

 FLORIDA ATLANTIC UNIVERSITY	COURSE CHANGE REQUEST Undergraduate Programs	UUPC Approval <u>1/30/23</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department Visual Arts & Art History College Arts and Letters	
Current Course Prefix and Number ART 2400C	Current Course Title Printmaking 1	
<i>Syllabus must be attached for ANY changes to current course details. See Template. Please consult and list departments that may be affected by the changes; attach documentation.</i>		
Change title to: Printmaking: Color Printing and Layering Change prefix From: _____ To: _____ Change course number From: _____ To: _____ Change credits* From: _____ To: _____ Change grading From: _____ To: _____ Change WAC/Gordon Rule status** Add <input type="checkbox"/> Remove <input type="checkbox"/> Change General Education Requirements*** Add <input type="checkbox"/> Remove <input type="checkbox"/> <small>*See Definition of a Credit Hour.</small> <small>**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See WAC Guidelines.</small> <small>***GE criteria must be indicated in syllabus and approval attached to this form. See Intellectual Foundations Guidelines.</small>	Change description to: This course introduces the concepts of color printmaking using mono-type and relief processes through traditional and emerging methods. Students will be taught the use of tools, materials, ideas and approaches to create color print media. Change prerequisites/minimum grades to: ART 1201C, ART 1300C, ART 2600C Change corequisites to: Change registration controls to: Cannot be repeated for credit Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).	
Effective Term/Year for Changes: Fall 2023	Terminate course? Effective Term/Year for Termination:	
Faculty Contact/Email/Phone Joseph Velasquez / jvelasquez@fau.edu / 561.297.3870		
Approved by Department Chair <u>Brian E. McDermott</u> College Curriculum Chair _____ College Dean _____ UUPC Chair <u>Ethlyn Williams</u> Undergraduate Studies Dean <u>Dan Meeroff</u> UFS President _____ Provost _____	Date <u>November 21, 2022</u> _____ 1.23.23 01/24/2023 1/30/23 1/30/23 _____ _____	

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.



ART 2400C-001
Printmaking: Color Printing and Layering

Wed & Fri 1:00pm – 2:50pm

3 credits

8/24-12/14

FALL, 2023

Prof. Joseph Velasquez

Office: VA 104A

Office hours: WF 11-12

Classroom: VA 104 Printmaking Lab

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Course Description

This course introduces the concepts of color printmaking using mono-type and relief processes through traditional and emerging methods. Students will be taught the use of tools, materials, ideas and approaches to create color print media.

Instructional Method

This class is designated as an In-person course.

Prerequisites/Corequisites

ART 1201C, ART 1300C, ART 2600C

Course Objectives/Student Learning Outcomes

1. Course Objectives

The course goals are to develop an adept understanding of the medium and an ability to create art using relief printmaking

- Students will learn contemporary practice of Printmaking
- Demonstrate ability to create intentional and engaging color combinations.
- The encouragement of self-expression through the exploration of Relief printing techniques.
- The development of critical skills and the ability to evaluate one's own work as well as the work of others.
- Knowledge of both historical and contemporary practice of Relief and Monotype
- The development of craftsmanship in the area of Relief and Fine Art printmaking.

Course Evaluation Method

Each assignment will be graded on: formal concerns and concept, craftsmanship, adherence to assignment guidelines; submission of work on time; mastery of technique. Evaluation factors will change slightly for each assignment. Late work will be accepted but with a grade reduction.

