

## ***Intermediate Printmaking: Lithography***

**ASTU 3603.501, Spring 2024**

**Prerequisites:** ART 1600 and one of the following: [ASTU 2601](#) and [ASTU 2602](#)

**Instructor:** Andrew (Andy) DeCaen

**Meeting:** TTR 8am-10:50am

**Office Hours:** by appointment Thursdays 11:30am-1:30pm in person or Zoom Personal Meeting ID 562 058 6888

**Email:** [andrew.decaen@unt.edu](mailto:andrew.decaen@unt.edu)

### **Communications:**

\*\*\***Please use normal UNT Email** to [decaen@unt.edu](mailto:decaen@unt.edu) for all communications outside of classtime.

\*\*\*Please be aware that if you send a message through the Canvas Messaging app, I will not see it because my Outlook email will flag it as "Clutter."

\*\*\*I am available for technical or conceptual assistance during office hours by appointment.

\*\*\*I am available for professional advising or printmaking program advising during office hours by appointment.

### **Course Description**

Concepts and techniques of lithographic printmaking. Coursework may include making and printing from stones, polymer plates, ball grained plates, and/or photopositive plates and/or polyester plates. Black and white and multiple-color printing will be explored along with limited edition and mono-printing.

### **WHAT IS LITHOGRAPHY?**

"Litho" = Stone/Rock. "Graphy" = Draw/Write. Stone lithography is a process that was invented over 200 years ago by Alois Senefelder who was trying to create a commercially viable way to reproduce sheet music without hand-engraving metal plates. The process takes advantage of the chemical property that Oil and Water don't mix. He found that he could write or draw with an oil-based crayon on a freshly-sanded piece of very dense Limestone, then chemically seal it with an Acidified Gum Arabic solution. Next, he could use a Solvent to remove the oil-based crayon drawing, then dampen the stone with Water, and then roll Oil-Based Ink onto the stone where the ink would only stick to the drawing. Finally, Paper could be pressed to the stone to transfer the ink and make a lithograph. This process could be repeated again and again to make multiple prints.

...As the process was becoming a popular way to reproduce all kinds of imagery and texts, it was also developed as a fine art medium. Originally, fine art lithography was used primarily where a technical master printer collaborator would team up with an artist to create a limited number of printed impressions... Later, fine artists started to learn the process as a way to produce fine art without a technical collaborator. Through the years, there have been numerous technical expansions of lithography, both for commercial and for fine art purposes. As a studio art discipline today, lithography embraces both very old technology and very new technology. Lithography is one of many forms of printmaking used by artists today.

### **Course Content (Lithography)**

We will focus on stone lithography to develop a creative direction and make a unified portfolio of work. Students will learn the fundamentals of ink, paper, and printing single and multiple layers of color in registration. Edition-, State-, Altered- Mono-printing, or unconventional format prints may be relevant to this course. Printmaking will be taught as a primary form of expression. Demonstrations, critiques, and a series of projects will emphasize printmaking concepts and properties such as layered image-making, serial imagery, circulation, collaboration, translation, duplication, and technically alluring processes.

## Course Objectives and Outcomes

Upon successful completion of this course, students will have a beginning-level command of creative research with the ability to:

1. Form creative research questions related to the content of their artwork.
2. Technically manipulate materials through lithography and related processes.
3. Create a unified portfolio of artworks resulting from the prior objectives.
4. Engage in critical dialog related to this portfolio and portfolios of peers.
5. Apply standards for formal documentation of the artist's creative practice.

## Course Structure:

We will meet twice per week (from 8AM -10:50AM on Tuesdays and Thursdays). In-person attendance is necessary to successfully participate in this class. Class will begin with roll call and end with a studio clean-up. We also will do a group clean-up session at the end of the semester.

The Calendar PDF will be a guide for expectations for each class period. The Canvas course will define assignments, provide additional resources, deliver weekly announcements, and be the means to turn in all projects and receive grades.

There are 3 Projects, 3 evaluations of Participation, and a holistic evaluation of the Cumulative Semester Portfolio. Each project will also focus also on Contextual Research and conceptual development in relation to imagery and process.

Typical class time will focus on technical demonstrations, contextual presentations, pair/group discussions to develop concepts and community, time to make matrixes, time to print with a partner, and a project critiques.

