I. LOCATOR INFORMATION
Instructor: Soni Martin
Course # and Name: Art 434 Dir. Study in Printmaking  
Office Location: Rosenthal 254
Semester Credit Hours: 3
Office Hours:
Day and Time Class Meets:
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
Advanced Printmaking 354 moves the student into technical areas of printing to include the following: photo-silk-screening, creative techniques in screening and other advanced techniques in printmaking mediums. Prerequisite: ART 351.

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 ART 354, the student will have the following understanding and application of the following:

1. Practices Advanced and Experimental Techniques in Intaglio Learned in lower level classes
2. Utilizes Tools and Materials Needed for Intaglio Techniques
   2.1 Papers
   2.2 Ink Viscosity
   2.3 Found Materials
3. Identifies and Practices Serigraphy Techniques learned in lower classes
   3.1 Tusche and Glue
   3.2 Hand-Cut Stencil Films
      a. Water base
      b. Lacquer base
   3.3 Photo films
   3.4 Rainbow Pull
4. Practices and experiments with serigraphy techniques learned in lower classes
4.1 Ink extenders
4.2 Solvents and binders
4.3 Stencils
5. Understands the Curating of Prints and Presentation
   5.1 Mounting Prints
   5.2 Types of Proofs
   5.3 Handling Prints
6. Understands and applies Intaglio, Relief and Serigraphy Terms
7. Practices basic metal lithography techniques
8. Applying Techniques and Information to Personal Style
   7.1 Experimentation
   7.2 Mixed Media
9. Written and Verbal Critiques
10. All students are required to participate in each critique by
    8.1a Presenting ones work before a group
    8.1b Practices constructive criticism in a group critique
    8.1c Applies vocabulary and objective/subjective theories during the critique
11. *Practices Metal Lithography
12. Mastery of process(s)
13. Defend work

<table>
<thead>
<tr>
<th>NASAD Competencies in Printmaking</th>
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<tbody>
<tr>
<td>Understanding of basic design principles, concepts, media, and formats.</td>
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<tr>
<td>Advanced abilities in drawing as related to various printmaking techniques.</td>
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<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>
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<tr>
<td>Mastery of at least one printmaking technique, including the ability both to experiment with technical innovation and to explore and develop personal concepts and imagery.</td>
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<td>The preparation of prints using all basic printmaking techniques with opportunities to work at an advanced level with one or more of these techniques.</td>
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<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 and NCATE**

**DPI**
1. Student will develop critical and creative thinking skills and perceptual awareness for understanding and producing art through the above objectives:
   1.1 Learns systems for creating works of art
   1.2 Develops strategies for imaging and implementing images
   1.4 Student develops objective and subjective responses to life drawing
2. Student will develop skills necessary for understanding and applying media, techniques and processes
   2.1, 2.3 Explores material and the potential of material in an expressive manner
   2.2 Learns techniques and processes with material
   2.4 Understands safety practice with material
3. Student will organize the components of a work into a cohesive whole through design principles
   3.1, 3.2 Student applies principles of art and design
   3.4, 3.5 Student applies intuitive perceptions and experimentation in problem solving
4. Student’s work will reflect a range of subject matter and ideas to communicate meaning
4.1, 4.2  Student works from life and interprets the still life, figure and landscape
4.3, 4.4  Works to develop original, personal imagery and style

5. Student will understand the visual arts in relation to history and cultures
5.4  Recognizes the drawing styles of other artists
5.6  Through the critique, the student will recognize different cultures have varied ideas about aesthetics

6. Student will reflect upon and assess the characteristics and merits of their work and others
6.1-6.6  Through the critique process the student will articulate and understand how people express themselves differently and reasons for the difference in expression

7. Student will perceive connections between disciplines
7.4  Student will recognize how technology affects visual art through the mixed media experimental drawing approach

NCATE

8. The ability to analyze a work of visual art for its qualitative attributes

<table>
<thead>
<tr>
<th>SAFETY IN PRINTMAKING</th>
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<tbody>
<tr>
<td>Proper ventilation must be used during ink usage and acid baths</td>
</tr>
<tr>
<td>When handling acid or using acid bath, eye protection and nitrile gloves are worn</td>
</tr>
<tr>
<td>Be aware of any personal reactions to inks or solvents you may be having (rash, headache, dizziness, or a metal taste in mouth)</td>
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<tr>
<td>Use green cleaning (vegetable oil) often instead of paint thinner</td>
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<tr>
<td>All solvent rags should be placed in the sealed metal trash can to keep fumes down and proper disposal</td>
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<tr>
<td>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.</td>
</tr>
<tr>
<td>Use all hand tools and equipment with care, properly and follow instructions by instructor (example: bench hook, press usage, etc.).</td>
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<tr>
<td>The Material Safety Data (MSDS) book is the studio for review of hazards.</td>
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<tr>
<td>Be aware of the location of the eyewash and First Aid kit (by the door).</td>
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<tr>
<td>Eating and drinking in the studio are discouraged.</td>
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VI. Course Requirements and Evaluation Criteria:

Regular class attendance is required. The role is taken daily and it is the responsibility of the student that has arrived late to notify the instructor of his/her presence directly after class in order not to be documented as absent, but late. Since attending and working in class is of great individual importance to each student and has a direct impact on the student’s personal progress - excessive absences (in excess of ten percent [10%] of the number of contact hours scheduled for the semester) and excessive tardiness and leaving class early will result in a student's overall grade average dropping one grade letter from his/her overall average. (Five (5) instances of tardiness and/or leaving class early in a MWF class constitute an absence.)

Please note the following:

2. The student is responsible for any material or assignments covered in class that was missed due to tardiness or absence beginning with the first day of class.

3. Deadlines are important: The final grade of studio work turned in later, after the critique, will be affected by a grade reduction.

4. Incomplete Grades will only be assigned when students have maintained a passing average but for reasons beyond their control, have not completed a specific course requirement during the last two weeks of class.

5. Students are responsible for and expected to clean their area after each class meeting.

6. Students are required to have their own materials during class and be prepared to work during each class
7. 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 project will count the same percentage. All projects will 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>
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<tbody>
<tr>
<td>5</td>
<td>technique,</td>
<td>follows guidelines of the problem,</td>
<td>ideas are pushed,</td>
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<tr>
<td>4</td>
<td>craftsmanship,</td>
<td>exploitation of techniques</td>
<td>improvement,</td>
</tr>
<tr>
<td>3</td>
<td>cleaning of</td>
<td></td>
<td>Use of drawings</td>
</tr>
<tr>
<td>2</td>
<td>studio and work area</td>
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<td>1</td>
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**VII. COURSE OUTLINE AND ASSIGNMENT SCHEDULE** TBA

**VIII. TEACHING STRATEGIES**

Learning strategies include ideation assignments (in and out of class), research, gallery visitation, student presentations, and group critiques.

**IX. BIBLIOGRAPHY**