15 % Project 1
20 % Project 2
20 % Project
25 % Project
+20 % Participation, Attendance
100 % Total Grade

The course grading criteria is based on students' demonstration of the following:

- Development of concepts that are thoughtful, original and creative
- Careful attention to execution, technique and completion of projects
- Effective visual and verbal presentation skills
- Active and verbal participation in-class activities and critiques
- Attendance with necessary materials and assignment preparation
- Personal challenge and effort in project development
- Deadline compliance • Maintaining currency with research assignments
- Participation in class discussions and Virtual meetings

Course Grading Scale

A Outstanding --- exceptional understanding and application; goes beyond the expectations for the assignment in every way; a unique approach

B Good --- a thorough understanding and/or application; goes beyond some expectations for the assignment; a successful solution

C Average --- an adequate understanding and/or application; simply meets all the requirements for the assignment but offers little in the way of innovation, insight or challenge for the assignment or one's ability

D Below Average/Very poor --- deficiencies in understanding and/or application; does not meet assignment requirements

F Inadequate --- little to no understanding or effort exhibited; severely deficient solutions; unacceptable at the university level

Course Grading Scale

A	(93-100)	work of exceptional quality: student excels at verbalizing ideas, assignments are of exceptional quality
A-	(90-92)	work of very high quality: student excels at verbalizing ideas, assignments are of very high quality
B+	(87-89)	work of high quality, which reflects higher than average abilities: student has a high level of participation during discussion, assignments are of high quality
B	(83-86)	very good work that satisfies goals of the course: student has a very good level of participation during discussion, assignments are of very good quality
B-	(80-82)	slightly above average work that satisfies the goals of the course: student has a very good level of participation during discussion, assignments are of good quality
C+	(77-79)	average work, which reflects an understanding of course material: student has an average level of participation during discussion, assignments are of an average quality
C	(73-76)	adequate work; passable: student has a less than average level of participation during discussion, assignments are of an adequate quality
C-	(70-72)	passing work but below good academic standing: student has a less than average level of participation during discussion, assignments are of a less than adequate quality
D+	(67-69)	below average work: student has a below average level of participation during discussion, assignments are below average quality
D	(60-66)	well below average work: student has a well below average level of participation during discussion, assignments are well below average quality
F		Fail

Policy on Makeup Tests, Late Work, and Incompletes (if applicable)

Late assignments will be accepted up to no more than three days after the deadline, each day will incur a one letter grade penalty. Anything after that will not be accepted and a zero will be given. Also, assignments that are turned in incomplete or done in haste will not be accepted. Grades of

Incomplete (“I”) are reserved for students who are passing a course but have not completed all the required work because of exceptional circumstances.

Special Course Requirements

1. Bring relevant art supplies to class and be prepared to work during every class.
2. Bring all course artwork (sketchbooks included) to every class.
3. Have access to a digital camera/phone and be able to share your progress quickly.
4. Clean up any mess that you have created. Return all materials and supplies to their proper places.

Classroom Etiquette Policy/ Studio Safety Rules

All required safety rules must be followed at all times.

The following should be considered as guidelines for working in the studio areas in the Department of Art. They have been written and are enforced for your safety, and as such should be followed at all times.

If you have any questions regarding the safe operation of any tool or use of any material, please feel free to ask the faculty/staff. You are responsible to know and understand the following:

1. All persons working in the studios shall be properly attired. At no time will anyone wearing sandals be allowed to work in the studios as they do not give sufficient protection to the wearer. Also, long hair is to be tied back to avoid any chance of getting it caught in moving machinery.
2. Ear and eye protection (safety glasses and/or goggles) is required in several studios. In general, when operating any power tool, safety glasses are to be worn. Safety goggles are required when using certain chemicals and machines. Also when participating in any amount abrasive sanding or spray painting, respirators are also to be used in addition to safety glasses.
3. Gloves and other protective clothing such as aprons may be required when working with certain chemicals.
4. Every attempt should be made to keep your work area clean and organized. This means periodically sweeping up excessive waste and returning tools to their proper places. Consumption of food or drink in most studio areas is not permitted.
5. No person shall work in the studios while under the influence of drugs or alcohol. Prescribed drugs that cause drowsiness, lightheadedness or disorientation should also not be used. Any student using such prescribed medications should notify the faculty/staff in charge.
6. Any time that you have a problem with any tool or machine, bring it to the attention of the faculty/staff in charge so they may assist you. Never attempt to repair or adjust any machines. If a machine or tool is accidentally damaged, bring it to the attention of the instructor. Please do not try to hide or cover up any damages.
7. At no time shall any student operate or attempt to operate any of the power equipment in the department without proper training and permission. This includes but is not limited to: the table,

radial arm, circular, band and sabre saws; the drill press and any pneumatic power tools. Before operating any power tools, make sure all hand tools, chuck keys or other foreign materials are clear of the machine's work area.

