



ART245-011 Core Printmaking

Credits: 3,
Semester: FALL, Year: 2022
MON-WED, 12:20pm-2:50pm, Studio Arts Building: RM 213 and RM 223

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Meeting ID: 956 502 8097
Passcode: meet

Brief Artist Statement

Every piece I render starts out with a continuous question. Does the artist create art, or does the art create the artist? I pose this question in an effort to contribute to the dialectical purpose for painting in that every creation is a constant ebb and flow of creation, creating, only to be re-created by what was created. To make, produce, or bring into existence the art that reflects the present and creates creations which inspire or create inspiration to spring forth. As makers we show the now while shaping the future by inspiring others to create through works.

COURSE DESCRIPTION:

Core Printmaking is an introductory printmaking course designed specifically for Fine Art majors. Projects are designed to allow students to explore and demonstrate an understanding of printmaking's history and several of its core methods. Projects will stress the technical aspects of creating an edition as well as support of the conceptual conversation of each student's practice. Students will learn to properly use printmaking vocabulary, and will generate multi-state editions as a part of their research.

Each Module of the course will begin with a demonstration (demo) in class. It is imperative that students don't miss demonstrations. Demos will cover historical,

contemporary and skill-based presentations regarding different printmaking processes. These demos and presentations will also be available as videos on the course Canvas site.

*****COVID INFORMATION AND GUIDELINES*****

We are *still* in a pandemic which we have never faced before. There will possibly be more hurdles to face this semester. In the interest of everyone getting the most out of this class AND staying safe and healthy, please read the following guidelines and please understand that we are ALL in this together to keep one another safe and healthy regardless of the inconvenience of wearing a mask and washing our hands regularly.

The Safety of Our Learning Environment

Student learning can only occur when students and their instructors feel safe, respected, and supported by each other. On the first in-person class session of the semester you will select or be assigned your seat/desk. This will become your assigned seat for the entire semester. To ensure that our learning environment is as safe as possible, and in keeping with CDC guidelines to slow the transmission of COVID-19 and the University of Delaware's Return to Campus Guidelines (Health and Safety Section), we will adhere to the practice of physical distancing and wear face masks.

Regarding health and safety guidelines, this is where we are today:

- **As of February 7th and as we *begin* the Spring semester, everyone is required to wear face masks in all University indoor facilities NO EXCEPTIONS. PERIOD.**
- **For Spring semester, all students must be fully immunized or have documented and approved exemptions for health or religious reasons.**
- **All Students will be required to test for COVID-19 weekly.**
- **Students are required to procure their booster shots as soon as they are able for the spring semester.**

As necessary, the University may announce modifications to these practices. In that event, these guidelines will be updated to reflect those modifications.

Everyone must wear a mask that covers the nose and mouth to be in this class (inside and outside of the classrooms, while in the Studio Arts Building).

The way we get through this is together.

3. Learning Outcomes

Students will complete 4 projects

- Create multi-state editions using intaglio (etching/engraving/burnishing), relief, and screen-printing processes and technologies.
- Identify the properties, functions, and significance of printmaking in a historic and contemporary context. Through study and practicing the interdisciplinary nature of contemporary art and consider the relationship of printmaking to other mediums.
- Analyze prints for their production quality and utilization of medium through discussing their work, and the work of peers, analyzing process and concept as well as the vocabulary of printmaking processes.
- Understand the communal nature and potential of the print shop and be able to work cleanly, safely, and efficiently within it and with each other.
- Understand issues, politics, and the potential uses of appropriation in fine art and digital media.

4. Learning Resources

THE PRINT SHOP

Studio Etiquette & Expectations

The print shop is a communal space. A clean and organized print shop is necessary for you or any of your peers to produce art. Respect the space and conserve the materials, for yourself and for others. Schedule 15-45 minutes of cleanup time at the end of every printing session. **PROPER CLEANUP PROCEDURES MUST BE FOLLOWED FOR EVERYONES SAFETY. All areas must be cleaned of excess ink, tape, and detritus after printing.** Tools must be clean, dry, and returned to their proper location. Inks must be properly sealed and stored. Drying racks should be rotated. Prints should be left only on drying racks or in flat files; prints left on tables or work surfaces will be considered abandoned.

Food will absolutely not be consumed in the print shop. We will be working with chemicals and materials that are hazardous if ingested therefore no food in the print shop.

