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) with the permission of the instructor. Most Non-Critique periods will be optional attendance for graduate students, but it is 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 do a Contextual Research Project and an Application Pack and attend the Visiting Artist lecture and demonstrations.

Semester Plan: Semester Plan: Each graduate student will create a plan of the projects s/he intends 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 to discuss and make the changes in writing for clarity at least one class period before the critique in which it is evaluated.

Course Requirements (Overview)

- Final Portfolio: 5 letter grades
- Body of work: 1 letter grade
- Contextual Research Project: 1 letter grade
- Application Pack: 1 letter grade
- Critique Participation: 1 letter grade
- Required Attendance at Visiting Print Artist Lecture and Demos: Requirement
- Required Attendance at Final Clean Up Session: Requirement

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

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 (4.00-3.51) B (3.50-2.51) C (2.50-1.51) D (1.50-0.51) F (0.50-0.00)
Final Portfolio
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” definition is generally either a monoprint series of at least 5 or a numbered edition of at least 5. Exception 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.

Body of Work
The work over the semester will be grades as a whole in terms of cohesion & progression of themes, imagery, & form.

Contextual Research Project
Outline with printed images. (no pp presentation this semester) Due: Nov 22
Present an awareness of your contextual influences in the following 5-page outline format:

I. Artist/Genre OR Other Contextual Influence
   A. Artist/Genre
      1. Artist’s name, Title of artwork, media, date
      2. Artist’s name, Title of artwork, media, date
   B. Where did you see or find this artwork/influence? Be specific.
   C. How does it relate to your present work? Be specific.
   D. 2-5 Images
Include your five most important artistic influences. These are not just ones you “like.” You must be able to explain how they relate to the most important aspects of your artwork.
List your influences in order of importance to your work (most important first.)
Among your Contextual Influences you must include the following:
• at least one printmaker who makes/made their own prints. (i.e. not artist/master printer collaboration)
• at least one artist/genre or other context working/published after 1950
• at least one artist/genre or other context working/published before 1950.
• at least one artist who you saw at a gallery/museum this semester.

MFA Application Pack / Professional Practice Research Assignment DUE: Nov 1 (first draft) DUE: Dec 8 (final version)
The Application Pack will be graded based on quality of presentation and content. This Application Pack will include
1) 10-20 recent JPGs* demonstrating continuity. (1MB minimum each)
   All works from this semester must be included.
   Jpgs must be high quality, color corrected, corrected for parallax, and without distractions.
2) An Artist’s Statement discussing your recent work. (250-500 words)
   Discuss your imagery, concepts, influences, and media processes you use.
3) An Artist’s Resume/Curriculum Vita
   Include: education, all exhibitions, and any professional experience or professional activity.
4) List of 3 Dallas/Fort Worth Galleries you have visited this semester WITH:
   A. Name of exhibition and dates
   B. Names of artist’s and works in the show ranking the work best to worst
   C. Give a rational on why some works are better than others in your opinion.

Critique/Discussion Contribution
There will be five formal critiques this semester. 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 ready 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.

**ATTENDANCE:** Attendance on critique days and visiting artists activities are mandatory for graduate students. Check your email daily for any news I may need to distribute to graduate students.

**FINAL CLEAN-UP SESSION** is December 10, 2010 from 8AM to 12PM.
Students in Print Studio must spend 4-hours working on group clean-up.
If a 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 session will reduce your semester grade by one full letter.
After the clean-up day Graduate Students may use the studio to print but they MUST keep the studios clean.

**VISITING ARTISTS:**
Juergen Strunck, Professor of Art, the University of Dallas
All students are required to attend the lecture or write a paper on a topic of the instructor's choice.
Failing to complete this requirement will lower your final Critique Participation average by one letter grade.
Lecture Dates: TBA

**Class Time Interruptions & Distractions**
If your cell phone rings in class, I answer it. No buts.
No social visitors are allowed during class time.
Come to class ready to make or critique art.

