COURSE DESCRIPTION:
MFA Print Studio is designed to further develop conceptual, technical, formal issues, and professional practices in printmaking. MFA Print students take this course as part of degree requirements. MFA students from other disciplines may take the class if they have technical print skills.

COURSE CONTENT AND OBJECTIVES:
This course will focus on printmaking as a primary form of expression. Each student will develop a portfolio according to her/his experience. Individual research will include such processes as intaglio, lithography, relief, screenprint, monoprint/type, digital printmaking, non-traditional print formats, and/or conceptual extensions of print processes. Course content will also cover assignments and activities to lay a foundation for professional studio practice.

COURSE STRUCTURE:
Students will create independent projects with new work complete at 4 critiques this semester. Students are expected to have a firm expertise on the print media and techniques they are exploring. Students should not explore print processes in which they have not taken (or are currently taking) a semester course in that process. Class time will include discussions, presentations, visiting artist’s activities, critiques, and periodic studio work time in which students are expected to be self-directed and productive. Attendance and participation at all classes, visiting artist’s lectures and the final clean up session is mandatory. Students will also do a Contextual Research Project, a Professional Documentation Assignment, and a Gallery Visits Project.

SEMESTER PLAN:
Each student will create a plan of the projects s/he intends to do over the course of the semester based on project guidelines. In this way, each student customizes her/his syllabus. Each student will identify the media, scale, and technical scope of each project to setting goals and evaluation criteria. Student and instructor will sign and keep a copy of this plan by the end of the second class session. A student may renegotiate with the instructor at least one class period before critique.

COURSE REQUIREMENTS (Overview)
*Requirements differences for 1st, 2nd, and 3rd year grad students are outlined in specific assignments.

Projects 1, 2, 3, & 4 4 letter grades
Four Contextual Research Topics (1 due at each project due date) 1 letter grade
Semester Portfolio (Cohesion & progression of themes, imagery, & form) 2 letter grades
Professional Documents 1 letter grade
Gallery Visits Project 1 letter grade
Participation in Class and Critique (graded at each project due date)
Including participation at 2 Visiting Artist’s Lectures* 1 letter grade
*(If the student cannot attend 2 Visiting Artist’s Lectures, they must do alternative assignments. Failing to attend will reduce the Participation grade by one full letter for each missed lecture.)
Required Attendance at Final Clean Up Session on Reading Day (4 hours) Requirement**
**If the student cannot attend the final clean up session, they must do an alternative assignment. Failing to attend will reduce the Semester Grade by one full letter.

MFA SEMESTER REVIEWS Requirement***
MFA Printmaking students must participate in Semester Review as requirement for completing the course and making satisfactory progress in the program. The Review may take the place of the final critique.
ATTENDANCE:
DO NOT MISS CLASS. If you are not in attendance, you cannot participate. It is your responsibility answer roll call at the beginning of class.
If absent, you are responsible for all missed class work and information, and for returning to the next class prepared. Coming to class unprepared to participate will count as an unexcused absence.
Any unexcused absences will reduce your critique/participation grade for that project grading period.
Four unexcused absences will reduce your final SEMESTER GRADE by one full letter.
Five unexcused absences will reduce your final SEMESTER GRADE by two full letters.
Six unexcused absences will result in a SEMESTER GRADE of F.
Up to THREE (3) absences are excusable with appropriate documentation.
Absences are only excused with written documentation of a health or personal emergency. Medical excuses must be a doctor’s note stating they recommend that you not attend class on the day of the absence.
(A note from the UNT Student Health and Wellness Center must state that you are not to attend class.)
A “personal emergency” will generally be considered a death or emergency in the immediate family. Excused absences must be documented within two class periods following the absence. No excuses.
PUNCTUALITY IS IMPORTANT.
I make my most important demonstrations, and announcements at the START & END of each class period.
If you walk in late, it is your responsibility to make sure you are not marked absent.
Three times (3) tardy is equal to one (1) unexcused absence.
Arriving to class more than 15 minutes late or Leaving class early will count as an unexcused absence.

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 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 (4.00-3.51)  B (3.50-2.51)  C (2.50-1.51)  D (1.50-0.51)  F (0.50-0.00)

*The semester grade will be negatively effected by failing to attend visiting artist’s lectures, failing to attend the final clean up session, or failing to return borrowed tools in good condition.