If it is determined that you are responsible for a mess in, or damage to, the printshop, you will be responsible for remedying the issue as determined by the department

messes that are determined to be communal will result in the ENTIRE CLASS losing points toward their grades. This policy is final.

Music in the shop is at instructor discretion, the sound systems while for everyone's enjoyment are the province of the instructors.

Technology

Canvas: In this class, Canvas, UD's online learning management system, will be used for all course activities and communication channels. All assignments will be posted through the Canvas course site unless otherwise directed.

Information on how to use Canvas is available through the [Canvas Student Guide](#).

Canvas can also be accessed via [MyUD](#).

In the event of Covid shut down or any other events that prevent us from being physically present in class, we will rely on Zoom to hold class sessions.

Zoom: In this class, Zoom will be used for video conferencing. You will receive a meeting invitation with a specific web link and meeting ID number for use in this class.

Zoom is a web-based application that can be used from a computer, tablet, or phone. From a computer, click the class web link and be sure to install the small program that will download to your computer. You only need to install the program once. From a mobile device, download the free Zoom app and type in the class meeting ID number.

A microphone and camera are recommended for online meetings. Information on how to test your computer's audio and video can be found on [Zoom's website](#). Learn more info about [Zoom at UD](#).

COURSE FORMAT

Each Section of the course will begin with a demonstration (demo) in class. It is imperative that students do not miss demonstrations. Demos will cover historical, contemporary, and skill-based presentations regarding different printmaking processes.

As the Covid pandemic continues, we will follow a hybrid model of coursework that will rely on online demos when necessary and/or presentations in class in order for everyone to be able to safely view and understand the course material.

Lectures, slideshows, demonstrations, and critiques will build on techniques, concepts, and terms applicable to student interests and work. Students will demonstrate their

understanding of the history of art and printmaking through individual presentations and discussions in class as well as through engagement in the class.

This class is conducted in a communal Printshop. This is a hands-on studio course. You will get dirty, and you will clean up. The printshop is a unique environment in the University that requires students to take ownership of the physical space and participate actively in their fellow students' creative experience. Significant studio work time outside of class will be necessary.

STUDENT LEARNING OUTCOMES:

Students will complete 4 projects

- Create multi-state editions using intaglio (etching and engraving), relief, and screen-printing processes and technologies.
- Identify the properties, functions and significance of printmaking in historic and contemporary context.
- Understand the interdisciplinary nature of contemporary art and consider the relationship of printmaking to other mediums.
- Analyze prints for their production quality and utilization of medium.
- Discuss work, and the work of peers, analyzing process and concept as well as the vocabulary of printmaking processes.
- Understand the communal nature and potential of the print shop and be able to work cleanly, safely, and efficiently within it and with each other.
- Understand issues, politics and the potential uses of appropriation in fine art and digital media.
- Employ printmaking as a part of your studio and art making practice.

LEARNING RESOURCES

THE PRINT SHOP

MATERIALS:

Students will be given a list of materials which you will be responsible for purchasing to be used in class. The list is meant to be a basic list necessary for completing assignments. A lot of work has gone into providing you with options in materials, costs and quality of materials. It is up to you to decide which materials are best for you.

This is also a learning experience! There are many different types of papers, inks, tools and materials to be used in art and printmaking. Your understanding of cost, use and conservation is a part of the learning process.

Finally, some of the materials found in the printshop are potentially hazardous. Take notes and follow instructions on safe use and handling of all printshop materials. If you have, or develop, any sensitivity to any materials, contact instructor or staff immediately. If you don't know the proper procedure for handling a tool or material, leave it alone.

COURSE WEBSITE:

www.udel.edu/canvas

This site will be used to post grades, schedules, and miscellaneous links or files of interest. I will primarily communicate through canvas to the group or directly through email for individuals. You are expected to regularly check both Canvas and email.

SUGGESTED LEARNING MATERIALS

This class does not have a textbook. There are a variety of solid instructional books for printmaking, some of which can be found in the UD Library, but specific techniques and tools are also widely demonstrated on YouTube. Instructional materials that expand on your individual areas of interest and on processes covered in class will be provided to you in class through demos and written instructions. Students are expected to take notes on work covered in class as well. There will be additional information provided throughout the semester on Canvas.

This class will require reading and viewing videos for research and group discussion. Specific research materials will be sent to your UD email.