Lithography is a beautifully complex process, so the keys to your success will be taking attentive demonstration notes, and steady progress with the calendar objectives. If you would like additional focused technical coaching or review of a demonstration, you may request these by making an appointment during office hours.

## COURSE REQUIREMENTS & GRADING

### ***Cumulative Artist's Statement and Portfolio***

- Cohesion & progression of themes, imagery, & form with Cumulative Artist's Statement.
- 8 points (approx. 33% of total), graded at end of semester

### ***Litho Project #1: Nuanced and Bold (State Metamorphosis)***

- Version 1: Limited Edition of 3 identical prints, B/W. (3 JPGs showing consistent limited edition).
- Version 2: Limited Edition of 3 identical prints, B/W. (3 JPGs showing consistent limited edition).
- Project 1 Contextual Research & Project Statement
- Graded as 4 points (approx.17% of semester total)

### ***Litho Project #2: Two-Color / Key and Tone (with Toner Transfer)***

- Limited Edition of 3 identical prints, Two colors each print (3 JPGs showing consistent limited edition).
- 1 color Trial Proof showing a different color combination (1 JPG).
- Project 2 Contextual Research & Project Statement
- Graded as 4 points (approx.17% of semester total.)

### ***Litho Project #3: Collaborative Diptych***

- Limited Edition of 3 identical prints, B/W. (3 JPGs showing consistent limited edition).
- Project 3 Contextual Research & Project Statement
- Graded as 4 points (approx.17% of semester total.)

### ***Participation in Class and Critiques***

- Completion Syllabus agreement quiz (0.01 points) (Required)
- Participation during Project 1 (1.33 points)
- Participation during Project 2 (1.33 points)
- Participation during Project 3 (1.33 points)
- Cumulative Points for Participation: 4 points (approx.17% of semester total)

### ***Point Grade Scale for Projects/Assignments:***

*Grades will be posted in canvas Comments to help direct your progress.*

*A (4.00 points) Excellent work that exceeds objectives, is very high in originality, and extremely well-conceived and executed.*

*A-(3.75 points)*

*B+(3.25 points)*

*B (3.00 points) Good work that meets the objectives, is high in originality, and well-conceived and executed.*

*B-(2.75 points)*

*C+(2.25 points)*

*C (2.00 points) Average acceptable work that meets the objectives, is fairly well-conceived and executed.*

*C-(1.75 points)*

*D+(1.25 points)*

*D (1.00 points) Inferior work that is minimally complete, but falls short of the objective of the project.*

*D-(0.75 points)*

*F (0.00 points) Failing work. Significantly incomplete, does not meet the objectives, and is poorly executed and/or conceived*

### **Total Point Scale for End of Semester Grades**

*UNT only allows whole-letter grades for the semester grade.*

*A (24-21 points)*

*B (20.99-17 points)*

*C (16.99-14 points)*

*D (13.99-10 points)*

*F (9.99-0 points)*

### **Late Work Policy // Project Re-Submissions**

If you cannot complete your project when it is due, you may present an unfinished project at critique and turn in the project incomplete on Canvas. The grade and amount of critique time will reflect this. The Project Participation Grade will also reflect the incomplete project. The incomplete project may be re-turned-in by following these directions:

- 1: Complete the project and read the Canvas Grade Comments.
- 2: Respond to the Canvas Grade Comment by attaching the revised version of your complete project (all files: images and contextual research). \*Note: if you just "resubmit" your project on Canvas, the previous submission attempt will be deleted, so you must submit all the files in the project.
- 3. Send a normal email to [decaen@unt.edu](mailto:decaen@unt.edu) (Not Canvas message) to let me know you have turned in a completed version of the assignment so that I know you want it re-graded.

If you are unsatisfied with a project, you may re-make it and turn-in for re-grading in the same way.

The deadline for turning in a project for re-grading is the final critique day. No exceptions.

Coming to critique with nothing to present will earn an F for the project grade.

Coming to critique with nothing to present will earn a D for the participation grade if you are engaged and an F if you are not.

### **Submitting Projects In-Person & On Canvas**

You will bring your physical prints to critique, but all projects and assignments are to be also turned-in on Canvas. The quality of your digital image is imperative to evaluate the work. Poor photo/scanning will result in a lower grade. Please read the page titled "Photographing/Scanning Artworks for Submission on Canvas" to prepare these digital images well. Please pay close attention to file naming conventions described in each project outline. Be mindful of deadlines in each assignment.