ADVISING / GRADE CONSULTATION
I am available for advising or private grade consultation during office hours or by appointment.
PROJECT GUIDELINES

Project 1: Student’s discretion. Employ your technical strengths.

Project 2: Increasing Scale (though scale, monoprint series, or modular work) minimum 20” x 28”

Project 3: Mixed Print: Combine at least 2 kinds of print processes (Relief, Intaglio, Litho, Screen…)

Project 4: Student’s discretion. Finish the semester strong!

Each “project” is generally either a series of at least 5 monoprints, or a numbered edition of at least 5 prints. Exceptions to this “project” definition will be made on a case-by-case basis for unusually complex/simple technique, large/small scale, or other consideration. One new project is turned in for each critique. Coming to critique without new work will earn an F for that project grade. A piece with substantial progress (yet incomplete) is acceptable for a very short critique purposes only. Incomplete projects may be submitted complete by the following critique with a reduction of one letter grade for the project. After that date the project will earn an F grade. The final project is due on the final critique with no exceptions. *At least one project this semester must be a limited edition of at least 5 numbered prints.

PROJECT SUBMISSION GUIDELINES:
All works will be submitted in a portfolio that completely encloses every piece to avoid damage. This portfolio may be a professional portfolio or a folder made from 2 sheets of Foam Core board. (No flimsy folders! If your work is on Eastern papers you have two options: 1) enclose it in a foamcore board folder, 2) roll it carefully around a tube with a protective sheet surrounding it. At least two high quality photographs will be submitted in place of the project when the project is very large, 3-d, installation, or a performance. Prints must have a “slip sheet” exactly the size of the artwork to protect each piece in the portfolio. (Please re-use slip sheets.) All prints must be complete, clean, dry, flat, undamaged, signed, and annotated/numbered where appropriate. Prints should have either a minimum 2” clean margins on all sides OR a “bleed print” with no white margins. Prints should be made on good quality appropriate paper capable of receiving a high-fidelity impression. Turn in either the complete set of monoprints or at least 5 of the limited edition. Limited Editions should be as consistent as possible. A “Varied Edition” is an edition that has some element that is not repeatable; it is not a bunch of trial proofs. Monoprint series are more successful when they share some imagery, formal qualities, or concept, but are visually distinct enough to expand the ideas in each monoprint. Projects are graded on formal design skill, investment and mastery of technique (both imaging and printing), conceptual engagement, and contextual awareness. Remember that you will need to turn in all one-of-a-kind works and one good impression from each limited edition at the end of the semester, so please do not sell, destroy, or lose any of this work before the semester is complete.

FINAL SEMESTER PORTFOLIO GUIDELINES:
Over the course of the semester you will aim at cohesion & progression of themes, imagery, & form throughout all 4 projects. Progress in this Portfolio of work also includes responsiveness to comments and suggestions at critique and with each projects’ evaluation. The cohesion & progression of themes, imagery, & form should be evident in both your portfolio of work and in a corresponding Artist’s Statement. The ‘Portfolio of Work’ will be evaluated at the end of the semester by reviewing the Final Portfolio with your Artist’s Statement. Two letter grades will reflect this objective.

On the last class period of the semester you will turn in the following:
• A portfolio that completely contains the completed work. (See Project Submission Guidelines for details.)
• The complete edition of your final project.
• One good numbered print from each limited edition.
• ALL monoprints from the whole semester. (Do not sell, destroy, or lose any work.)
• Final Version of the Professional Artist’s Documents (Resume, artist’s statement, images, image list…)

*If a student fails to turn in a final portfolio or Professional Artist’s Documents the final semester grade will be marked INCOMPLETE. An “Incomplete” may reduce your opportunity for Financial Aide and/or prevent a student from graduating on time.
PARTICIPATION IN CLASS AND CRITIQUE

With each critique, you will earn a grade reflecting your class participation between the prior critique and the current critique and for your verbal participation in the current critique.

Full Class Participation means coming to class prepared to work:
1. Having spent time outside of class developing ideas, imagery, and physically making the project.
2. Having all needed course materials in class.
3. Paying close attention and writing notes during class discussions or demonstrations.
4. Using class time productively to make clear progress on projects.
5. Cleaning up after oneself.
6. Completing individual clean up assignment at the end of every class.