USE OF COMPUTERS AND CELL PHONES

Cell phones are addictive toys designed to cannibalize your mental energy. That said, I recognize their usefulness in certain situations and their ubiquity in 21st century life. Be mindful, and keep their use to a minimum. If cell phone use becomes problematic or distracting, I will happily ban them from the printshop altogether without fail. We will be having discussions that require your attention. If it becomes clear that you can't pay

attention because of your cell phone, you'll be asked to stop using it once and you will be responsible for assessing what information was missed because you weren't paying attention. After the first incident, you will be asked not to use the cell phone at all. Beyond the second incident, your grade will be negatively affected.

Feel free to bring computers, laptops, ipads, drawing tablets to work on designs and work in class (for class).

5. Learning Assessment

ASSIGNMENTS & GRADING

This is a course about the technicalities of printmaking - you will be expected and encouraged to make original art that is in line with your interests, but first and foremost this is an exploration of technical practice.

Projects will be assigned in class and supported via demonstrations and discussions. Each assignment will on average require 10-15 hours to complete.

Each student will submit a final portfolio for grading at the end of the semester, which may include supporting materials such as sketches and transparencies, as well as additional proofs and reworked prints (**do not dispose of anything until class ends**). You will also be required to submit a digital portfolio: be in the habit of documenting work week by week. We will discuss documentation and organization at length.

Each assignment will have designated criteria and goals set forth in the assignment sheet, you should display a thorough understanding of all of them. In addition, each assignment is also graded on the following:

The student has/has not:

- Turned in all elements completely and on time.
- Edited prints properly.
- Submitted in a professional manner (in a portfolio, correctly ordered and neatly arranged free of fingerprints and smudges). We will discuss methods of "print rehabilitation" so that you are able to remedy mistakes or misprints that may happen.
- Produced a consistent edition as is appropriate for the project.

- Understood the role of paper selection in producing the final image. I will demonstrate multiple paper types outside of the required materials we will discuss their advantages and disadvantages to select the best material for your projects.

- Practiced safety procedures and safe handling of tools and shop equipment.

End of Class submissions: Each class period will have a required submission for the day. You will take photographs of your progress for the class (1 of your Plate & 1 of each proof print pulled). You will submit these as your record of progress. The assignment will generally be open for submissions at the end of class, and will close 12 hours after the class ends... If you are not able to attend class, **SKETCHES ARE ACCEPTABLE SUBMISSIONS IF YOU LET ME KNOW YOU WILL BE ABSENT!!!**

Late assignments will be penalized one full grade letter for each class session they are late. If a student submits an assignment on time, however, they can re-submit that assignment any time prior to the end of the semester with the intent to improve their grade. This course is designed to gauge development therefore resubmission is **HIGHLY encouraged!!!**

These submissions are required, and late work will absolutely not be accepted for them (except in reasonable circumstances)

READINGS AND RESPONSE PAPERS

Students will be expected to write 3 500 word response papers throughout the course of the semester (roughly one every 4 weeks). The specifics of these will be discussed in class, but will generally be a critical reflection on a given essay, artist interview, exhibition, or artwork. Students may also use these writings to shape an artist's statement about their work.

Periodically I may assign readings to the class based on contemporary practice and methodologies for critique and discussions. These will always be available online and in the form of PDF files.

Documentation of Art & Design Projects from ALL CORE classes for CORE REVIEW

It is essential that you document all of your work from all of your CORE classes. You will need high quality (clear, color-balanced, high resolution) images of your art and design assignments for the required CORE Review. It is highly recommended that, in addition to storage on your computer, that you store these images on a back-up drive and in some form of cloud storage. The submission of images of your work from your CORE classes is a requirement of CORE Review, which is a requirement to advance in the department to complete your BA or BFA degree. It is also an important professional practice.

Statement on Attending Visiting Artists, Designers, Critics, and Curators Lectures and Gallery Exhibits

Art & Design Majors are expected to attend all Visiting Artist and Designer Lectures in the Department of Art & Design during the year. In addition, students are expected to see all the art exhibitions in the department's galleries. As a part of this course, you are asked to bring a sketchbook and take notes. Engaging in dialogue with our guests by asking questions is strongly encouraged.

Field Trips

Academic field trips are an important—and enjoyable—element of education. They often significantly enhance the content of a course by providing a type of information hard to convey in the classroom. Site visits to museums, galleries, contemporary art centers, design studios, and advertising agencies help to contextualize and enhance understandings of contemporary and historical practice. Students are strongly encouraged to attend.