8. Dangling necklaces or large rings, long loose scarves or loose sleeves should not be worn in some of the studios, as they may become entangled in moving machinery.

9. Always make sure that all power tools are turned off and the electrical power disconnected before leaving the machine. Never leave an unattended machine running, even for "one second". Always unplug or disconnect from the power source all power tools before changing blades, bits or attachments.

10. Absolutely no guests, friends/family may use FAU Depart of Art facilities. ONLY CURRENTLY ENROLLED STUDENTS IN THAT AREA MAY USE THAT LAB

11. MSDS Material Safety Data Sheets (MSDS) for chemicals and other supplies/materials used in the studios are maintained and stored by the university. In addition, copies of MSDS for each studio area can also be found in the studio.

Policy on the Recording of Lectures

Demonstrations may be recorded when instructed.

Attendance Policy

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

Attendance is required for this course. Consistent attendance is an absolute necessity for succeeding in this class. Because this is a studio course, learning is based on a series of guided experiences that build upon each other. Missing class weakens this development and ultimately effects the overall quality of the final portfolio.

A total of **THREE** absences are allotted to the student for the semester. Any absence after that will incur a deduction of a full letter grade.

Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations

or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting.

Grade adjustments and forfeitures: 4 Absences Lower one full grade

5 Absences Lower two full grades

6 Absences Course Failure

A student not submitting a final portfolio and/or missing the final critique will fail the class.

The course Instructor is not responsible If the student should miss demonstrations or lectures due to being tardy or absent. The onus is on the student to retrieve the information outside of scheduled class time.

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Disability Policy

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Code of Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#).

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to:

- 1.) Using or attempting to use unauthorized materials to help achieve a better grade on a component of a class.
- 2.) The falsification or invention of any information, including citations, on an assigned exercise.
- 3.) Helping or attempting to help another in the act of cheating or plagiarism.
- 4.) Using work created for another class as an original for this one.

Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are:

- 1.) Submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another
- 2.) Submitting a work that has been purchased or otherwise obtained from an internet source or another source.
- 3.) Incorporating the words or ideas of an author into one's work without giving the author due credit.

Course Topical Outline

Typical class days will include a brief lecture, demonstration, or slide presentation usually followed by in-class work time. The amount of in-class studio time will vary and also may be interrupted with further instruction. In addition, it is expected that students put in a considerable amount of time outside of class (min. 6 hours/week) to complete projects. Do not solely rely on in-class work time. Critiques, both individual and group, will be scheduled during class time.

01 week Course Intro. Syllabi & Materials

02 week– Print Presentation / Print Blitz/ Presentation of first assignment / Carving demo

03 week – Student Presentation of ideas and concepts/ Image transfers/ carving

04 week – Carving week/ Registration, Inking, Printing

05 week – Printing cont. / Project 1 crit/ Project 2 assigned

06 week –Student project 2 presentations/ Stencil demo/ image transfers/ carving

07 week – Project 2 Carving image transfer/ Carving/ multi-block transfer
08 week - Stencil Printing / Colle’/ Project 2 printing/ Project 3 assigned
09 week – Project 2 crit/ Project 3 student presentations
10 week – Project 3 transfers and carving
11 week –Paste paper demo/ carving/ printing
12 week – Printing/ Printing
13 week – Project 3 Crit/ Final project assigned
14 week – Class Final project Presentations/ press demo/ image transfers/ carving
15 week – Studio Work Day-
16 week – Block Carving/ T-shirt demo/ lecture/ Last Day of Classes / Portfolio of one print from each project along with Final project edition Due.

