I. Locator Information:
Instructor: Soni Martin
Course # and Name: ART 253 Intro to Printmaking
Semester Credit Hours: 3
Day and Time Class Meets: Office Location: Rosenthal 254
Office Hours:
Office Telephone: 672-1057
Total Contact Hours for Class: 6
Email: smartin@uncfsu.edu

FSU Policy on Electronic Mail: Fayetteville State University provides to each student, free of charge, an electronic mail account (username@uncfsu.edu) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail. Rules and regulations governing the use of FSU email may be found at http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf

II. COURSE DESCRIPTION
A course exploring the art of the print by applying fundamental techniques in serigraphy, relief print with an emphasis on expanding options for creative expression. Prerequisite: ART 110, ART 121

III. Disabled Student Services: In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability to please contact the Center for Personal Development in the Spaulding Building, Room 155 (1st Floor); 910-672-1203.

IV. TEXTBOOK

V. STUDENT LEARNING OUTCOMES
Upon completion of Graphics 353, the student will have the following understanding and practice of the following:
1. Practices Intaglio Techniques
   1.1 Collagraph
   1.2 Monoprint
   1.3 Embossed Print (identifies)
   1.4 Chine Collé
   1.5 Etching
   1.6 Drypoint
   1.7 Aquatint
   1.8 Ground Life
2. Utilizes Tools and Materials Needed for Intaglio Techniques
   2.1 Papers
   2.2 Ink Viscosity
3. Practices Relief Techniques
   3.1 One color relief print
   3.2 Tools, relief materials, paper choices, ink viscosity
3.2 Multi-color relief print
4. Identifies and applies the use of appropriate tools
5. Understands Handling of Prints, Identifying Editions, and Presentation
   5.1 Mounting Prints
   5.2 Edition notations
   5.3 Handling Prints
6. Understands and applies Intaglio and Relief processes
7. Introduction to Serigraphy Process
8. Practices using printmaking terms
9. Applying Techniques and Information to Personal Style
   9.1 Experimentation
   9.2 Mixed Media
10. All students are required to participate in each critique by
    10.1 Presenting ones work before a group
    10.2 Practices constructive criticism in a group critique
    10.3 Applies vocabulary and objective/subjective theories during the critique
11. Applies basic design principles and concepts (*see grading rubric)
12. Interfaces technology and digital processes with printmaking
13. Understands an introduction to Printmaking History and Global Perspectives

<table>
<thead>
<tr>
<th>NASAD Competencies in Printmaking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of basic design principles, concepts, media, and formats.</td>
</tr>
<tr>
<td>Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product. This includes knowledge of basic materials and technical procedures such as intaglio, relief, lithography, silkscreen, and digital processes.</td>
</tr>
<tr>
<td>Functional knowledge of the history of printmaking.</td>
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<tr>
<td>Easy and regular access to materials, equipment, and library resources related to the study of printmaking.</td>
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COURSE COMPETENCIES: NCSDPI

**Standard 1:** Visual arts teachers know the content they teach by conceptualizing, problem solving, understanding safe and effective use of materials and techniques, being able to express themselves stylistically and discuss their work in a formal setting.

**Standard 6:** Visual arts teachers create effective instructional environments conducive to student learning by participating in an emotional safe studio environment that promotes the open creativity of all members in the class.

**Standard 8:** Visual arts teachers conduct meaningful, appropriate assessments of student learning by using assessments for problem solving, individual skills, knowledge, and understanding.

**Standard 11:** Visual arts teachers are sensitive and insightful observers of students' individual differences by being sensitive to differences in artistic and aesthetic responses of students in the class.

**Standard 13:** Visual arts teachers contribute to the growth of the profession as art educators by making presentations and/or exhibiting, and taking workshops when they are available to them.
**Standard 14: Visual arts teachers continually reflect on their own practice** by discussing their work during critiques and listening to constructive feedback.

### SAFETY IN PRINTMAKING

| Proper ventilation must be used during ink usage and acid baths |
| When handling acid or using acid bath, eye protection and nitrile gloves are worn |
| Be aware of any personal reactions to inks or solvents you may be having (rash, headache, dizziness, or a metal taste in mouth) |
| Use green cleaning (vegetable oil) often instead of paint thinner |
| *All* solvent rags should be placed in the sealed metal trash can to keep fumes down and proper disposal |
| No acids down the sink, but returned to marked bottles for proper storage and disposal. Always run water down the sink after rinsing your plate after removed from the acid bath. |
| Use all hand tools and equipment with care, properly and follow instructions by instructor (example: bench hook, press usage, etc.). |
| The Material Safety Data (MSDS) book is the studio for review of hazards. |
| Be aware of the location of the eyewash and First Aid kit (by the door). |
| Eating and drinking in the studio are discouraged. |

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**VI. Course Requirements and Evaluation Criteria** –

a. **FSU Attendance Requirements** –

   Students are expected to attend all class meetings, laboratories, and other instructional sessions for all courses in which they are enrolled. Students are also expected to arrive to class on time and remain in class for the entire scheduled period. When students must miss classes for unavoidable reasons, i.e., illness, family emergencies, or participation in official university sponsored activities – they are responsible for informing faculty of the reasons for the absences, in advance if possible, and completing all missed assignments. Faculty members will indicate in their syllabi the conditions for making up missed assignments.