GRADING:

All assignments must be completed to receive a passing grade in the course.

Evaluations are determined by the:

1. Understanding and achievement of the assignment's goals and objectives,
2. Demonstrated ambition, challenge, and originality undertaken in the assignment's solution,
3. Conceptual development and creative inventiveness.
4. Relative mastery in the execution of media and technique.

Evaluation assessment guideline:

A, A- = Exceptional accomplishment, outstanding performance with special initiative and competence.

B+, B, B- = Superior and above-average performance, student pursues goals with extra effort and success.

C+, C, C- = Required work, adequate performance, average competence, work completed.

D+, D, D- = Inferior effort, marginal outcome, less than required involvement to develop goals.

F = Failure to complete or submit the assignments.

COURSE GRADE BREAKDOWN

Projects (3 methods and Final Project 25 points per project) - 100 Points.

Final portfolio (digital and hard copy) - 25 Points

Written Assignments and Sketchbook (5 points per project) – 25 Points

Attendance and Participation (One point per class) - 30 Points

Daily (each class) Submissions to canvas (One point per submission) – 30 points

- please see the attendance section of this syllabus.

- Take part in class discussions.

- Participate in critiques (both your work and the work of others). Missing a critique without prior permission or a relevant excused absence will result in a full grade reduction for the current assignment being critiqued.

- Research examples of artists working in the methods we learn.

- Generally, be engaged in the class.

- Go beyond what is required of the projects and allow them to serve you as an individual artist.

Printshop Grade – 50 points

This is a communal grade. The state of the print shop as an entity will be assessed throughout the semester. Everyone working in the shop, i.e. all printmaking students, will receive the same grade based on the condition of the shop.

Course Evaluation – 5 points

At the end of the semester, you will be prompted to evaluate the course. This is important for you and for the faculty to be able to take your perspective and constructive criticism into consideration for the future (keeping positive responses and taking criticism into consideration). This is anonymous. Faculty have no way of knowing who wrote what, but we do know who participated. For those of you that participate, these points can mean the difference between a B- and B or a B+ and an A-. Please participate!

260 points total (plus an additional 5 points for course evaluation participation)

* Attendance - please see the attendance section of this syllabus.

* Class investment - this is a less tangible element of your final grade. When I consider this, I ask the following: did you do only the bare minimum on projects? Were your prints consistently sloppy even after you received feedback and support to make the correction? Did you challenge yourself with each progressive project? Did you display that you were drawing on your knowledge from past assignments? Did you participate in class discussions and contribute positively to critiques? Did you use your cellphone or laptop in class at inappropriate times?

Students will be assigned the following letter grade based on the calculation coming from the course assessment section.

Grade	Interval
A	[[94.0 and above]]
A-	[[90.0 to <94.0]]
B+	[[87.0 to <90.0]]
B	[[84.0 to <87.0]]
B-	[[80.0 to <84.0]]
C+	[[77.0 to <80.0]]
C	[[74.0 to <77.0]]
C-	[[70.0 to <74.0]]
D+	[[67.0 to <70.0]]
D	[[64.0 to <67.0]]
D-	[[61.0 to <64.0]]
F	[[<61.0]]

6. Course Calendar

Date	Theme/Topic	Learning Outcomes Addressed	Readings/Assignments Due
2/7	Intro, Supplies and Syllabus review. Covid safety prep discussion. Review course materials and choose Studio Flat Files. Intro to Printmaking Presentation.	Safety, use, and knowledge of printmaking facilities, course expectations, introduction to course requirements, print history, and topics that will be covered throughout the semester.	<p>In Class</p> <p>1. Overview/quiz of safety, following directions and reading and understanding signage in print studios.</p> <p>Assignment</p> <p>1. <u>Order supplies for Etching Assignment.</u></p> <p>2. Introduce yourself, your art, and other relevant interests to the class via google slides/ppt/pdf.</p>
2/9	<p>Intro to Etching & Engraving, Plate Prep, Understanding the process & safety considerations, Discuss ideas for first engraving. Drawing time. Intro to Etching & Engraving Presentation.</p> <p>Plate Edge Filing, Degreasing, hardground coating, and graphite transfer.</p>	<p>Understand the basic premise of creating:</p> <p>1. Edition of 5 "First State" prints</p> <p>2. Edition of 5 "Second State" prints</p> <p>3. Numbered, signed, and titled in pencil.</p> <p>Preparing and executing</p>	<p>Editions and class progress submissions due starting this date.</p>