### **Cross-Course Projects**

Normally, you will not turn in the same work for two different classes, but in a case where your project is exceptionally invested, it might make sense to overlap two courses. If this is the case, you will need to get explicit permission from both Instructors prior to starting the project so that it is agreed to how the work overlaps and how it

can be distinctly evaluated for each course.

### **Integrity of Authenticity**

Turn in the products of your own creative work.

If you are using the words that someone else wrote in a written assignment, you must use quotation marks and cite your sources. If you have any questions on this topic, please ask me or read the following link:

<https://teachingcommons.unt.edu/teaching-essentials/academic-integrity/academic-integrity-primer>. Using Artificial Intelligence software to write any part of a written assignment is not allowed without explicit permission.

If you are using Artificial Intelligence software as part of your image ideation or image creation process, please do this with thoughtful conceptual purpose that demonstrates more than creative deficiency, and address your conceptual motivations in your project/artist's statement.

**\*\*\*NOTE:** *I retain the right to change the syllabus and post changes on Canvas Announcements if the needs of the course or students change.*

### **ATTENDANCE POLICIES Spring 2024**

Attending all class in-person is essential to success in this class. When you attend class, you have real-space/real-time access to demonstrations, critiques, discussions, and assistance on your projects. You should learn as much from your peers as you do from your instructor. Attending class is the first step in developing a sense of community and social learning. It is your responsibility to answer roll call at the beginning of class. If you walk in late, you must let the instructor know right away so that you are marked tardy instead of absent. Participatory attendance is expected.

It is expected that students be on time and prepared each session. If you do not attend, you cannot participate. *Class participation grade will be dramatically effected by poor attendance or poor punctuality. The final semester grade will also be effected by poor attendance:*

#### **Each Unexcused Absences will reduce the Participation Grade by one letter for that project grading period.**

- *If you miss 1 class during a project grading period, then your participation grade will be no better than a B.*
- *If you miss 2 classes during a project grading period, then your participation grade will be no better than a C.*
- *If you miss 3 classes during a project grading period, then your participation grade will be no better than a D.*
- *If you miss 4 classes during a project grading period, then your participation grade will be no better than a F.*

#### **Missing Class Beyond 4 Absences:**

- A Fifth absence will additionally reduce your final *Semester Course Grade* by 1 full letter.
- A Sixth absence per semester will additionally reduce your final *Semester Course Grade* by 2 full letters.\
- A Seven absences per semester will result in a *Semester course Grade* of F.

#### ***If you must be absent:***

- Email me before class to let me know. I appreciate knowing so that I won't wait for you to arrive late, AND

- Ask another student to take notes for you, so that you can make up time outside of class and be prepared to return next class.
- You may schedule an appointment during office hours if you need further assistance catching up on what you missed.

***I may excuse only up to three absences in the duration of the semester.***

### **COVID-19 impact on attendance**

Please inform the professor as soon as possible if you are unable to attend class meetings because you are ill, in mindfulness of the health and safety of everyone in our community.

If you are experiencing any [symptoms of COVID-19 \(Links to an external site.\)](#) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider PRIOR to coming to campus.

### **Punctuality/Coming Late to Class**

- If you arrive after roll-call, you should assume that you were marked Absent.
- If you arrive late, immediately make sure that your absence is changed to a Tardy.
- Every Tardy will lower your participation grade by one step. (e.g. A changes to an A-, or A- changes to B+, etc)
- Arriving to class more than 20 minutes late is counted as an absence.
- Leaving class early will count as a Tardy.

[Download Calendar Litho Sp24.pdf](#) (190 KB)

## **PRINTMAKING COURSE SCHEDULE SPRING 2024**

### **Printmaking Studio Access**

***Only students currently enrolled in printmaking classes may use the printmaking studios.***

Students may use the studios during their scheduled class times and during "open studio" blocks in the schedule. Students may also use the printmaking studios during another class ONLY with expressed permission from that instructor. When you work in the studios independently, you must follow the same clean-up, cleaning, and disinfecting protocols: cleaning up after yourself, cleaning surfaces before and after each use, and washing hands upon entering and exiting class.

