Course Description: This Undergraduate Printmaking Studio is designed to further develop conceptual, technical, and formal issues and professional practices in printmaking. Undergraduate Seniors take this course twice as the capstone course in the printmaking degree.

Capstone Course Objectives: As a culmination of the BFA in Studio Art with a concentration in Printmaking, each student in this final Capstone Course will develop a creative body of work for the Exit Review. In this Exit Review and Portfolio the student will:

- Make connections between different areas of knowledge and different ways of knowing.
- Be able to express ways that exposure to different ideas, perspectives, cultures and viewpoints have enriched their thinking.
- Learn decision-making strategies that include an ethical analysis.
- Participate in activities that promote the common good.

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

Course Structure: BFA Seniors will work on independent and/or collaborative projects with new work ready for grades at five critiques this semester. BFA Seniors are expected to pursue media in which they have a firm expertise based on at least one semester in that print media class. If a senior wishes to explore an area in which s/he has not yet taken the advanced class, s/he should take that course first or simultaneously. Since no specific media technical instruction is part of this course, there are many “open studio” days on which you may request specific technical demonstrations, assistance or informal critique. Attendance and participation is mandatory at all classes and completing new artwork for every critique is essential to passing the class. Students will also do a Contextual Research Project, an Application Pack, a BFA Seniors Exhibition as a requirement of the course.

Semester Plan: Each undergraduate senior 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 Complete Projects) 5 letter grades
- Body of work 2 letter grades
- Contextual Research Project 1 letter grade
- Application Pack 1 letter grade
- 3 Portfolios Exhibition Installation and BFA Group Exhibition 1 letter grade
- Critique Participation 1 letter grade

(Tom Huck) Visiting Print Artist Lecture & Open Portfolio Viewing
(Charles Benecke) Visiting Print Artist Lecture & Open Portfolio Viewing
(Dennis Olsen) Visiting Print Artist Lecture & Open Portfolio Viewing

Required Attendance at Final Clean Up Session (4 hours) Requirement*

*Failing to attend the visiting artist’s lectures OR Final clean up session will reduce your semester grade by one full letter grade.
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 (4.00-3.51)  B (3.50-2.51)  C (2.50-1.51)  D (1.50-0.51)  F (0.50-0.00)

Final Portfolio (5 Complete Projects)
Portfolio and Artist’s Statement Due May 5

One new project will be complete for each of the 5 critiques.
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.
Coming to critique without new work will earn an F for that project grade.
A piece with substantial progress (yet incomplete) is acceptable for critique purposes, but you have ONLY until the NEXT critique session to submit the project for a grade.

Project Submission:
All works will be submitted in a “portfolio” or similar envelope that completely encloses every piece to avoid damage in the grading process. Prints must have a “slip sheet” protecting each piece in the portfolio.
All prints must be complete, clean, dried flat, undamaged, signed, and annotated/numbered where appropriate.
Do not sell, destroy, or lose any work before the semester is complete.
Even though many of these works will be already graded, I will still need them to grade the body of work as a whole.

Body of Work
Portfolio and Artist’s Statement Due May 5

Over the course of the semester you will aim at cohesion & progression of themes, imagery, & form. This will be evaluated with two letter grades at the end of the semester. The whole semester’s work will be submitted at the end of the semester (in the Final Portfolio) so that this evaluation may be made. The Artist’s Statement will also be used to evaluate this grade. Failing to turn in a final portfolio will yield an F for these grades.

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 a D or F for the critique grade and an F for the project.
Coming to critique with a project that is partially incomplete will earn a critique grade no better than a C.
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.
All artists should strive to understand their work within a historical and cultural context. Research five specific artists or other significant areas of contextual research. In this project you will identify your five most important sources of new personal artistic research. These are not just ones you “like.” You must be able to explain how they relate to the most important aspects of your artwork. In general you will be finding artists that influence the way you work or think about your artwork. That said, you may also choose to find research sources that are not artists. You may choose to research a book, writer, musician, or another significant form of research that informs your artwork.

For each of your five research sources write a long paragraph presenting the following:

- Artist’s Name, dates of birth/death OR identify the research source.
- Citation of books, magazines, websites, museums, galleries, etc. were you researched this artist’s work.
- How does it relate to your present work? Be specific, elaborate, and detailed in this.