Grade Rubric for Class Participation:
A = Attends every class with highly productive focus on appropriate activities, AND Takes good care of equipment/materials, cleans up after oneself, and performs clean up assignment every class.
B = Attends class with regular productivity & focus on appropriate activities, AND Takes good care of equipment/materials, cleans up after oneself, and performs clean up assignment every class.
C = Attends class with acceptable productivity & focus on appropriate activities, AND usually takes care of equipment/materials, cleans up after oneself, and performs daily clean up assignment.
D = Attends class with regular inadequacies in: productivity or focus on appropriate activities, care of equipment/materials, personal clean up, or daily clean up assignment.
F = Unacceptable inadequacies in: productivity or focus on appropriate activities, care of equipment/materials, personal clean up, or daily clean up assignment

Critique Guidelines:
On Critique Day, before class begins, place the artwork on the critique wall using push-pins and/or clips with paper tabs. Do not pierce, dog-ear, crease, or smudge the paper while hanging it for critique. If the work is a limited edition, only hang one from the edition. If the project is a as a monoprint in a series, hang all the prints in the series in a group. Each project is due on the day of critique. Coming to critique without new work will earn a D or F for the critique grade and an F for the project grade. Coming to critique with a project that is incomplete will earn a critique grade no better than a C. Be prepared to speak clearly about your work or prepare a statement to read. Write notes during critique on anything that may be relevant to your work. You will be graded on how you defend, respond to, or contribute to criticism about your work. You will be graded on how you contribute to the discussion of your peer’s work in group critique.

Grade Rubric for Critique Contribution:
A = Gives engaged, relevant, and critical attention, comments/questions with respect to your peers’ work AND thoughtfully discuss & answer questions about your own work.
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.

Class Interruptions & Distractions
Come to class ready to use your class time effectively and to make art.
Class time is NOT for: eating your breakfast, talking on the phone, surfing the web, social media or email, going to the copy center, going to get art supplies, going to the library, going to address other personal issues... Please do these things outside of class time.
No social visitors are allowed during class time.
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) course. Students enrolled in this course are exposed to significant hazards which have the potential to cause serious bodily injury or death. In this class, those risks are related to (exposure to various chemicals, heavy tools, and sharp tools). Students enrolled in this class will be informed of potential health hazards or potential bodily injury connected with the use of materials and/or processes and will be instructed about how to proceed safely. 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 immediately. 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 (the 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.

DISABILITIES ACCOMMODATION:
Please notify the instructor if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Accommodation, Student Union, Room 318. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean’s offices, Room 107. Further questions and problems on accommodation may be addressed to the CVAD Associate Dean, School Accommodation Liaison, Art Building, Student Advising, Room 111.

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.”
PRINTMAKING STUDIO ACCESS
Only students currently enrolled in print courses may use the print facilities. The Print Studios’ open hours will be posted on the doors of the studios. If you wish to work in the print studio during another class period you MUST get the professor’s permission first, and students in that class will retain priority on space and press-use.

All students in printmaking classes will be given the codes to the doors they will be using. Doors are to be left open if there are students in the classroom. Doors are to be closed when the last person leaves the room. The access codes are NOT for sharing with people who are not in print classes. Only Graduate students are allowed to be in the studios outside of building hours.

FINAL CLEAN UP SESSION       Friday, Dec 8, 2015 from 8am-12pm.
Students in Print Studio must spend all 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, only graduate students may use the studio to print IF they must leave the studio in the same or better condition than they find it.

PERSONAL SUPPLIES:
Required supplies:
- Chemical-resistant gloves that fit. (Also eye protection if you don’t want to use community ones.)
- USB thumb drive with enough memory for Professional Artist’s Documents Assignment.

Other personal supplies will be dependent on the media and technical scope of your work. The studio supplies most materials for making prints (with the exception of paper), but a limited stock is available for the semester. When the supply runs out, students will be responsible for purchasing their own. If this should happen, please allow for enough time for shipping items you purchase online. The following are items this may typically apply to:
- Speedball Perm. Acrylic Inks (White, Transparent Base, Extender Base.
- Createx Lyntex Paper Medium
- Speedball Diazo Photo Emulsion WITH Speedball Diazo Sensitizer
- Photo Emulsion Remover

HAZARDOUS CHEMICAL USE & PERSONAL CHEMICAL USE
If you wish to bring a chemical into the studios for your own use that we do not normally stock here, then you must FIRST get a Material Safety Data Sheet (MSDS) by the manufacture THEN get approval from the Printmaking Area Coordinator to make sure that is compatible with our studios and the chemicals we use. NEVER mix chemicals where a hazardous reaction could result. Ammonia based products are NOT allowed in the print studios. Nitric Acid is monitored by the Federal Government. Do not use it or restock it without explicit permission from Andy DeCaen or Thomas Menikos.