*The Screenprint Studio, Darkroom, and Washout Room, may not be used for making t-shirts except if it is for a printmaking class project or under the auspices of P.A.N.TS.*

### **Spring 2024 Printmaking classroom schedule**

Open studio hours are subject to change for PANTS meetings and events

Days	Time	Room	Course, Instructor
MW	8am-10:50am	266	Beginning Print: Screen Print, ASTU 2602.501, Nie
MW	11am-1:50pm	266	Beginning Print: Screen Print, ASTU 2602.502, Peña
MW	2pm-4:50pm	266	OPEN STUDIO
MW	5pm-10pm	266	OPEN STUDIO
Days	Time	Room	Course, Instructor
MW	8am-10:50am	275	Beginning Print: Relief Print, ASTU 2602.501, Peña
MW	11am-1:50pm	275	Intermediate Print: Intaglio, ATSU 3602, Gibbons
MW	2pm-4:50pm	275	Intermediate Print: Rotating Topics Digital Fabrication, ASTU 3601.501, Gibbons
MW	5pm-10pm	275	OPEN STUDIO
Days	Time	Room	Course, Instructor
TTR	8am-10:50am	266	OPEN STUDIO
TTR	11am-1:50pm	266	OPEN STUDIO
TTR	2pm-4:50pm	266	Intermediate Print: Rotating Topics Screen Print, ASTU 3601.502 / BFA Sr Print Studio ASTU 4600, DeCaen
TTR	5pm-10pm	266	OPEN STUDIO
Days	Time	Room	Course, Instructor
TTR	8am-10:50am	275	Intermediate Print: Lithography, ATSU 3601, DeCaen
TTR	11am-1:50pm	275	Beginning Print: Relief Print, ASTU 2602.502, Gonzalez
TTR	2pm-4:50pm	275	BFA Sr Print Studio, ASTU 4600, DeCaen
TTR	5pm-7:50pm	275	Intro to Print, ASTU 2300, Gao
TTR	8pm-10pm	275	OPEN STUDIO
Days	Time	Room	Course, Instructor
Fri	7am-5pm	266 & 275	OPEN STUDIO
Sat	9am-5pm	266 & 275	OPEN STUDIO
Sun	Noon-10pm	266 & 275	OPEN STUDIO

**Art Building Hours:**

- Monday–Thursday: 7 a.m.–10 p.m.
- Friday: 7 a.m.–5 p.m.
- Saturday: 9 a.m.–5 p.m.
- Sunday: Noon–10 p.m.

**Art Annex Building Hours:**

- The Art Annex will remain locked at all times and will require swipe access.

**After-Hours Access**

The Art Building schedule for *after* regular hours is as follows.

- Monday–Thursday: Midnight–11:59 p.m. 24 hours a day
- Friday: Midnight–5 p.m. **Note:** The building is **not** accessible from Friday, 5 p.m. to Saturday, 9 a.m.
- Saturday: 9 a.m.–11:59 p.m.
- Sunday: Midnight–11:59 p.m.

**Art Building Access for Undergraduates Granted After-Hours Access**

- Monday–Thursday: Midnight–11:59 p.m.
- Friday: Midnight–5 p.m.
- Saturday: 9 a.m.–11:59 p.m.
- Sunday: Midnight–11:59 p.m.

**Art Building Access for Graduate Students**

Access to the Art Building is 24/7 during the long semester for graduate students.

Access to specific areas is to be determined by programs in consultation with their department chairs.

**UNT Public Safety Officer Hours**

There will be a Public Safety Officer in the Art Building during the following hours.

Beginning Mon., Aug. 21, their hours will be:

- Monday–Thursday: Midnight–7 a.m. and 4:30 p.m.–11:59 p.m.
- Friday: Midnight–7 a.m.
- Saturday: 8 a.m.–11:59 p.m.
- Sunday: Midnight–11:59 p.m.
- No one is present from Friday, 5 p.m.–Saturday at 8 a.m.



**Hours for access to restricted spaces are as follows.**

Art Building, Room 153, Sculpture

General after-hours access to Sculpture will be **only** to Room 153 but not to any of the shops. Access to other areas in Sculpture, such as the woodshop or tool cage, will be determined by the Sculpture faculty in consultation with the Chair, Department of Studio Art.

- Monday–Thursday: 8 a.m.–9 p.m.
- Friday: 8 a.m.–5 p.m.
- Saturday & Sunday: 12 p.m.–5 p.m.

Art Building, rooms 170, 172, and the exterior door, Metalsmithing and Jewelry

- Monday–Thursday: 7:30 a.m.–10 p.m.
- Friday: 7:30 a.m.–5 p.m.
- Saturday: 11 a.m.–5 p.m.
- Sunday: Noon–10 p.m.