Along with the paragraph, include a separate page with at least two images of their works with text identifying the artist’s name, title of artwork, media, and date. If this is not an artist, but a book or some other form of contextual research, then include several quotations that are significant of the source and your work.

List your research sources 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.

We will be doing this project every semester.

You are not to use sources that you have already used in previous semesters of this course.

Your list will grow each semester.

With each new semester, also list all previous semesters’ sources at the end of this document.
BFA Application Pack

The Application Pack will be graded based on quality of presentation and content. This Application Pack will include (on a CD readable on a Macintosh):

1) 10-20 recent JPGs* demonstrating continuity.
   All works from this semester must be included.
   For those doing Exit Review, your disc must include a good photo of all the work in your Review and all the work you did for this class.
   JPGS must be: 2MB minimum
   Clearly focused
   color corrected,
   corrected for parallax,
   without visual distractions.

2) Your Artist’s Statement discussing your recent work. (250-500 words) Printed & on the CD.
   Discuss your imagery, concepts, influences, and media processes you use.

3) An Artist’s Resume/Curriculum Vita. Printed & on the CD.
   Pay close attention to the guidelines I set out in class.
   Include: education, exhibitions, and any professional experience or professional activity.
   Make this document visually easy to read. One expects an artist to be visually sensitive.

   The Application Pack provides you with the most basic materials you will need for normal art related activities at the entry level. Weather 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 the 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.

DUE: Oct 5 (first draft)
I will collect all three Items. I will return them to you with commentary on how you should improve them.

DUE: Dec 7 (final version) (Due at Exit Review for Graduating Seniors)
I will collect and keep the CD and Printed version of these finalized documents
Installation of 3 Print Portfolios Exhibition

The BFA class will be installing and de-installing the 3 Print Portfolios Exhibition at Cora Stafford gallery. This will be the preview on how to hand an exhibition of artworks. It will prepare you for your BFA Show while exposing you to some exceptional prints of artists from across the US and India.

Installation: Sunday Sept 11, 2pm.
De-installation: Friday Sept 16, 2pm

BFA Senior Printmaking Exhibition

What: A group exhibition of BFA Seniors in the Print Studio course.

Where: UNT Cora Stafford Gallery

When:
Mar 10 Tr    Exhibition Publicity Complete and sent to UNT Gallery
Mar 24 Tr    Artwork Due for selection for the exhibition
Mar 27 Sun   Install exhibition 12noon, Cora Stafford
Mar 31 Tr    Exhibition Reception, 7:30-9pm
Apr 1 Fri    De-install exhibition 3pm

Selections:
Selections will be made for the exhibition by the Instructor the week before hanging the exhibition. Works will be selected by quality.
Plan on showing 3 to 8 pieces. (Each student will hang at least one piece in the exhibition.)
Artworks must be from any printmaking class this semester or last semester.
No work shown previously in ANY UNT gallery will be shown in this exhibition.
Those students scheduled to do Exit Review this semester will be expected to have more work than the rest.

Presentation:
Works on paper may be hung with hidden magnets (provided) or presented in another way if pre-approved.
Any framed work must be done with professional contemporary standards and be pre-approved by the instructor on or before March 24.
Any "installation" or otherwise unconventional presentation must be installed for pre-approval on or before March 24.
Pedestals are available through the UNT Gallery office. Pedestal size is to be pre-approved on or before March 24.
Any artwork with unsatisfactory presentation standards will be excluded from the exhibition.

Installation & De-Installation:
We will install the exhibition on Sunday March 27, from 12pm to 6pm. Mandatory attendance.
We will de-install the exhibition on Friday April 1, from 1pm to 2pm. Mandatory attendance.

General Notes for Installation:
Read all the details on the “UNT Exhibition Agreement” for details.
All wall pieces should be hung so that the center of the artwork is at 60” from the floor (standard eye-level).
Artworks should be hung to that the spaces between an artist’s artworks are the same and the spaces between artist’s works are a little more.
Artworks should be grouped by artist, and adjacent artist’s work should be distinct in aesthetic if possible.
Larger and taller wall spaces should be reserved for the larger and taller pieces.
Nail flat-head nails into the wall almost flush. You will need to be able to get the nail out of the wall.
Lighting should be adjusted so that all artworks are evenly lit, but empty spaces should be left unlit.
(Do not slide or remove track lights in the tracks; only rotate or tilt the light.)

