California University of Pennsylvania
Guidelines for New Course Proposals
University Course Syllabus
Department of Art & Languages
UCC Approval date: 4/23/18

A. Protocol

   Course Name: Printmaking Processes
   Course Number: ART 352
   Credits: 3
   Prerequisites: None
   Maximum Class Size (face-to-face): 18
   Maximum Class Size (NA):

   Objectives of the Course:

Upon completion of the course, students should be able to:

1) Identify the major printmaking processes used primarily in art and often in design.
2) Recognize key critical components of artists and styles involved with the major printmaking processes.
3) Create examples of art and design in several major printmaking processes, facilities permitting.
4) Speak critically about personal work and the work of others using correct, accurate terms and language of art and printmaking.
5) Develop a portfolio of your own art prints that demonstrate an essential command of the materials and process for each printmaking process used.
6) Participate in basic organization, marketing, and presentation or prints in an end of year exhibition of prints.

B. Catalog Description:

Printmaking Processes is a repeatable course that exposes students to all the major printmaking processes. Students learn to create in all the major "green" (safe) printmaking processes, at least half that can be made safely at home or in school. Students will be able to identify all of the major types of prints and printmaking processes used from the 1500's until now. Students will also be able to specifically design and create images for at least 5 different areas of printmaking processes, and professionally present their best work in an exhibition they organize at the end of the semester.

C. Outline of the Course:

Week 1-2 Monotypes: Intro to monotype printmaking, where only one print can be made at a time and is 100% unique from any others. This is unlike most prints which are multiples in a series or an edition. Also, a general overview of all printmaking processes and their key artists are introduced as a framework.

Week 3-6 Intaglio: Intro to intaglio processes and the key intaglio artists and illustrators. Making basic intaglio prints in drypoint and/or etching. Students learn how to professionally mat art work and frame it.

Week 6-8 Relief: Intro to relief processes in lino-cut, woodblock, new non-traditional materials, and a few key artists and illustrators. Students design and make a 2-3 color relief print that does not require a press.

Week 9-11 Collagraphs: Intro to collagraph processes and key artists. Create several types of collagraphs that do not require a press.

Week 12-15 Variable: Options include: Stamps, or 'Kitchen Lithographs,' or Silkscreen, or another different specific process. Also, Basic Exhibition Design/Preparation/Marketing will occur. Students learn to create art and design from one of these traditional or non-traditional process. Students also learn how to correctly prepare – start to finish - their own exhibition of prints from the semester, learning professional presentation, pricing, marketing, and other business concerns.

D. Teaching Methodology:

1) Traditional Classroom Methodology
    Students learn from:
    Problems-Based Learning strategies.
    Creativity exercises from the Synectics approach ('Make the familiar strange, and the strange familiar), and other related brainstorming strategies
    Instructor-led classroom demonstration;
    Participation in the studio setting, seeing others successes and mistakes, and professional options suggested in class.
    Participation in on-going, in-class, constructive classroom critiques-of-the-moment.
    Independent/guided research of printmaking artists, processes and styles – digitally and by analog means
    Instructor-lead, and, Student-Lead oral presentations of artist's work.
    When possible, from specialists' demos in special workshops at the Printmaking Studio, or from visiting an exhibition of prints.

2) Online Methodology
    N.A.

E. Text

Recommended:

d'Arcy Hughes, Ann and Vernon-Morris, Hebe; The Complete Guide to Materials and Techniques; Chronicle Books, San Francisco, CA. c.2008.

Gascoigne, Bamber: How to Identify Prints: A complete guide to manual and mechanical processes from woodcut to ink-jet. Thames and Hudson, New York, NY. c. 1986

F. Assessment Activities:

1) "Making" rubric issued by instructor based upon: 1. on-time submission of complete work as assigned, 2. Correct Presentation; 3. Ink Handling, 4. Transfer of Image, and 5. Image Design specific to the process used.
2) Individual instructor critique of: the oral presentation assignment, written presentation assignment, and both individual instructor critique and full-class critique of each project made.
3) Instructor evaluation of Professional Exhibition rubric of work, and, artist's statement.
4) Final Exam - Traditional Classroom Assessment of terms and processes and artists.
5) Instructor Evaluation of Sketch book assessment on rubric involving quality and consistency of: class notes, downloads on artists & processes, notes on the making process for each process used with examples included.

6) Online Assessment
    N/A

G. Accommodations for Students with Disabilities:

OSD
Revised June 2015

STUDENTS WITH DISABILITIES

Students reserve the right to decide when to self-identify and when to request accommodations. Students requesting approval for reasonable accommodations should contact the Office for Students with Disabilities (OSD). Students are expected to adhere to OSD procedures for self-identifying, providing documentation and requesting accommodations in a timely manner.

Students will present the OSD Accommodation Approval Notice to faculty when requesting accommodations that involve the faculty.