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

**Semester Reviews:** (Dec 15)
Printmaking Graduate Students will show in the Semester Review instead of the Final Critique.
Semester Portfolios will be turned in at that time.

**Personal Supplies and Borrowed Tools:**
*All Students in print classes are required to have Nitrile or Neoprene chemical-resistant Gloves that fit. Your personal supplies will be dependent on the media and technical scope of your independent contract.*
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. Failure to do so will reduce your semester grade by one full letter. Please do not bring your own chemicals into the print studios unless approved by Professor DeCaen.

**Traditional Etching Grounds**
Graduate Students and Adjunct Instructors 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.

**Print Studio Access & Access Codes**
Only students currently enrolled in print courses and those with Professor DeCaen’s expressed permission may use the print facilities. If you wish to work in the main print studio or litho studio during another class period you MUST get the professor's permission first. Graduate students have the privilege of having keys to the building and access codes to the studio doors. The access codes are not for sharing with friends or Undergraduate students. If you share the codes I will have to change the codes and you will lose your privilege.
**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](http://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 through out 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 their 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](http://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](http://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.
***Students may pre-arrange for specific technical demos or assistance on non-scheduled days.

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<tr>
<th>Date</th>
<th>Day</th>
<th>Event Description</th>
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<tr>
<td>Sept 1</td>
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<td>Semester Plan Due. Daily Clean-Up Assignments</td>
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<td>Sept 6</td>
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<td><strong>NO CLASSES:</strong> Labor Day</td>
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<td>Sept 8</td>
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<td>Sept 13</td>
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<td>Hanging “Printmaking Portfolios” Exhibition at Cora Stafford Gallery (Take notes for hanging BFA Show)</td>
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<td>Sept 15</td>
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<td>Sept 16</td>
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<td><strong>Last Day to apply for Undergrad Graduation.</strong></td>
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<td>Sept 20</td>
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<td><strong>Critique #1:</strong> (Individual)</td>
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<td>Sept 27</td>
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<td>Discussion: Application Pack (Images, Statement, Resume)</td>
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<td><strong>Critique #2:</strong> (Group)</td>
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<td>Discussion: Contextual Research Project (outline/image page format)</td>
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<td>Nov 1</td>
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<td><strong>Critique #3:</strong> (Individual) AND Application Pack (First Draft) Due</td>
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<td>Nov 3</td>
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<td>Printmaking Seniors Exhibition Publicity Complete</td>
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<td>Nov 10</td>
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<td>Bring all artwork for selection for the BFA Exhibition</td>
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<td>Nov 17</td>
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<td>Nov 16</td>
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<td><strong>7-9pm Reception for “Printmaking Seniors Exhibition”</strong></td>
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<td>Nov 22</td>
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<td><strong>Critique #4:</strong> (Group) AND Contextual Research Project Due</td>
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<td>Dec 8</td>
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<td><strong>Critique #5:</strong> (Individual) AND Final Cumulative Portfolio WITH Application Pack (Final Draft) DUE.</td>
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<td>Dec 10</td>
<td>FRI</td>
<td>Mandatory Four-Hour Studio Clean-up. FRIDAY 8am-12noon. (Mark this on your calendar!!!) Absolutely No Printing After This Date.</td>
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<td>Dec 14-17</td>
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<td>Pick Up Final Portfolio and Grade (All Portfolios and personal items left after Dec 17 will be discarded!!!)</td>
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<td>Dec 15</td>
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<td>MFA REVIEWS 1pm Laura 2pm Laura 3pm Adam 4pm Ana</td>
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Calendar of Extra Curricular Events

July 6 - Sep 18  UNT Gallery: “Different Tempers: Jewelry & Blacksmithing”
Reception Tues, 8/31, 4:30-6:30 pm, UNT Art Gallery

Aug 5-29  Blue Star Contemporary Art Center, San Antonio, TX “Lari Gibbons: Passengers”

Sept 10-Oct 15  Midwestern State University Gallery, Wichita Falls, TX “Andrew DeCaen: Metabolism”