***Read all the details on the “UNT Exhibition Agreement” for further guidelines.
Grade/Evaluation of BFA Senior Printmaking Exhibition

Excellent participation in the BFA Senior Printmaking Exhibition means:

• Provides at least 3 strong pieces to be selected for the exhibition.
• Artworks are complete, signed, dated, and titled, undamaged, and presentation-ready for installation.
• One Quality Jpg. provided to the exhibition poster designer by March 3, 2011.
• Participates well in the whole installation and de-installation of exhibition. (All Students Install & De-install)
• Participates fully in small group responsibilities:

Groups:

Publicity: (2 people)

*Poster: Poster is designed with a representative thumbnail of each artist’s work and all relevant information.*
Press Release is sent to the UNT Gallery (Michael.Little@unt.edu) with a jpg copy of the poster by March 10.
Poster and Press Release must have the following information:
  o University of North Texas Printmaking Senior Exhibition
  o Names of all artists in the exhibition (have all students proof-read for correct spelling)
  o Cora Stafford Gallery
  o March 28 - April 1, 2011
  o Reception: Thursday, March Mar 31, 7:30-9pm

The Exhibition Poster may NOT be printed in quantity at the CVAD Print Lab!!!

I will print one color copy from my office, and at least 10 copies must be made to advertise the show in Hickory, the main Art building, and other palaces on campus.

Installation prep: (2 people)

Magnetic hanging tabs: make small linen tape T-tabs with magnets for the artwork before March 24.
Preparing and print wall labels (MSWord Document for 30 address labels 2.25” x 0.75”)
Labels should identify each ARTIST, TITLE, MEDIA on printed labels (provided)
  OR on a separate sheet with corresponding number stickers for the wall next to each artwork.
Prepare, order, and make collection for a wall sign (if decided upon by the group)

Reception: (2 people)

Pick up the key to Cora Stafford from the Dean’s Office or from the Art Building Monitor.
Organize student to bring: Food, Drinks, Cups, napkins, etc for the Reception.
Sweep and clean up the exhibition space just before the reception.
Sweep and clean up the exhibition space just after the reception.
Return the key to Cora Stafford to the Art Building Monitor.
ATTENDANCE:
DO NOT MISS CLASS.
If you are not in attendance, you cannot participate.
It is your responsibility to answer roll call at the beginning of class.
If absent, you are responsible for all missed information and class work, and for returning to the next class prepared.
Coming to class unprepared to participate will count as an unexcused absence.
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 five absences are excusable in the course of a semester.
Absences are only excused with written documentation of a health or family emergency or pre-approved university-sanctioned business. Excused absences must be documented within two class periods following the absence.

PUNCTUALITY IS IMPORTANT.
I make my most important demonstrations and announcements at the START & END of each class period.
Three times tardy is equal to one unexcused absence.
If you walk in late, it is your responsibility to make sure you are not marked absent.
Arriving to class more than 15 minutes late will count as an unexcused absence.
Leaving class early will be counted as an unexcused absence.

This class is not your lunch period, but we will usually take a formal break from 12 to 12:15pm if you need a snack.
No eating in the print studios! You may eat in the hall or in the critique room during this break.

FINAL CLEAN-UP SESSION is Friday, May 6, 2011 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, only graduate students and those doing exit review may use the studio to print, BUT they must leave the studio in the same or better condition than they found it.

Three Visiting Artist in Printmaking:

**Tom Huck:** Studio Artist,
http://www.evilprints.com/
Artist Lecture: Wed, Sept 21, 1-2pm Eagle Student Services Center Room 255
Open Portfolio Viewing: Hickory 160

**Charles Beneke:** Associate Professor of Art, University of Akron, OH
http://www.charlesbeneke.com/
Artist’s Lecture: Monday, October 3, 2pm, Hickory 160
Open Portfolio Viewing: Monday, October 3, 8am, Hickory 160

**Dennis Olsen:** Professor of Art, University of Texas, San Antonio
http://dennisolsen.net/
Artist’s Lecture: Thursday Nov 17, 2pm, Hickory 160
Open Portfolio Viewing: Monday, Thursday Nov 17, 3-5pm, Hickory 160

*All students are required to attend at least three of the six events listed above.*
*If a student cannot make the events, s/he may do an alternative assignment chosen by the professor.*
**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. Students 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 RESPONSIBILITES:** The following statement reminds students of their rights and responsibilities within the academic community – “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.