		<p>drawing ideas for Etching.</p> <p>Understanding etching tools, plates, and tools used to transfer images to plates.</p> <p>Due 2/16</p>	
2/14	<p>Demo Press fine tuning for image manipulation, paper teardown, wetting, damp packing, Ink Cleanup demo</p> <p>Studio Time</p>	<p>Clean up of inks, presses, tables, press blankets, and studio.</p> <p>Understanding use of paper: tearing down the paper, soaking paper to print.</p> <p>Understand how to use presses, register paper and plates and how to print etchings (transferring inked image/plate to damp paper) using the presses.</p> <p>Understand how to clean up inks, tables, presses and press blankets.</p> <p>-proper use of drying racks</p>	<p>Homework:</p> <p>Response Paper#1</p> <p>review Intro to Engraving Printmaking presentation if needed.</p> <p>In a Word Doc respond with 3 examples of printmaking that you have observed in your life (see class Canvas page for more details). Upload images in Word Doc to Canvas.</p> <p>1000 word MINIMUM - 2000 word MAX</p> <p>PROOF READ</p> <p>Due 3/2</p>

		-Introduction to historic methods of modifying prints on plate including. Mezzotint, Aquatint, À la poupée, and Chine-collé.	
2/16	Studio Time 2/18 *Last Day to add/drop classes	Executing drawing ideas for Etching. Students should have started printing "First State".	Etching in Ferric Chloride for "first state"
2/21	Studio Day (mini critique)	Printing: "Second State" Introduction to Ink Modifiers, tack reducer, setswell, plate oil etc.	Students should be finished printing their "First State" and working on a "Second State" (addition of drawing information to plates {Aquatint})
2/23	Studio Day	Proofing "third state"	ASSIGNMENT: Order Supplies for Relief Printing
2/28	Studio Day	Etching, signing, and numbering prints (with PENCIL). Students understand how to sign, number, and title their prints in preparation for the submission of assignments and critiques in the next class.	Students should be finishing up their "Third State" prints. Critique Next class! SUBMISSIONS DUE BEFORE CLASS!!! Sign, number, and title all prints <i>before</i> Critique starts.

<p>3/2</p>	<p>Studio day</p>		<p>Critique: Etching Assignment Due</p> <p>Edition of 5 "First State" prints</p> <p>Edition of 5 "Second State" prints</p> <p>Edition of 10 "Third State" prints</p> <p>Numbered, signed, and titled in pencil.</p> <p>Homework:</p> <p>-Document assignment and upload to Canvas (as two sets of editions and as two single images of each of your 1st and 2nd state prints).</p> <p>-Upload</p> <p>Watch relief demo and presentation</p>
<p>3/7</p>	<p>CRITIQUE: ETCHING ASSIGNMENT!!</p> <p>Introduction to Relief Printing</p>	<p>Critique of Etching Assignment: considering technique, process and creative content and execution.</p> <p>Understanding historical and contemporary artistic use of relief printing.</p> <p>Understand the process of creating a 3 color "reduction</p>	<p>Homework:</p> <p>Response Paper#2</p> <p>In a Word Doc, describe your thoughts on making work "backward & reversed".</p> <p>Look up and discuss 3 artists that regularly work this way. The 3 artists should be diverse (meaning from different backgrounds, histories, cultures, and perspectives, meaning NOT: Picasso, Lichtenstein, Da Vinci, and Dalí). Add these images/examples to the word</p>

		print" (edition of 10) Due 10/25	doc and upload the response to Canvas 2000 word Minimum – 3000 Max Ideas/sketches for 3 state Relief Print Due Due 3/16
3/9	Studio Day: Relief Printing	Begin drawing, carving, and printing First State/Color Mixing Inks Understanding the use of registration bars and presses.	Print a MIMIMUM of 25 first layers in order to reach 10 acceptable final proofs.
3/14	Studio Day: Relief Printing	Printing 1st color/state	
3/16	Studio Day: Relief Printing "Check-In": 5 minutes one on one sessions with instructor	carving/printing 2nd color/state Printing 2nd State/Color	
3/21	Studio Day: Relief Printing	Printing 2nd State/Color planning/carving 3rd state/color	ASSIGNMENT purchase supplies for the next project: Screen Printing.
3/23	Studio Day: Relief Printing	Printing 3rd State/Color	Critique Next class! SUBMIT Sign, number, and title all prints <i>before</i> Critique starts.
3/25/-4/3	SPRING BREAK	NO CLASS	GO REST