Final Crit date and time (to be written in):

Required Materials

Power Grip 5-piece wood cut set
25 sheets of fine Art Paper. Paper types will be covered.
Art Apron,
Drawing pencils and mechanical pencils
Sharpie markers many sizes,
Tablet of Tracing Paper.
Vinyl, Nitrile, or Neoprene chemical-resistant Gloves
Sketchbook for project research
Huggies Baby Wipes for safe ink clean up
5 blank tshirts or 2 yards of Fabric
Optivisor/ magnifying glass

- **Additional Studio information**

Flat File Drawers and Personal Supplies:

Students will be sharing with one other student a file drawer/ cabinet for paper storage. Flat Files are for storage of paper and clean items. No liquids in the flat files! Mark all personal items with your name. Items left in the flat files after finals week will be discarded. Do not leave items of high value in these areas. Please use a locker outside of the lab to lock away these items for safekeeping.

Shop info:

Inks: We will use oil-based printing inks. The oil is integral to the process. They also have a longer “open” time and more brilliant color.

SOLVENTS

Solvents are an essential part of the print shop but should be used in the manner for which they are intended. We will be using vegetable oil and simple green for as much of our clean-up as possible.

PRESSES

The presses are maintained by all who use them. Students are expected to use the presses responsibly and clean them after use. **ABSOLUTELY NO SHARP OR UNEVEN OBJECTS SHOULD BE RUN THROUGH THE PRESS!!** For Example: NO coins, rocks, beads, scissors, pens, cans, electrical parts, glass, or Registration Pins just to name a few!! This basic rule is often ignored resulting in damaged Blankets, damaged press beds, damaged rollers and sometimes damaged presses. We will discuss other press rules during class.

PRINT HISTORY & CONTEMPORARY ISSUES

Through books, slide, magazines and, when possible viewing actual historical work; the class will be introduced to printmaking history and issues. Short reading assignments may be given and discussion with the class would be expected. The class will be an open forum for discussing contemporary issues in printmaking and art in general. Students will research and give at least one print presentation on a contemporary printmaker.

- **Recommended Reading/Artist List**

Ken Johnson: What Is Printmaking Today?

Angela Campbell & Andrew Raftery, Remaking Dürer: Investigating the Master Engravings by Masterful Engraving.

Benjamin, Walter. The Work of Art in the Age of Mechanical Reproduction, in *Illuminations*, New York: Harcourt, Brace and World, 1968.

Born, Richard & D'Alessandro, Stephanie, ed. *The German Expressionist Print Portfolio*, Phillip Wilson, 1992.

Grabowski, Beth & Fick, Bill, *Printmaking: A Complete Guide to Materials & Processes*, Pearson, 2009.

Goldman, Judith. *American Prints: Process & Proofs*, New York: Harper & Row, 1981.

Hughes, Ann d'Arcy & Vernon-Moriss, Hebe, *The Printmaking Bible: The Complete Guide to Materials and Techniques*, Chronicle Books, 2008.

Hults, Linda. *The Print in the Western World*, University of Chicago, 1996.

Ivins, William. *Prints and Visual Communication*, Harvard Press, 1953. Klinger, Max. *Graphic Works of Max Klinger*, Dover, 1977.

McQuiston, Liz, *Graphic Agitation, Social & Political Graphics Since the Sixties*, Phaidon, 1993.

Melot, Michel, *History of An Art – Prints*, New York: Rizzoli, 1981.

Myer, Ralph, *Artist's Handbook of Materials and Techniques*, Viking, 1991.

Rose, Arron & Strike, Christian, ed. *Beautiful Losers, Contemporary Art & Street Culture*, New York, DAP, 2004.

Strachan, James. *Pictures from a Mediaeval Bible*, Beacon Press, 1959. Wye, Deborah. *Thinking Print, Books to Billboards, 1980-95*, MOMA, 1995.