   **Instructor Requirements for Attendance:**

   Excessive absences will reduce your overall grade by one or two grades (depending on the number of absences). It is important for students to be in class regularly to work with their peers and their instructor.

b. **Graded Assignments** – All assignments and/or exams are the same percentage and will be averaged together.

c. **Policy on Missed or Late Assignments** – Being absent on critique days will result in the lowering of the assigned edition by one letter grade. Editions not completed will result in the lowering of the grade each class meeting the work has not been turned in.

d. **FSU Policy on Disruptive Behavior in the Classroom:** The *Code of the University of North Carolina* (of which FSU is a constituent institution) and the *FSU Code of Student Conduct* affirm that all students have the right to receive instruction without interference from other students who disrupt classes.

   **Materials and Removal of Completed Work:**

1. Students are required to have their own materials during class and be prepared to work during each class period.
2. All course work is to be removed from the studio after the last critique. Due to lack of storage, work left in the studio will be disposed of between semesters.

**EVALUATION METHODS AND CRITERIA**

Each projects and exams will count the same percentage and be averaged together for the final grade. Students are expected to complete all assignments. Any project not completed at the time of the scheduled critique will result in the
dropping to the next letter grade after each consecutive class meeting until the project is turned in. (Example: B becomes sequentially a C, D, then an F). Any project/exam not completed by the fifth class meeting from the scheduled project/exam will automatically result in the grade of "0."
The grading scale is as follows:
A: 92-100  
B: 83-91  
C: 83-82  
D: 74-63  
F: 63 and below

**PROJECT EVALUATION:**

<table>
<thead>
<tr>
<th>Points</th>
<th>Material</th>
<th>Form</th>
<th>Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>technique, craftsmanship,</td>
<td>follows guidelines of the problem, exploitation of techniques</td>
<td>ideas are pushed, evidence of improvement, Use of drawings</td>
</tr>
<tr>
<td>4</td>
<td>cleaning of</td>
<td>craftsmanship,</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>studio and work area</td>
<td></td>
<td></td>
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<tr>
<td>2</td>
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A=15-14  
B= 13-12  
C= 11-10  
D= 9-8  
F= 7 and less

**SEE Addendum Grading Rubric!**

VII. COURSE OUTLINE AND ASSIGNMENT SCHEDULE: TBA

IX TEACHING STRATEGIES
Learning strategies include demonstrations, assignments, text and online research, gallery visitations (when applicable)

X. BIBLIOGRAPHY


Example of Printmaking Grading

Name: XXXXXXXXXXXXXXXXXXXX

Be mindful of the following:

You can see by the progression of your evaluation areas you are strong in and those areas you may need to improve upon. The comments below clearly explain areas you need to improve for the next print and the remaining semester. Therefore, you want to approach this course, all art courses, in a manner that reflects the following: you are serious art students by your commitment to excellence and improvement; you are open to public critiques of your work by feedback from the instructors and peers; you putting in the hours of work needed for being prepared to enter an art profession.

If you have any questions about your work or processes; please see me in class. If you feel you need a private meeting about the status of your work, then we can set up a private appointment to discuss strengths and weaknesses for improvement.*If you are dissatisfied with your grade, any print turned in on time for the critique may be reworked or a new work submitted for a new grade.

<table>
<thead>
<tr>
<th>#1 Project Grade: *(See syllabus for Project evaluation scale)</th>
<th>#2 Project Grade: *(See syllabus for Project evaluation scale)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Materials</strong></td>
<td>Technique, craftsmanship, Work area cleaned after process</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>Follows guidelines of the problem, exploitation of relief techniques, <em>(form always includes utilizing principles of art and design)</em></td>
</tr>
<tr>
<td><strong>Concept</strong></td>
<td>Ideas are pushed, evidence of improving your idea, use of drawings, etc.</td>
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<tbody>
<tr>
<td>5</td>
<td>1</td>
<td>2</td>
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Edition is printed quite nice - one lighter image; but I felt it was negligible.

There are marks which exploit the medium and there are some marks which appear arbitrary—the arbitrary marks do not support the overall unity of the work and creates confusion.

*Strong design and/or composition are always expected and impact your grade.*

No evidence of a series of studies for this edition. **Most important:** All of the problems in your image needed to be worked out before you begin to cut the plate – do not try and work out drawing or design problems on the plate.