

ASTU 3340.501: RELIEF PRINTMAKING

ASTU 4340.501: ADVANCED RELIEF PRINTMAKING & 5900.753: SPECIAL PROBLEMS

UNIVERSITY OF NORTH TEXAS COLLEGE OF VISUAL ARTS AND DESIGN

SYLLABUS

Professor: Lari Gibbons, Associate Professor

Office: Hickory 120D

Office Hours: MW 1:50 PM – 2:50 PM by appointment

Email: gibbons@unt.edu

Telephone: 940.369.8354

Class Time: MW 8:00 AM – 10:50 AM

Class Location: Hickory 160

Name and Contact Information of Another Student: _____

Course Descriptions

3340: Introduction to concepts and techniques of relief printmaking. Carving and printing wood, linoleum, and/or polystyrene relief blocks. Black and white and multiple-color printing. Prerequisites: ART 1440, 1450, 1500 and 1510. 3 credit hours (2;4).

4340: Exploration of concepts and techniques of relief printmaking. Classical and experimental techniques are used with special emphasis on seriality and the multiple. Prerequisite(s): ASTU 3340; selection into the printmaking program through the mid-point review process. May be repeated for credit. 3 credit hours (2;4).

5900: Advanced students capable of doing independent work under the direction of the instructor. 1 – 3 credit hours.

Course Content and Objectives

Relief Printmaking / Advanced Relief / Special Problems explore relief printmaking as a primary form of expression. They cover the essential processes, aesthetic characteristics, and expressive potential of the medium. Low-toxicity techniques will be emphasized and no hazardous materials may be used without prior permission from the professor.

These courses combine presentations, demonstrations, critiques and projects in a studio format in order to help you achieve the following:

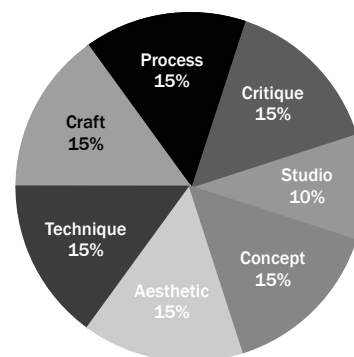
- to produce a body of work on paper,
- to gain technical proficiency in a variety of relief processes,
- to work successfully in a shared space,
- to develop and record your ideas by documenting your process and writing a statement of intent,
- to identify the work of traditional and contemporary graphic artists while discussing issues related to the changing role of printed media and works on paper.

Advanced Relief and *Special Problems* students will be expected to complete more ambitious projects than 3340. Additionally, they will be required to articulate and to pursue a unique and individual direction in their work from an early point in the semester. Occasionally, they will be asked to assist with demos, to interact with visiting artists, or to engage with other professional opportunities.

Course Structure and Evaluation

Your final course grade will be based on four portfolio reviews *plus* a final portfolio in which you resubmit all of your previous work. Revisions are optional; turning in the final portfolio is mandatory. The average of these five portfolios will be lowered by excessive absences, failure to attend final clean-up or observe shop policies, etc.

Work must be presented as described in the “Presentation Requirements” and “Collation” handouts; observe “Requirements” listed on each project sheet, too. All prints must be dry, clean, undamaged, collated and signed. *Special Problems* students are required to document their work and submit a cd of high-quality digital images with their final portfolios.



The criteria are as follows:

- **Conceptual Approach = 15%**
What ideas are evident in your work? Are they original and engaging?
- **Aesthetic Qualities = 15%**
Do the formal qualities of your work support the conceptual approach?
- **Technique = 15%**
Does your technical approach complement the concept and form?
- **Craft/Presentation = 15%**
Does your portfolio meet all presentation criteria? Are your prints dry, clean, undamaged, collated and signed, with slipsheets? Do you take pride in presenting your work and care for how it is displayed?
- **Process = 15%**
The scope and depth of your research and preparatory work as evidenced by a sketchbook or idea book. Also: did you make good use of class time and keep up with the assignment? Did you budget your time effectively? How did you respond to setbacks?
As part of your process grade, you will be required to participate in **two printmaking visiting artist events** as listed on the class day schedule. Acceptable proof of participation must be submitted within forty-eight hours of the event. Only events taking place outside of our class time qualify. Most events are free, but a few require fees. Attending faculty or student shows do not count.
- **Critique(s) = 15%**
Effective participation in critiques is evidenced by the quality of work that you bring, the professionalism of your presentation, your willingness to listen to constructive criticism *and* the feedback that you provide to peers. Take notes. We will have pre-scheduled *and* impromptu critiques. They count equally as follows:
+ = 100% or A = fulfills above requirements in exemplary way
✓ = 75% or C = work incomplete or unfinished, student actively participated
- = 50% or F = work missing, student actively participated
Ø = 0% or o = work missing, student did not participate
- **Shared Studio Space = 10%**
This grade is based on the ongoing condition of the shop and is typically the same for all students in the class. It is meant to encourage individual responsibility combined with a professional, cooperative and courteous work ethic. Be considerate of shared spaces and tools, and be proactive if a student abuses resources. Tell your instructor if something needs to be fixed or replenished. The last ten minutes of every class will consist of a mandatory studio clean-up with a sign-out. Failure to participate will reduce your studio space grade.
- Your score is translated to a letter as follows: 0 – 59% = F, 60 – 69% = D, 70 – 79% = C, 80 – 89% = B, 90 – 100% = A
- Your final course grade will be lowered by excessive absences (see “Attendance”).