BORROWED PRINT STUDIO TOOLS
Some tools in the print studios will be available for check out for the semester. If these tools are not returned at the end of the semester in good shape, the student’s grade will be reduced by one full letter grade or left Incomplete until the tool is returned. Such tools include:
- Litho Stones: Images must be completely removed, Flat and Level by the last day of the semester.
- Squeegees: squeegee Handle and blade must be scrubbed clean by the last day of the semester.
- Screenprint Support Boards: Must be scrubbed clean by the last day of the semester.
- Mezzotint Rockers: Rockers must be returned sharp by the last day of the semester.
- Other hand tools must be returned in good shape by the last day of the semester.
CRITIQUE ROOM:
The Critique Room is a designated clean space. Do not store items in this room outside of your flat file. BFA Studio Students may take one flat file drawer in the critique room. Flat files drawers are for storage of paper and clean items. No liquids in the drawers! No inked plates in the drawers. Please keep etching, monotype, or relief plates in the designated areas in the main studio space. Mark ALL personal items clearly with your name. Items left in the flat file drawers on the last day of exam week will be discarded.

LYNDA.COM
All current CVAD students have received access to a Lynda.com account. You have received your invitation to activate your account through your @my.unt email address. Please activate your account as soon as possible so that you will have immediate access to the site. Lynda.com is a leading online learning company that helps anyone learn software, technology and creative skills to achieve personal and professional goals. It is a digital library of instructional videos that will be helpful for you to supplement your in-class education especially in the area of technology and software use.

ARTSTOR
ARTstor has over 1 million high resolution images of works from museums around the world, including art and architecture from Neolithic to Postmodern times.

MFA DEGREE PLAN
Once an MFA student has completed 9 hours in the program, they should get the MFA Degree Plan form (pink sheet) and fill it out with the classes you project to take to complete the degree. Make an appointment with the Area Coordinator to review the form, then turn it in to Angela in the Studio Department Office (3rd Floor Art bldg.) The form will be typed and sent back to the Area Coordinator for review and signature. This completed form is required for some scholarships and other opportunities. If the projected classes on the form change, then you should fill out the form again in order to keep it up to date.

NOTE: I retain the right to change the syllabus and post it if the needs of the course or students change. Your syllabus is your Contract for the semester. Bring your syllabus, project outlines, and handouts with you to every class meeting.
This group of Professional Documents provides you with the most basic materials you will need for normal art related activities at the entry level. Whether you want to apply for an art gallery exhibition, an artist’s residency or an artist’s grant... you will need the images, the resume, and artist’s statement. It should help you realize the importance of keeping good records and promotional materials. These documents are not static for any working artist; they grow and evolve with time. Do your best with them and they will serve you well; keep refining them and they will serve you better.

The Professional Artist’s Documents will be graded based on quality of presentation and content. You will turn in first drafts of each part of this packet at times designated on the calendar, then completed near the end of the semester.

1) at least 8 recent high quality JPGs demonstrating continuity.
   All works from this semester must be included. (This includes your final project)
   JPG Format, 2 MB minimum each
   Clearly focused, Color Corrected, Corrected for Parallax, Without Visual Distractions,
   (If 3d, installation work) seamless background with 2 views each artwork.
   (If performance work) video or photo documentation of performance and photos of objects.
   Name image files: "First Initial_Last name_#.jpg"
   For example: A_DeCaen_1.jpg for the first artwork,
                A_DeCaen_1a jpg for a detail of artwork 1
                A_DeCaen_2.jpg for the second artwork.
   Progress Due Date: October 10. Minimum 3 images. Submit via email to Decaen@unt.deu
   Final Due Date: December 5. Minimum 8 Images including all this semester’s work. Submit via thumb drive This will be returned with your final portfolios.