Metalsmithing and Jewelry students who have after-hours access will be able to swipe for access into the exterior door, but only rooms 170 and 172 will be available for after-hours use.

Art Building, Rooms 243, 250 and 254, Fashion Design

Classrooms will be open during normal business hours until the 12th class day. After the 12th class day, rooms will be open during the following hours.

- Monday–Thursday: 8 a.m.–9 p.m.
- Friday: 8 a.m.–5 p.m.

After the 12th class day, Sep. 4, classrooms will be available only by swipe access to all undergraduate students who have after-hours access on the schedule listed above.

Art Building, Room 356, New Media Art

- Monday–Thursday: 8 a.m.–8 p.m.
- Friday: 8 a.m.–5 p.m.
- Sunday: Noon–6 p.m.

There is no after-hours access to this space.

Art Building, Room 361, Digital Fabrication Lab

- Monday–Tuesday: 8 a.m.–8 p.m.

Wednesday–Friday: 8 a.m.–5 p.m.

- Saturday: Noon–5 p.m.
- Hours may change, check the [Fab Lab web page](#)
- [Links to an external site.](#) for updates

Art Building, Room 362, Photography

Until Sun. Sept. 3

- Monday–Friday: 8 a.m.–5 p.m.
- Saturday and Sunday–closed

Beginning Tues., Sept 5

- Monday: 8 a.m.–9 p.m.
- Tuesday–Thursday: 8 a.m.–9 p.m.
- Friday: 8 a.m.–5 p.m.
- Saturday: closed
- Sunday: Noon–5 p.m.

Art Building Room 375, Computer Lab

- Monday–Thursday, 7:30 a.m.–10 p.m.
- Friday: 7:30 a.m.–5 p.m.,
- Saturday: Noon–5 p.m.
- Sunday: Noon–10 p.m.

There is no after-hours access to this space.

**Graduate Student Printmaking Studio Access**

Graduate students may use the printmaking studios after they have demonstrated competency with specific equipment and safety procedures. Access is granted by the Printmaking Technician in coordination with printmaking faculty.

**Note:** Hours are subject to change.

## PERSONAL SUPPLIES LIST, Lithography Spring 2024

*Note: I have listed possible sources. In many cases, you may find alternatives at different sources online, but be aware of shipping delays and shipping costs. If you organize a few friends to purchase a larger quantity together, you may save money.*

- Smooth Cotton Rag Paper. Minimum 6 sheet of 22" x 30" or equivalent in other sizes.  
Recommended paper weight: 250gsm, Smooth, Low-Sizing  
Recommended paper kinds: Rives BFK, Sommerset Satin/Velvet, Pescia, Fabriano Rosapina. (Smooth Eastern papers without fiber irregularities are also possible.)  
(\*Stonehenge is not recommended for lithography)  
Possible Sources: Voertman's Store Denton, DickBlick.com, Tackach Paper, PaperArts Dallas.  
\*\*\*GROUP PAPER ORDER\*\*\*: The Printmaking Technician (Clarissa Gonzalez) will be organizing an online paper order for anyone who wants to save money by buying in bulk at the beginning of the semester. It may be a couple weeks before delivery, so you will need to buy locally for the first project.  
I recommend paper order Kit #1 or #3
- One Plain LARGE Cellulose Sponge (approx. 4" x 6" x 1.5"). (One will be provided, but you will need a second)  
Recommend: "Ocello" or "Scotch-Brite Ocello" Brand.  
\*NOT Scrub-Sponges  
\*NOT Synthetic Multi-Purpose Sponge  
\*NOT Synthetic Grout Sponges  
\*NOT Sponges thinner than 1"  
Possible Sources: Home Depot, Lowes, Amazon.com, Kroger, Target  
Note: Keep Clean and Dry by storing them in the Mylar Sling below your cart.
- Eye Protection that fits  
Possible Source: Home Depot, Lowes, Amazon.com
- Nitrile Chemical Resistant Gloves that fit. (NOT Latex)  
at least 20 pairs disposable OR 1 pair reusable.  
Possible Source: Home Depot, Lowes, Amazon.com
- Roll of Masking Tape, Painter's Tape, or Artist's Tape, 1/4" minimum wide  
Possible Source: Voertman's Store, Home Depot, Lowes, Dollar General, etc.
- White Cotton Painters Rags  
(look for Cotton T-shirt material. NOT Terrycloth. NOT polyester.) 1-2 lb.  
Possible Source: Home Depot, Lowes  
OR cut-up several clean cotton t-shirts into ~8" squares  
OR Rolls of "Viva" brand Paper Towel (All Cotton) available at some Super Markets.  
Note: keep these in a plastic bag to keep Clean and Dry.
- Xacto knife with cover and Extra Xacto Blades  
Possible Sources: DickBlick.com, Voertman's Store Denton
- Pink Pearl Eraser  
Possible Source: Dollar General, Voertman's Store, Target, etc.
- One Very Hard Graphite Pencil (7H, 8H, or 9H)  
Possible Source: Dickblick.com, Voertman's Store, Amazon.com
- Sharpie Marker Black: to mark all your personal items with your name.  
Possible Source: Dickblick.com, Voertman's Store, Amazon.com, Dollar General