	4/3 *Last Day to withdraw from classes without academic penalties.		
4/4	Critique: Relief Prints	Critique of Relief Assignment: considering technique, process and creative content and execution of the assignment.	Homework: Documentation of editions (1 image of each) due. Upload images to Canvas as jpeg.
4/6	Introduction to Screen Printing	<p>Understanding historical and contemporary artistic use of screen printing.</p> <p>Understand the process of multiple colored editions of screen-printed images using hand-drawn positives.</p> <p>-Understand use of Screen Printing Facilities:</p> <ul style="list-style-type: none"> -power washer -washout sinks -emulsion room -exposure unit -paper cutter -inks and mixing inks -Understanding of appropriate 	<ol style="list-style-type: none"> 1. Create an edition of 10, one color prints demonstrating the ability to consistently mix color, print an edition, and get consistent results in line quality, color, and placement on paper (registration) from a hand-drawn image using a "block out" stencil method. 2. Create an edition of 10, two-color prints demonstrating the ability to consistently mix 2 colors, print an edition and get consistent results in line quality, color, and placement on paper (registration). 3. In both assignments, attention to detail should consist of the following: <p>-The printed image should reflect the details and linework of the original design.</p>

		<p>and inappropriate use of "appropriation"</p>	<p>-keep facilities clean: sinks, tables, and drying racks kept clean</p> <p>-ability to properly and thoroughly clean/reclaim your screen (remove block out stencil and ink)</p> <p>-ability to master the use of inks: mixing, keeping them from drying out in your screen, etc.</p> <p>-ability to respect and maintain equipment: screens, squeegees, tables, ink spatulas, ink table, inks, sinks, emulsion room, exposure unit, and turning off all water (red hose and power washer).</p> <p>*During this portion of the class, students will be responsible for purchasing their own screens. There are many options for screen purchasing, which will be covered in class. <u>You are not to use other screens without prior authorization.</u></p> <p>*Misuse or abuse of the facilities, materials, and other people's property will be grounds for failure of the course.</p> <p>Homework: bring a drawing to the next class for use as a screen-printed image (to be redrawn as a positive)</p>
4/11	<p>Go over facility use of Screen Print Studios. Exposing screens, wash</p>	Understand:	<p>Homework: Response Paper#3</p>

	<p>out screens and begin printing.</p>	<ul style="list-style-type: none"> -drawing positives -use of emulsion -use of exposure unit/exposing screens -washing out images after exposure -ink prep -registering prints -print one color edition of 5 images -proper use of drying racks -clean up of screens -clean up of facilities 	<p>In a word doc, please research and write a discussion about artistic appropriation using a contemporary artist. Preferably one who is still living. Treat this paper like a critical review of the artist you have chosen. By forming opinions grounded in research you will justify or denounce their use of appropriation within their work.</p> <p>You will need to use three sources of critical discussion, articles, museum reviews, recorded interviews etc.</p> <p>(Chicago citation style please{No excuses it is built into google docs now}).</p> <p>3000 word Minimum - 5000 MAX</p> <p>Appropriation: noun, "the action of taking something for one's own use, typically without the owner's permission."</p> <p>Upload response to Canvas.</p> <p>Due 4/20</p> <p>One Color Edition of 10 prints due to next class</p>
<p>4/13</p>	<p>Studio Day</p>	<p>Discuss First edition of 10</p> <p>erase/reclaim screens</p> <p>Work on multi-color edition plan</p>	

4/18	Studio Day	Working on 2 color edition of 10 -registering prints	
4/20	Studio Day		Critique Next class! Sign, number, and title all prints <i>before</i> Critique starts.
4/25	CRITIQUE Screen Printing		Homework: Documentation of both editions (1 image of each) due. Upload images to Canvas as jpeg.
4/27	Discuss Final Assignments and use of digital positives for screen printing.	-understanding of possible/feasible final assignments using methods used in class to date. -understanding of digital possibilities for use in screen printing positives. Response #3 Due	<u>HOMEWORK</u> Propose a final project utilizing any of the printmaking techniques we have used to date (etching, relief, screen printing). The project should be an edition but is not required to be. It can incorporate and utilize other techniques (painting, photography, etc) and can be printed “non-traditionally” (compared to our projects thus far): on fabric, paper, multimedia, canvas, etc. <u>UPLOAD Proposal as a Google Slide(s) (or PPT) to be shared with the class.</u> Propose a realistic assignment (with regards to materials, time, and concept), to be completed and presented by May 11.