Unless otherwise specified, assignments are due at the beginning of class. Late work will not be accepted unless an absence is excused (see “Attendance”). Missed demos, critiques and other class activities cannot be made up.

Occasionally, projects may be retained temporarily for CVAD exhibitions or documentation.

Final grades are not posted. The Office of the Registrar will provide you with your final grade.

Academic Misconduct, Student Rights and Responsibilities

In order to provide a campus environment that is conducive to academic endeavor and growth, the UNT Code of Student Conduct and Discipline provides regulations and guidelines governing student behavior. The Code provides penalties for misconduct, including academic dishonesty, which includes all forms of cheating and plagiarism, including attempts to circumvent attendance procedures.

The term cheating includes, but is not limited to (a) use of any unauthorized assistance in taking quizzes, tests, or examinations; (b) dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; (c) the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; (d) dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or (e) any other act designed to give a student an unfair advantage.

The term plagiarism includes, but is not limited to: (f) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and (g) the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials (Source: UNT Undergraduate Catalogue).

This policy protects honest students from unfair competition with dishonest students who seek to gain advantages by cheating. Students who become aware of suspicious activities should notify Professor Gibbons promptly.

Acts of academic misconduct will result in a grade of 'F' in the course and disciplinary action.

Additionally, each student is entitled to certain rights associated with higher education institutions. See <http://www.unt.edu/csrr> for more information.

Students are expected to contribute to a positive learning environment. If a student impairs another student's learning, s/he will be asked to leave class.

Online Resources

The Visual Resources Collection provides an electronic database of images at <http://resources.unt.edu/>. Log in with your EUID and password and click "Course Materials: Printmaking" to access images selected specifically for this course.

Texts/Readings

Required readings will be provided as handouts. Unless an alternate deadline is specified, readings must be completed one class session after they are distributed.

While no textbook is required for this course, the following reading materials are highly recommended:

Coldwell, Paul. *Printmaking: A Contemporary Perspective*. Black Dog Publishing

Emmons, Amze; Tillman, R.L; Urban, Jason et al. *Printeresting*. <http://www.printeresting.org>

Grabowski, Beth and Bill Fick. *Printmaking: A Complete Guide to Materials and Processes*. Prentice Hall

Noyce, Richard. *Printmaking at the Edge: 45 Artists: 16 Countries* and *Critical Mass: Printmaking Beyond the Edge*, both A&C Black

Saff, Donald and Deli Sacilotto. *Printmaking: History and Process*. Wadsworth: Thomson Learning

Ross, John, Clare Romano and Tim Ross. *The Complete Printmaker: Techniques/Traditions/Innovations*. Roundtable Press, Inc.

Saff, Donald and Deli Sacilotto. *Printmaking: History and Process*. Wadsworth: Thomson Learning

Welden, John et al. *Printmaking in the Sun*. New York: Watson-Guption

There's also a bevy of journals about printmaking, including *Contemporary Impressions* (American Print Alliance), *Graphic Impressions* (SGCI) and *The Mid America Print Council Journal*, et cetera; and a host of wonderful exhibition catalogues, such as the Delta National Small Print.

Intellectual Property

Any distribution of course materials from this class is in violation of the following:

Intellectual property violations include the use or distribution of copyrighted or trademarked works of another without the expressed consent of the owner of the copyright or trademark. A student who receives written notification from a faculty member that the information provided in his or her course is the faculty member's intellectual property shall not distribute, use for commercial purposes, or create derivative works of the intellectual property without obtaining the express written permission of the faculty member. Students shall not assume permission absent written notification from the faculty member (Source: UNT Undergraduate Catalogue).

In sum, you are authorized to take notes in class for your own personal use and no other use without permission from the instructor. You are not authorized to record class sessions, to provide your notes to anyone else, or to make any commercial or non-profit use of these notes without prior, written permission from the course instructor.

American Disabilities Act (Disabilities Accommodation)

Notify your instructor if you have a disability that requires accommodation. CVAD 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 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, you are required to register with the UNT Office of Disability Accommodation, Student Union, Room 318, 940.565.4323, www.unt.edu/oda. Requests for accommodation must be given to your professor 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.

The College of Visual Arts and Design policy on accommodation is available upon request in CVAD Dean's offices, Room 107. Further questions on accommodation may be addressed to Associate Dean Eric Ligon, School Accommodation Liaison, Art Building, Student Advising, Room 111. 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 or by calling 940.565.4323.

General Problems and Concerns

Direct all problems or concerns to Professor Gibbons, preferably during office hours. Follow the Chain of Command: only after your professor has been consulted should you bring the matter to the attention of a departmental chairperson or dean.

Grades may not be discussed on the telephone or via email. All grade inquiries must be made in person.