- Notebook/Sketchbook/Laptop or whatever you use for visual ideation

#### **OPTIONAL ITEMS you may need/want to use in your lithographs**

- Additional Lithography Pencils (#4)  
Possible Source: Takach Press, Voertmans
- Grafix PM Drafting Film, 18" x 24," clear for registering color prints or monoprints  
Possible Source: Dickblick.com,; Voertman's Store, Amazon.com
- Synthetic Artist's Paintbrush, short handle, Size 1 or 2 Script or Liner or Round  
Possible Source: Dickblick.com,; Voertman's Store, Amazon.com
- Synthetic Artist's Paintbrush, short handle, ½" Flat  
Possible Source: Dickblick.com,; Voertman's Store, Amazon.com
- Pen and Nib set with assortment of nibs for autographic ink drawing on stone  
Possible Source: Dickblick.com,; Voertman's Store, Amazon.com
- Bamboo Ink Brush for Liquid Tusche Wash drawing on stone.  
Possible Source: Dickblick.com,; Voertman's Store, Amazon.com

**ITEMS LOANED:** *(to be returned at the end of the semester):*

Lithography Stone: This stone is to be returned Blank and Flat, in good condition at the end of the semester.

Litho Pencil Holder and Box: to be returned at the end of the semester

#### **ITEMS PROVIDED FOR USE IN THE STUDIOS:**

*Omdiovidual use of 2 Lithography Pencils, 1 Cellulose Sponge*

*Community use of: Rubbing Crayon, Tusche, Lithography Presses and accessories, Levegators, Stone Carts, Hydraulic Lift, Leather Rollers, Synthetic Rollers and Brayers, Ink Knives, Mineral Spirits, Johnson Paste Wax, Tympan Wax, Denatured Alcohol, Carbourndum grit, Rosin, Talc, Gum Arabic, Acids, Iron oxide Paper, PVA glue, etc., etc.*

\*Other supplies may be added to these lists as the course progresses.

[Download Takach Paper Ordering Instructions.pdf](#) (224 KB)

#### **TECHNOLOGY REQUIREMENTS**

- Access to reliable Wifi with bandwidth suitable for Zoom calls.
- Device capable of Zoom features: audio, video, chat, share, etc (including webcam and mic if not already in this device)
- MS Word or comparable word processing app capable to save as a PDF.
- MS PowerPoint or comparable visual presentation app capable to save as a PDF.
- DSLR Camera, good smartphone camera, or scanner capable of making clearly focused images at 300 pixels per inch.
- Adobe Photoshop or other digital imaging software for editing photos and/or creating artworks.

#### **Canvas Requirements**

Please familiarize yourself with the technology requirements to use Canvas

- [Hardware and Software Requirements for Canvas](#)
- [Canvas Browser Check](#)

### **Optimizing Weak Wifi Bandwidth on Zoom**

We may all experience unpredictable internet periodically, but I want to offer some suggestions that may help with this. When you are on a zoom call it may help to:

- Close all other unnecessary apps (on a computers or and on phones).
- Ask others using the same wifi to pause their use until your call is complete. (I know this is not always possible.)
- Turn off Video and/or Audio features if you are experiencing a bad connection.

### **Online Rules of Engagement**

[Online Rules of Engagement.](#) refers to the way students are expected to interact with each other and with their instructors online.