2) Image Identification Sheet identifying: title, media, size, and year with a thumbnail image (reduced file size) of each of the images. Create in Word document with images pasted, then save and submit as a PDF document.
   Progress Due Date: October 10. Minimum 3 images as PDF. Submit via email to decaen@unt.edu
   Final Due Date: December 5. ID sheet includes all Minimum 8 Images including all this semester’s work. Submit via thumb drive.

3) Artist’s Statement discussing your recent work. (200-400 words)
   Discuss your conceptual themes, formal themes, imagery, influences, contexts, and media processes.
   (Create in Word document, then save as a PDF document.
   Progress Due Date: October 10 Draft # 1 Print for Workshop #1
   Progress Due Date: November 14 Draft #2 Print with for Workshop #2
   Final Due Date: December 5. Final Draft PDF File.

4) Artist’s Resume/Curriculum Vita.
   Create a professional artist’s Resume. Pay close attention to the examples given in class. Format the Document for clarity of reading the content. Pay close attention to the guidelines I set out in class. Include: Education, Solo or 2- Person Exhibitions, Group or Juried Exhibitions, Collections (permanent/private), Curatorial Activities, Scholarships/Awards/Grants,
   Presentations/Demonstrations, Arts Workshops (identify if you were a student or presenter),
   Publications, Memberships in Arts Organizations, Professional or Leadership Experience.
   (Create in work processing, then save as a PDF)
   Progress Due Date: September 21. 1st draft Printed before class.
   Final Due Date: December 5. Final draft. Submit via thumb drive.
PRINTMAKING PROGRAM SPECIFIC DATES:

Humberto Saenz Visiting Artist Lecture: September 21, from 5-6pm, at Wooten 322. Reception following at Wooten 167. Co-sponsored with Latino Studies program.

Matting Demos: Friday October 13, 1-3pm, Hickory Hall 160
BFA Entry Review Portfolios Due: October 16, 5pm, Hickory Hall 160D
BFA Entry Verbal Reviews: October 20, 1-5pm, Hickory Hall 160A

Clean Up Day: December 8, 8am-12pm. Hickory 160 & 156

BFA Exit Reviews: Dec 7. See calendar for times

MFA Reviews: December 11, 8am Emily, 9am Sally, 10am Aunna Hickory 160A and 264 (Sarah and Zack will individually schedule reviews with their committees)

CVAD PUBLIC ART PROJECTS SYMPOSIUM

MFA Studio visits by artists Mark Dion, Matthew Ritchie, and Jean shin.
Thursday, September 7

Keynote Panel discussing the practice and impact of collecting public artworks
Friday, Sept 8, from 10:30-12:00, Union Ballroom 333:
Speakers include:
1. Veronique le Melle, Director, ArtPace San Antonio, and formerly director of the Louisiana Division of the Arts, Director of Cultural Affairs and Tourism for Queens, NY, and president and CEO of the Boston Center for the Arts (http://www.artpace.org)
2. Martha Peters, Public Art Vice President, The Arts Council of Fort Worth and Tarrant County (http://www.artsfortworth.org)
1. Norie Sato, Artist, UNT Art Collection and City of Fort Worth Art Collection (http://www.noriesato.com)

Artist’s Presentations from three CVAD Percent for Art Project finalists
Friday, Sept 8, from 1:00-4:30, in the Union Ballroom 333,
Presenters include:
1. Mark Dion (http://www.tanyabonakdargallery.com/artists/mark-dion/series)
2. Matthew Ritchie (http://www.matthewritchie.com)
3. Jean Shin (http://www.jeanshin.com)
There will be a reception following the presentations from 5:00-6:00. All attendees are invited.

Saturday, Sept. 9, 10:00-12:00, Union Ballroom 385. Seating will be limited to 40 participants.

Grant Writing Workshop Led by Norie Sato
Saturday, Sept. 9, 1:00-2:00pm, Union Ballroom 385. Seating will be limited to 40 participants.