		<p>Response Paper#4 Due – Final Project Proposal. In the proposal, consider and explain how printmaking is affecting your creative approach to production of work? How might this come out in your final project? How does it relate to your normal work.</p> <p>Discuss this work in relation to other classes you are taking, be brief and concise.</p> <p>500 words Minimum 1000 words MAX</p> <p>Final Projects can consist of any of the processes we have worked on in this class during the semester. They should consider and incorporate your own personal art interests. This could mean working with photography, painting or installation-based work through the use/incorporation of printmaking. It can be an edition or a mixed media project incorporating multiple media. Your proposal should outline what materials you plan to use and what materials you will need to complete them (specifically, what print medium will you plan to use).</p> <p>Consider supplies for final assignments.</p> <p>Due 5/2</p>
5/2	<p>Discuss final projects.</p> <p>Studio Time</p>	<p>Assignment: Make sure you have all necessary materials, supplies and ideas figured out for the final project. Be prepared!</p>

5/4	Studio Time		
5/9	Studio Time		
5/11	Studio Time		
5/16	CRITIQUE: Final Projects	consider, discuss and critique successes and unexpected results (failures, luck, realizations, etc) of final projects.	Homework: Document final projects and upload as jpeg to CANVAS. Bring prints for print swap next class (enough for all members of class, TBD)
5/18	Studio Clean Up Print Swap	-clean studios -empty flat files	ALL CLASS DOCUMENTATION!!!

7. Course Policy Document

Do not miss class and do not be late to class. If you do, you are responsible for asking your fellow classmates about what you missed. You are allowed two unexcused absences. *Three unexcused absences will automatically reduce your final grade one full letter.* Each additional absence drops the final grade another letter. **Communication is key.** Life happens, health changes, communication with me makes it possible for us to work together toward your success.

Repeatedly being late to class may be the equivalent of an absence. In order to ameliorate this, one extra task may be assigned related to studio upkeep and care to ameliorate lateness. The penalty for lateness is assisting in studio maintenance.

It is important that you are present for critiques and scheduled class discussion days. The class is a community, and your participation is critical. If you believe you have a valid reason to miss a discussion or a critique, let me know *in advance* and we can discuss alternatives.

In-Class Work Periods (designated on the Course Schedule) are mandatory. Be prepared! Work will be completed both in-class and between class periods and delivered according to the Course Schedule. If there is anything that is interfering with your ability to perform what is required in this class, **it is your responsibility to speak with me so that accommodations can be discussed.**

The Absence on religious holidays listed in University calendars is recognized as an excused absence. Students are urged to remind the instructor of their intention to be absent on a particular upcoming holiday. Absences on religious holidays not listed in University calendars, as well as absences due to athletic participation or other extracurricular activities in which students are official representatives of the University, shall be recognized as excused absences when the student informs the instructor in writing during the first two weeks of the semester of these planned absences for the semester.

I want you to succeed and I want you to be safe. Please reach out if there is an issue.

*****COVID*****

In the event that school closes for Covid, you will be responsible for checking in through Canvas to find out about online and zoom classes and conversations if we are quarantined. You will be expected to participate and communicate while in quarantine. IF there are any circumstances that prevent you from regularly being able to communicate, you need to document and communicate that with your faculty instructor directly.

Recognized Excused Absences:

<http://facultyhandbook.udel.edu/handbook/3113-student-class-attendance-and-excused-absences>

Notification of Absences / Student Responsibilities for Absences: Email your instructor as soon as you are able that you will be, or have been, absent;

Consult with a minimum of three (3) of your peers in the class to determine what was missed. If you consult with only one, you will get only one perspective; If you talk to three of your classmates, you are more likely to get the full story on what is due and what you missed.

Communication

Canvas is the most convenient way to get in touch with me. E-mail is also a good way to get in touch with me. You are required to check Canvas and your email a minimum of 12 hours prior to the next class period. Feel free to contact me with any questions, concerns, or comments. If you are unsure about something, email me. If you are having trouble, email me. If I don't hear from you, I will assume everything is going fine. My office is Studio Arts Building RM 108 when I'm not in the printshop. If you know you need to meet with me, please email me in advance so I can make sure I don't have a conflict.