### **Technology Assistance**

Part of working in the online environment involves dealing with the inconveniences and frustration that can arise when technology breaks down or does not perform as expected. The UNT Student Help Desk can help with Canvas or other technology issues.

**UIT Help Desk:** (<http://www.unt.edu/helpdesk/index.htm>)

**Email:** [helpdesk@unt.edu](mailto:helpdesk@unt.edu)

**Phone:** 940-565-2324

**In Person:** Sage Hall, Room 130

**Walk-In Availability:** 8am-9pm

**Telephone Availability:**

- Sunday: noon-midnight
- Monday-Thursday: 8am-midnight
- Friday: 8am-8pm
- Saturday: 9am-5pm

**Laptop Checkout:** 8am-7pm

For additional support, visit (<https://community.canvaslms.com/docs/DOC-10554-4212710328>)

### **CVAD Computer Lab**

<https://itservices.cvad.unt.edu/labs/cvad-scl>

CVAD Computer Lab has computers with software available during open hours. They also have laptops and other equipment available for short-term check-out.

### **UNT Willis Library Computer Lab**

<https://library.unt.edu/services/computer-labs/>

UNT Willis Library Computer Lab has computers with software available during open hours. They also have laptops and other equipment available for short-term check-out.

### **UNT Willis Library Spark Lab**

<https://guides.library.unt.edu/spark>

UNT Willis Library Spark Lab has Cricut Machines for digitally cutting small (up to 12" x 24") paper or vinyl. Training required. The Spark Lab is open at the start of the semester.

### **CVAD Fabrication Lab**

<https://itservices.cvad.unt.edu/fablab/>

CVAD Fab Lab has Vinyl Cutters, Laser Cutters, and many other digital fabrication tools available during open hours. Training required. The Fab Lab is open after the 12th class day of the semester.

### **Adobe Creative Cloud**

UNT Students may subscribe for a discount to buy Adobe® Creative Cloud™

All the apps. All the time. 100GB of free storage!

One Time Cost with your UNT-student discount

Details: <https://news.cvad.unt.edu/adobe-news>

[Links to an external site.](#)

Purchase: <https://unt.edu/adobe>

## **UNT & CVAD Policies**

### **Academic Integrity**

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

### **Disability Accommodation**

The University of North Texas makes reasonable academic accommodations for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the Office of Disability Access website at <http://www.unt.edu/oda>. You may also contact ODA by phone at (940) 565-4323.

## **CVAD Health and Safety Program**

Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas' Office of Risk Management. Please visit the website for details and the departmental handbook: <https://art.unt.edu/healthandsafety>. (also available as PDF in the Files of this course)

## **Health & Safety Best Practices for Printmaking Studios**

*Please read the appendixes of the H&S manual for the Printmaking Program <https://art.unt.edu/healthandsafetyLinks> to an external site.*

## **Emergency Notification and Procedures**

UNT Emergency Guide: <https://emergency.unt.edu/about-us>

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans.

## **Student Evaluations of Teaching**

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

## **Incomplete Grades**

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule.

In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students

## **Important Academic Dates**

- [Registration Guides by Semester](#)
- [Online Academic Calendar](#)
- [Final Exam Schedule.](#)

## **Academic Integrity Standards and Consequences**

According to UNT Policy 06.003, [Student Academic Integrity](#), academic dishonesty occurs when students engage in behaviors including, but not limited to: cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

### **Acceptable Student Behavior**

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the [Code of Student Conduct](#). The University's expectations for student conduct apply to all instructional forums, including University and electronic classrooms, labs, discussion groups, field trips, etc.

The Dean of Students Office enforces the [Code of Student Conduct](#). The Code explains what conduct is prohibited, the process the DOS uses to review reports of alleged misconduct by students, and the sanctions that can be assigned. When students may have violated the Code they meet with a representative from the Dean of Students Office to discuss the alleged misconduct in an educational process.

### **Sexual Assault Prevention**

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct. Federal laws and UNT policies prohibit discrimination on the basis of sex as well as sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. The Survivor Advocates can be reached at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students Office at 940-565-2648. Visit [Title IX Student Information](#) for more resources.

### **Content in the Arts Disclaimer**

Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college's practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

[Download Handbook Heath-Safety 8-12-18-1.pdf](#) (12.4 MB)

[Download Printmaking HealthSafety-1.pdf](#) (111 KB)

[Printmaking Syllabus Agreement \(online Quiz\)](#)