Artist’s Presentations from two more CVAD Percent for Art Project finalists
Monday, Sept. 11 10:00-12 noon, Union Ballroom 385,
Presenters include:
1. Humberto Campana of the Campana Brothers (http://campanas.com.br/en)
2. Jim Campbell (http://www.jimcampbell.tv)

CVAD OPPORTUNITIES: https://art.unt.edu/articles/opportunities/
CVAD ANNOUNCEMENTS: https://art.unt.edu/articles/announcements/
MFA CONTEXTUAL RESEARCH PROJECT    For MFA Students in the 1st Year

In this project, you will identify and document your 4 most important “Research Topics” of new personal contextual research. You will focus on topics that support your artwork’s content, concepts, formal, or technical scope. This should give you a greater understanding of the historical and cultural context in which your work will be understood. Research topics may be artists, an art movement, a conceptual topic, a formal precedent in art, a current trend, a new technical endeavor that you are researching, or some other relevant point of research. Among your 4 research topics you must include

• At least one contemporary printmaker who publishes their own prints.
• One topic determined in consultation with the instructor (3rd Topic)

Format: For each Research Topic you will write all of the following:

1. **Title of the Research Topic**
2. **Bibliographical Entry(s)** Identify the sources as you would in a research paper. Not all topics will have a whole book devoted to the subject. Aim for the equivalent of 25-75 pages of substantial reading for each topic. This may mean that your topic is researched with 3-10 select chapters in books, 3-10 journal articles, an interview you make with an artist, or some other equivalent experience. *If you have another idea for a source for research, get approval for the source before you begin investing time in it.* For Chapter(s) in a Book cite the source like this:
   Author (Last, First). Book Title (italicized), Publisher, year, (note chapters/pages you read)
For Journal Articles cite the source like this:
   Author (Last, First). Article Title (in quotation marks), Journal Title (italicized), Publisher, year, volume, date, page numbers.
For Substantial Websites cite the source like this:
   Complete URL www… (with hyperlink). Avoid websites where there is little to read about the source. Avoid websites with mostly images.
For an interview you conduct with an Artist or Authority on the topic cite the source like this:
   “Interview with… [Name] (in Italics)”, identify mode of communication and interviewer (you), location, date, time duration. Prepare yourself well with thoughtful questions.
For other kinds of sources get approval for the way to document the source.
3. **Annotation / Summary** of that research AND an Analysis of how they relate to important aspects of your artwork. Type 200-350 words per research topic. *This is the part where you write your own words, not copy and paste from words someone else wrote!* Plagiarizing will earn an F for the assignment.
4. **Reproductions** of at least 3 images and/or at least 3 short relevant cited quotations if it is a text research.
5. For the first topic only, turn in a list of previous Print Studio semester Contextual Research. You may not repeat any research topics or bibliographical entries from a previous semester in any ASTU 4300 course.

Objectives:
• Carefully selected topics appropriate to your creative direction.
• Properly formatted bibliographic entry (See above)
• Thoughtfully written annotation for each topic.
• Quality of reproductions or quotations.

One Research Topic will be due on the day of each critique. You will describe your research at each critique. The four Contextual Research Topic grades will be averaged at the end of the semester and valued at 1 letter grade (10% of the semester grade). Save each Contextual research documents as a PDF. Submit this through email to decaen@unt.edu. A confirmation email will note receipt.
Your Contextual research will be focused on preparing you for opportunities post MFA: Academic Positions, Artist’s Residencies or Grants, and Exhibition Opportunities. This is an ideal time to look at these opportunities because your last semester will be occupied by completing your MFA Project and MFA Exhibition. For the first topic only, turn in a list of all previous Print Studio Contextual Research assignments. You may not repeat any research topics or bibliographical entries from a previous semester in any ASTU 5300 course.

**Topic #1 Identifying Academic Positions (submit via Email) Due Sep 19, 2017**
Make a list of at least 3 academic positions where you are qualified and 1 academic position you are not currently qualified but would be qualified within the next 3 years.
With each position list:
1. Title applied for
2. Contact person, Institution, and address
3. Website where you located it and website of the college/university hiring.
4. Required Qualifications and Desired Qualifications
5. Responsibilities
6. List Required documentation to apply.
7. Deadline for application

**Topic #2 Identifying Artist’s Residencies or Artist’s Grants (submit via Email) Due Oct 12, 2017**
Make a list of at least 3 Residencies or Artist’s Grants you could qualify for within the next 3 years. With each residency or grant list:
1. Name of residency/grant
2. Contact person, Institution, and address
3. Website
4. Benefits provided (studio, equipment, room, board, materials, assistance, Be specific),
5. Costs (many require a studio fee, room, board, materials, Be specific)
6. Monetary compensations (Fellowships, Stipends ...if applicable)
7. Any Responsibilities of the artist (project, lecture, workshop, public interaction, donation of artwork, etc.)
8. Deadline for application
9. Deadline for application

**Topic #3 Identify 3 Solo Exhibition Sites (submit via Email) Due Nov 7, 2017**
Identify at least 3 professional venues where you would like to propose a solo show in the next 3 years. With each exhibition venue Identify the following:
1. Contact person, Institution, and address
2. Website
3. 200-400 word description of the gallery and why you think your work would work well there.

