All works will be turned in (again) at the Final Critique in a portfolio that completely encloses every piece to limit damage in the grading process. All prints must be clean, dried flat, undamaged, complete, signed, and annotated/numbered where appropriate.

**Project 1:**
- Media / Technique?
- Image Scale? Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
- Number of color runs/drops/collees?
- Edition size or monoprints in series?

**Project 2:**
- Media / Technique?
- Image Scale? Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
- Number of color runs/drops/collees?
- Edition size or monoprints in series?

**Project 3:**
- Media / Technique?
- Image Scale? Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
- Number of color runs/drops/collees?
- Edition size or monoprints in series?

**Project 4:**
- Media?
- Image Scale? Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
- Number of color runs/drops/collees?
- Edition size or monoprints in series?

**Project 5:**
- Media / Technique?
- Image Scale? Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
- Number of color runs/drops/collees?
- Edition size or monoprints in series?

Student Printed Name and Signature: __________________________________________ Date________
Professor Signature: __________________________________________ Date________