Contact Information:

- Location: Carter Hall - G-35
- Phone: (724) 938-5781
- Fax: (724) 938-4599
- Email: osdmail@calu.edu
- Web Site: http://www.calu.edu/osd

H. Title IX Syllabus Addendum

California University of Pennsylvania
Reporting Obligations of Faculty Members under Title IX
of the Education Amendments of 1972, 20 U.S.C. §1681, *et seq.*

California University of Pennsylvania and its faculty are committed to assuring a safe and productive educational environment for all students. In order to meet this commitment and to comply with the Title IX of the Education Amendments of 1972 and guidance from the Office of Civil Rights, the University requires faculty members to report incidents of sexual violence shared by students to the University's Title IX Coordinator, Dr. John A. Burnett, Special Assistant to the President for EEEO, Office of Social Equity, South Hall 112, Burnett@calu.edu, 724-938-4014. The only exceptions to the faculty member's reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project. Faculty members are obligated to report sexual violence or any other abuse of a student who was, or is, a child (person under 18 years of age) when the abuse allegedly occurred to the person designated in the University protection of minors policy.

The University's information regarding the reporting of sexual violence and the resources that are available to victims of sexual violence is set forth at:

- **Office of Social Equity**, South Hall 112, 724-938-4014
  - Social Equity Home Page   www.calu.edu/SocialEquity
  - Social Equity Policies   www.calu.edu/SEpolicies
  - Social Equity Complaint Form   www.calu.edu/SEcomplaint
- **Counseling Center**, Carter Hall G53, 724-938-4056
- **End Violence Center**, Carter Hall G94, 724-938-5707
- **Student Affairs**, Natali Student Center 311, 724-938-4439
- **Wellness Center**, Carter Hall G53, 724-938-4232
- **Women's Center**, Natali Student Center 117, 724-938-5857
- **Threat Response Assessment and Intervention Team** (T.R.A.I.T.) & **Dept. of Public Safety & University Police**, Pollock Maintenance Building, 724-938-4299
  - **EMERGENCY:** From any on-campus phone & Dial **H-E-L-P** or go to any public pay phone & **Dial *1**. (*Identify the situation as an emergency and an officer will be dispatched immediately.)

I. Supportive Instructional Materials, e.g. library materials, web sites, etc.

A Library Resource Website at CALU on the Library Webpage is designed for all printmaking students which includes key artists, websites of professional printmaking organizations, printmaking publishing presses, printmaking groups, and other professional printmaking entities.

Additional Information for Course Proposals

J. Proposed Instructors:

Any qualified instructor of 'green' printmaking processes approved by the department.

K. Rationale for the Course:

Printmaking in art involves more than just 2 types of printmaking that are currently offered.

There also is no general printmaking processes course on campus, in any department.

Non-toxic printmaking pioneered in our CALU studios is now informed by many new approaches to traditional and non-traditional printmaking processes that are not covered in the existing printmaking courses or anywhere else on campus for art.

When Coover Hall is renovated, we expect to include more technologically assisted processes (table-top laser cutting machines) along with table-top silkscreen for artists and designers and educators that we can add to this design of a generalist printmaking course.

All of the above helps this course play perfectly into the CALU recruitment and retention philosophy of now and the future that better accommodates students' needs for 21st century careers – more flexibility and more professional options, especially as a repeatable course.

This course design is also tailored very well for a general education non-major student, or an education student, wanting a hands-on art elective that they can actually use in life, with the focus on traditional and non-traditional materials and processes that often do not need a press and are "green" enough for the home or schools! Business and marketing students can learn about collecting prints with the component on exhibitions and artists in the field.

It is a great course for both majors and for Gen Ed non-majors that should be able to attract many more students.

L. Specialized Equipment or Supplies Needed:

Already in place or in the case of silkscreen and laser etching, planned for being acquired in the new Coover renovation plans. As with all ART courses there are studio fees that the University now provides.

M. Answer the following questions using complete sentences:

1) Does the course require additional human resources? (Please explain)

Yes

Yes only to include silkscreen and laser etching support. Otherwise, no.

2) Does the course require additional physical resources? (Please explain)

Yes

Same as above – "Yes" to include silkscreen and laser etching support that is included in the Coover Hall renovation plans already, but otherwise, no.

3) Does the course change the requirements in any particular major? (Please explain)

No, the course does not change the requirements in any particular major.

4) Does the course replace an existing course in your program? (If so, list the course)

No, the course does not replace an existing course.

5) How often will the course be taught?

Each semester

This is an excellent intro course to offer every semester, and then we can alternate the more specific Printmaking courses every semester. This course will also help to better feed the current more specific Printmaking courses now offered.

6) Does the course duplicate an existing course in another Department or College? (If the possibility exists, indicate course discipline, number, and name)

No, the course does not duplicate an existing course.

N. If the proposed course includes substantial material that is traditionally taught in another discipline, you must request a statement of support from the department chair that houses that discipline.

N/A – Printmaking Processes is an Art course.

O. Please identify if you are proposing to have this course considered as a menu course for General Education. The General Education Committee must consider and approve the course proposal before consideration by the UCC.

Yes, the course is being proposed for inclusion on the General Education menu.

P. Approval Form

Provide the Approval Form (Signature Page) with the signatures of your department Chair AND college Dean (electronically).