**Topic #4 Cover Letters Applying for 4 opportunities (submit via Email) Due Dec 5, 2017**
Create a cover letters for an application for 4 opportunities: (residency, grant, or solo exhibition proposal, academic position, etc.) Introduce yourself, your work, and your request to be considered for this opportunity. Discuss how your professional assets would be a good fit. Concisely identify the files you are attaching.

Objective: Professionally write cover letters for 4 carefully selected and appropriate opportunities.

**MFA SEMESTER REVIEW GUIDELINES:**
1. **Presentation Guidelines:** Grad students will use Hickory 160A or 264 as a formal exhibition space. Present the artworks made this semester as well as any from last semester that can demonstrate your productivity and cohesive development of concept, form, and technique. Present the work on the wall as you would on an exhibition wall. All prints must be dried flat without blemishes. Hang your work so that the center of the work is at 60” height (eye level.) Evenly space your work horizontally in the room. Avoid crowding the corners of the room and the edges of the display boards. For books or 3-d works you may use a folding table or arrange to borrow a gallery pedestal to display. If there is not enough wall space you may show more prints on tables. If there you have site specific installation work, you may show a powerpoint presentation with your review work.

2. **General Procedures:** Be prepared to talk about your contextual research, your perspective on your strengths and challenges, and your vision for future work. There will be a point when you are asked to leave the room while the faculty will discuss the evaluation, then you will be asked to return to receive your evaluation.

Graduate students have the opportunity to “pass” review in the third, fourth, and fifth semesters. Before then, the Reviews serve only as an opportunity for input from professors. A pass indicates the portfolio has reached a quality and momentum that warrants developing that body of work into the final capstone courses and exhibition. Please review the current outcome objectives for passing MFA Capstone Candidacy Review. After the student has “passed” Review, they will continue to do the review each semester for continued input from professors. Students who have passed review will form their MFA committee before the start of the fifth semester and schedule reviews with that committee once it is formed. If your print studio instructor is not part of that committee, final critiques will not be substituted for the Review. In your last semester, you will schedule your MFA Final Defense Review.

3. **Discussion Guidelines:**
Be prepared to discuss your work’s concepts, formal qualities, and media techniques. Be prepared to discuss the most important and art historical and cultural contexts. Be prepared to discuss what you want your audience to get from your work. Be prepared to discuss your work’s strengths, challenges, and potential for further development.

4. **Final Professional Documents:**
You will turn in an Artist’s Statement, Resume, images, and image ID sheet at a deadline set by your professor. This will be used as part of the evaluation of the Review in addition to a class assignment. See description of Professional documents for requirements. *If any part of the final Professional Documents are executed satisfactorily, your course grade will be INCOMPLETE, and you will not “pass” Review.*

**OTHER MFA REVIEWS LOGISTICS:**
Only Grad students in the printmaking area are permitted to use the print studios to print after the clean up day on certain conditions: You must leave the space as in the same or better condition than you found it. Leaving a mess will mean an Incomplete grade for the semester.
GALLERY VISITS PROJECTS

This project aims to connect you more to the DFW gallery scene and to develop your critical writing skills. On the day of each critique you will turn in one Visual Response paper via email to decaen@unt.edu

Visual Response #1 and #2: Analytical Analysis of an artwork:

Go to a contemporary art gallery in Dallas or Fort Worth and write about one work you see with your own eyes. Write an essay with standard grammar and punctuation with four paragraphs (Approximately 500-1000 words) Include a photograph of the artwork. At least one of these essays should be about an artwork you dislike.

Paragraph 1: Identify the basic facts: the artists, title of artwork, media, scale, where you saw it, name of the exhibition, and a very general description of the artwork.

Paragraph 2: Analysis of Form: Describe the dynamics of formal forces in the work. Talk more about the Principles of Design (Unity / Variety, Dynamism / Stasis, Rhythm / Repetition, Efficiency / Elaboration, Proportion / Scale, Balance / Harmony, Focus / Direction, Dominance / Emphasis, Contrast / Subtlety...) than the Elements of Design (Line, Shape, Value, Texture / Pattern, Color, Space Volume, Time / Motion.)