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

**Print Studio Access**
Only students currently enrolled in print courses 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.
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.

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 art.
Class time is NOT for: Eating your lunch, Talking on the phone, Surfing the web, Checking email, Going to the copy center, Going to the library….
…Please do these other things outside of class.

Personal Supplies:
All Students in print classes are required to have chemical-resistant gloves that fit. Your personal supplies will be dependent on the media and technical scope of your independent contract.

Hazardous Chemical Use & Personal Chemical Use
If you bring a chemical into the studios for your own use, you must supply Andy with a MSDS Sheet and get approval and directions before using it.
NEVER mix chemicals where a hazardous reaction could result.
Amonia 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.

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 held incomplete until the tool is returned. This includes Litho Stones that are left ungrained.

Critique Room
The Critique Room is a designated clean space.
Do not store items in this room outside of your flat file.

Flat Files & Shelf Storage
Any non-printmaking graduate student in ASTU 5300 may take one Flat File Drawer and one Shelf Space in the back room for him/herself.
Flat Files are for storage of paper and clean items. No liquids in the flat files!
Plates may be kept in the spaces next to the hotplate not in the flat files.
Mark all personal items with your name.
Items left in the flat files and shelf space after finals week will be discarded.

BFA Exit Reviews:
Printmaking BFA graduating Seniors will show in the Semester Review instead of the Final Critique.
Semester Portfolios will be turned in at that time.
Please see the calendar for dates/times.
Do not forget to apply for graduation!!! The deadline is October 16???

BFA Exit Review:

Seniors doing Exit Review will do so in place of the final critique.
Students doing Exit Review will turn in Print Studio final portfolios on the day of the Exit Review.
You may pick up the portfolio with in a few days of completing review.
Seniors who will do the Exit Review 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 for your professor to clean will negatively effect your semester grade

The BFA Printmaking Exit Review will take place during Final Exam week (Tentatively Dec 12, 2011)
Graduating BFA Students will pair up and use the Print Critique Room as a formal exhibition space.
The Printmaking Faculty will discuss your work with you in a formal critique.
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.

Seniors in printmaking will have to pass an Exit Review in the second semester of Print Studio in order to graduate.
If you are not passing the class the week before finals, we will postpone the Exit Review after completing another semester of Print Studio.

1. Presentation Guidelines:
Work with the other presenting BFA Candidate to plan out the space.
Plan to present at least 8 artworks from this and last semester. No work prior to this will count.
Remove all non-essential items from the critique room and place them in the main studio.
Remove all but 4 chairs from the room.
Do not frame the work.
Hang your works with small binder clips.
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 pedestal works you may use the flat flies to display.

2. 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, weaknesses, and potential for further development.

3. Final Application Pack Guidelines:
*Your Artist’s statement should describe creative decisions affecting form, technique, and content with elaboration.
*Your digital images should present all Exit Review images clearly photographed, edited and formatted.
*Your resume will describe artistic education, professional experience, achievement, and recent activities with visual, verbal clarity, and elaboration.

If any one of these three areas is not demonstrated satisfactorily, you will not pass exit review.
If you do not pass Exit Review you will be asked to enroll in Print Studio the following semester to improve deficiencies.