Sep 14–17  Cora Stafford Gallery: “Printmaking Portfolios”

Oct 9-10  PRINT Press Workshop: Screenprint with Bill Thompson

Oct 5-23  UNT Gallery: “UNT Faculty Exhibition”
Reception Tues, 10/5, 4:30-6:00 pm, UNT Art Gallery

Oct 23-24  PRINT Press Workshop: Woodcut with Nancy Palmeri

Nov 15-19  UNT Lightwell Gallery: “BFA Printmaking Seniors”

Nov 6-7  PRINT Press Workshop: Book Arts with Charles Jones

Nov 9 - Dec 18  UNT Gallery: “Recuerdos: Nostalgia on the Periphery”
Reception Tues, 11/9, 4:30-6:30 pm, UNT Art Gallery

FOR YOUR CONSIDERATION...

How important is risk 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 whom 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:
Printmaking Syllabus Agreement

"I have read and fully understand the course structure, attendance, clean-up, 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 when I use UNTs tools/equipment I will return it to good condition or replace it before the end of the semester, and that failure to do so will drop my semester grade by one letter. This includes Litho Stones.

Course: ASTU 5300 MFA Print Studio  
Risk rating: 3  

Phone Number  email address

Student Signature: ___________________________  Printed Name: ________________________________

Date: _____________________________

Instructor Signature: __________________________

See reverse side for Semester Plan...
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.

**Project 1:** (circle or fill in all that applies)

- **Media/Technique:** Litho. Intaglio. Relief. Screenprint. Collograph. Digital Output. Other: _______________________________
- **Number of color runs/drops/colles:** _____________________
- **Image Scale:** Small (1 to 100 square inch), Medium (100 to 350 square inch), Large (350+ square inch)
- **Edition size:** __________ OR **Number of Monoprints in the series:** __________
- **Other Consideration:** _______________________________________________________________________________________

**Project 2:** (circle or fill in all that applies)

- **Media/Technique:** Litho. Intaglio. Relief. Screenprint. Collograph. Digital Output. Other: _______________________________
- **Number of color runs/drops/colles:** _____________________
- **Image Scale:** Small (1 to 100 square inch), Medium (100 to 350 square inch), Large (350+ square inch)
- **Edition size:** __________ OR **Number of Monoprints in the series:** __________
- **Other Consideration:** _______________________________________________________________________________________

**Project 3:** (circle or fill in all that applies)

- **Media/Technique:** Litho. Intaglio. Relief. Screenprint. Collograph. Digital Output. Other: _______________________________
- **Number of color runs/drops/colles:** _____________________
- **Image Scale:** Small (1 to 100 square inch), Medium (100 to 350 square inch), Large (350+ square inch)
- **Edition size:** __________ OR **Number of Monoprints in the series:** __________
- **Other Consideration:** _______________________________________________________________________________________

**Project 4:** (circle or fill in all that applies)

- **Media/Technique:** Litho. Intaglio. Relief. Screenprint. Collograph. Digital Output. Other: _______________________________
- **Number of color runs/drops/colles:** _____________________
- **Image Scale:** Small (1 to 100 square inch), Medium (100 to 350 square inch), Large (350+ square inch)
- **Edition size:** __________ OR **Number of Monoprints in the series:** __________
- **Other Consideration:** _______________________________________________________________________________________

**Project 5:** (circle or fill in all that applies)

- **Media/Technique:** Litho. Intaglio. Relief. Screenprint. Collograph. Digital Output. Other: _______________________________
- **Number of color runs/drops/colles:** _____________________
- **Image Scale:** Small (1 to 100 square inch), Medium (100 to 350 square inch), Large (350+ square inch)
- **Edition size:** __________ OR **Number of Monoprints in the series:** __________
- **Other Consideration:** _______________________________________________________________________________________

**Student Printed Name and Signature:** ___________________________________________________________ Date

**Professor Signature:** ___________________________________________________________ Date