Paragraph 3: Discuss how the artwork fits into contexts of art and other cultural phenomena. Write this without making any personal judgement of the artwork’s success.

Paragraph 4: Discuss the artwork’s success or lack of success from your personal perspective. Try to use the information from the paragraphs above to support your view.

Visual Response #3 and #4: Critique of a Solo Exhibition:

Go to a solo or 2-person exhibition of contemporary art in Dallas or Fort Worth and write about the exhibition you see with your own eyes. Write an essay with standard grammar and punctuation (Approximately 500-1000 words) Include a photograph of the exhibition. Consider the following for starters:

Identify the basic facts: the artists, title of the exhibition, media, scale, where you saw it, and a very general description of the artwork.

Pick some aspect of the exhibition that you feel excels or fails. Identify at least one artwork that exemplifies this and describe in detail how it does.

Describe the dynamics of form are played out in the work. Be specific and identify if there is any connection between the formal qualities and the concepts of the work

Discuss how the artwork fits into contexts of art and other cultural phenomena.

Discuss the artwork’s success or lack of success from your personal perspective. Try to use the information from the information above to support your view.

Writing is a good way to support your artistic practice. Some Regional Arts writing you may find interesting: Glasstire.com, ModernDallas.net, artsandculturetx.com, frontrow.dmagazine.com/arts-entertainment, papercitymag.com/arts...
PRINTMAKING SYLLABUS AGREEMENT

"I have read and fully understand the course structure, attendance policies, clean-up requirements, grading requirements and health risk factor rating (3) as outlined and described in this course syllabus. I hereby agree to the syllabus and its provisions.

“I grant CVAD and its representatives permission to use my artwork and my likeness for public display, exhibition, publication, or other research and educational purposes. I understand no commercial use will be made of the images, but that the images could be used on the College and University’s public website and possibly in other educational or public relation campaigns."

“I understand and agree that when I use UNTs tools/equipment I will return them to good condition before the end of the semester, and that failure to do so will drop my semester grade by one letter. This includes graining the image off and flattening litho stones used during the semester.”

Course#: ASTU Course Name: ____________________________ Risk rating: 3

Phone Number ____________________________ email address ____________________________

Student Signature: ____________________________ Printed Name ____________________________

Date: __________________________________________

Instructor Signature: ____________________________

See reverse side for Semester Plan...
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.

Student Printed Name ______________________________ Student Signature: ______________________________
Date _____________________________ Professor Signature: ______________________________

Project 1: (circle or fill in all that applies) Student’s Discretion
# of color runs/colles (separate by process if multiple processes involved): ______________________
Image Scale (circle): Small (11 x 15 -ish), Medium (22 x 15 -ish) Large (22X 30 -ish) Very Large (22+X 30+)
Edition size: ____________ OR Number of Monoprints in the series: ____________
Another Format or Consideration:
_______________________________________________________________________________________

Project 2: (circle or fill in all that applies) Increasing Scale (though size, series, or modular work)
# of color runs/colles (separate by process if multiple processes involved): ______________________
Image Scale (circle): Large (22X 30 -ish) Very Large (22+X 30+)
Edition size: ____________ OR Number of Monoprints in the series: ____________
Another Format or Consideration:
_______________________________________________________________________________________

Project 3: (circle or fill in all that applies) Mixed Print: Combine 2 kinds of print processes
(Media, Intaglio, Litho, Screen, Monotype, Digital)
# of color runs/colles (separate by process if multiple processes involved): ______________________
Image Scale (circle): Small (11 x 15 -ish), Medium (22 x 15 -ish) Large (22X 30 -ish) Very Large (22+X 30+)
Edition size: ____________ OR Number of Monoprints in the series: ____________
Another Format or Consideration:
_______________________________________________________________________________________

Project 4: (circle or fill in all that applies) Student’s Discretion
Number of color runs/drops/colles (separate by process if multiple processes involved): ____________
Image Scale: Small (11 x 15 -ish), Medium (22 x 15 -ish) Large (22X 30 -ish) Very Large (more than 22X 30)
Edition size: ____________ OR Number of Monoprints in the series: ____________
Another Format or Consideration:
_______________________________________________________________________________________