Please refer to the Printmaking BFA EXIT Review form posted in my office window for evaluation elaboration.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
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<tbody>
<tr>
<td>Aug 31 W</td>
<td>Semester Plan Due. Daily Clean-Up Assignments. MFA/BFA Discussion: Contextual Research (Project)</td>
</tr>
<tr>
<td>Aug 19-Sep 2</td>
<td>***the Stone and Mirror Mexican Print Exhibition Cora Stafford Gallery</td>
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<td>Sep 5 M</td>
<td>NO CLASSES. Labor Day</td>
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<tr>
<td>Sep 7 W</td>
<td>MFA/BFA Discussion: Application Pack (Images, Statement, Resume)</td>
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<tr>
<td>Sep 11 Sun</td>
<td>BFA Seniors Install &quot;Three Print Portfolios&quot; Exhibition, Cora Stafford Gallery</td>
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<tr>
<td>Sep 12 M</td>
<td>WORK DAY</td>
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<tr>
<td>Sep 14 W</td>
<td>Group Critique #1: (BFA)</td>
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<td>Sep 16 Fri</td>
<td>Frogman's Special Problems presentations 10AM</td>
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<tr>
<td>Sep 19 M</td>
<td>MFA/BFA Discussion: Courting Gallery/Exhibition Opportunities</td>
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<tr>
<td>Sep 21 W</td>
<td>BFA Artist's Statement Workshop 1</td>
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<tr>
<td>Sept 21-24</td>
<td>Visiting Artists: Tom Huck, Lecture W9-21, 1pm-2pm, Thurs 8-11am (open portfolio in print studios?)</td>
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<tr>
<td>Sep 26 M</td>
<td>WORK DAY</td>
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<tr>
<td>Sep 28 W</td>
<td>WORK DAY</td>
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<tr>
<td>Oct 3 M</td>
<td>Visiting Artist Charles Beneke, Lecture 2-3pm</td>
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<td>Oct 5 W</td>
<td>Group Critique #2: (BFA) AND Application Pack Due (1st)</td>
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<td>Oct 10 M</td>
<td>WORK DAY</td>
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<tr>
<td>Oct 12 W</td>
<td>BFA Artist's Statement Workshop 2</td>
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<tr>
<td>Oct 17 M</td>
<td>WORK DAY</td>
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<tr>
<td>Oct 19 W</td>
<td>BFA Digital Portfolio Workshop</td>
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<td>Oct 24 M</td>
<td>WORK DAY</td>
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<tr>
<td>Oct 26 W</td>
<td>Group Critique #3: (BFA)</td>
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<tr>
<td>Oct 31 M</td>
<td>WORK DAY</td>
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<tr>
<td>Nov 2 W</td>
<td>BFA Resume Workshop</td>
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<tr>
<td>Nov 7 M</td>
<td>WORK DAY</td>
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<td>Nov 9 W</td>
<td>BFA Discussion: Grad School Planning</td>
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<tr>
<td>Nov 14 M</td>
<td>WORK DAY</td>
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<tr>
<td>Nov 16 W</td>
<td>Group Critique #4: (BFA) Contextual Research Project Due</td>
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<tr>
<td>Nov 17 Tr</td>
<td>Visiting Artist: Dennis Olsen, 2pm Artist's PowerPoint Lecture followed by printing demonstrations and portfolio viewing.</td>
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<tr>
<td>Nov 21 M</td>
<td>WORK DAY</td>
</tr>
<tr>
<td>Nov 23 W</td>
<td>Andy selects artworks for the BFA Exhibition</td>
</tr>
<tr>
<td>Nov 27 Sun</td>
<td>Installing BFA Exhibition at Lightwell Gallery 1pm-6pm</td>
</tr>
<tr>
<td>Nov 28 M</td>
<td>WORK DAY</td>
</tr>
<tr>
<td>Nov 30 W</td>
<td>WORK DAY</td>
</tr>
<tr>
<td>Dec 1 Tr</td>
<td>BFA Exhibition Reception 6:30-8:30pm</td>
</tr>
<tr>
<td>Dec 2 Fri</td>
<td>De-installing BFA Exhibition Lightwell Gallery 12noon</td>
</tr>
<tr>
<td>Dec 5 M</td>
<td>WORK DAY</td>
</tr>
<tr>
<td>Dec 7 W</td>
<td>(Final) Individual Critique # 5: (BFA, EXCEPT Graduating Seniors)</td>
</tr>
<tr>
<td>Dec 9 F</td>
<td>Mandatory Group Clean Up Session. Personal Items left in the studio on Friday will be disposed!!!</td>
</tr>
<tr>
<td>Dec 12 M</td>
<td>BFA Exit Reviews: 9am Jessica Griffin 10am Al Holt 11am Gary Uribe</td>
</tr>
<tr>
<td>Dec 13-16</td>
<td>BFA &amp; MFA Pick Up Graded Portfolios</td>
</tr>
</tbody>
</table>
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 4300 BFA Print Studio

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 4300:

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)
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)
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)
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)
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)
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 _____________