Course Fee

This semester, there will be no course fee. Instead, students will be expected to purchase materials for class from outside vendors. One **Assignment** for each section is a **CLASS GROUP PURCHASE**. The most economical way to procure materials is as a group. Discuss with me if there is a financial issue and we will work together to find a solution.

Course Specific Policies

Safety, use, and knowledge of printmaking facilities, course expectations, introduction to course requirements, print history, and topics that will be covered throughout the semester.

- Contact me
 - If you are struggling with this class, please check-in during office hours or contact me by email at kblute@udel.edu
- Check-in with your academic advisor
 - If you are struggling in multiple classes, unsure whether you are making the most of your time at UD, or unsure what academic resources are available at UD.
- UD's Center for Counseling & Student Development and UD Helpline
 - CCSD is open and available remotely, and 24/7 mental health support remains available on the UD Helpline at 302-831-1001 for any student in need of someone to talk to. Visit [CCSD's website](#) for additional information and resources.
- UD's Crisis Text Line
 - Text "UDTEXT" or "STEVE" at 741741 for students of color to connect with confidential text message support.
- Division of Student Life
 - Explore the Student Life's [Wellbeing webpage](#) for a comprehensive listing of well-being resources, activities, and services available to all students.

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UD Policies

The Safety of Our Learning Environment

Student learning can only occur when students and their instructors feel safe, respected, and supported by each other. To ensure that our learning environment is as safe as possible, and in keeping with CDC guidelines to slow the transmission of COVID-19 and the University of Delaware's Return to Campus Guidelines (Health and Safety Section), we will adhere to the practice of wearing face masks and cleaning your seat and desk area at the beginning of class.

This means that you:

- Must wear a cloth mask that covers your nose and mouth
- Must not eat or drink in class
- Upon entering the classroom, wipe down your seat and desk area

As necessary, the University may announce modifications to these practices.

Academic Integrity

Please familiarize yourself with UD policies regarding academic dishonesty. To falsify the results of one's research, to steal the words or ideas of another, to cheat on an assignment, to re-submit the same assignment for different classes, or to allow or assist another to commit these acts corrupts the educational process. Students are expected to do their own work and neither give nor receive unauthorized assistance. Complete details of the university's academic integrity policies and procedures can be found at sites.udel.edu/studentconduct/sgup/ Office of Student Conduct, 218 Hullahen Hall, (302) 831-2117. E-mail: student-conduct@udel.edu

Harassment and Discrimination

The University of Delaware works to promote an academic and work environment that is free from all forms of discrimination, including harassment. As a member of the community, your rights, resource and responsibilities are reflected in the non-discrimination and sexual misconduct policies. Please familiarize yourself with these policies at www.udel.edu/oei. You can report any concerns to the University's Office of Equity & Inclusion, at 305 Hullahen Hall, (302) 831-8063 or you can report anonymously through UD Police (302) 831-2222 or the EthicsPoint Compliance Hotline at www1.udel.edu/compliance. You can also report any violation of UD policy on harassment, discrimination, or abuse of any person at this site: sites.udel.edu/sexualmisconduct/how-to-report/

Faculty Statement on Disclosures of Instances of Sexual Misconduct

If, at any time during this course, I happen to be made aware that a student may have been the victim of sexual misconduct (including sexual harassment, sexual violence, domestic/dating violence, or stalking), I am obligated by federal law to inform the university's Title IX Coordinator. The university needs to know information about such incidents to, not only offer resources, but to ensure a safe campus environment. The

Title IX Coordinator will decide if the incident should be examined further. If such a situation is disclosed to me in class, in a paper assignment, or in office hours, I promise to protect your privacy--I will not disclose the incident to anyone but the Title IX Coordinator.

For more information on Sexual Misconduct policies, where to get help, and reporting information, please refer to www.udel.edu/sexualmisconduct. At UD, we provide 24/7/365 crisis assistance and victim advocacy and counseling. Contact 302-831-1001 to get in touch with a sexual offense support advocate, as well as confidential and anonymous counseling services for other concerns.

Accommodations for Students with Disabilities

Any student who thinks he/she may need an accommodation based on a disability should contact the Office of Disability Support Services (DSS) office as soon as possible. Students who have documentation of their need for accommodation should register via the SAM platform: andes.accessiblelearning.com/UDEL/. Reach DSS in the following ways: Phone: 302-831-4643, fax: 302-831-3261, [DSS website](#). Email: dssoffice@udel.edu or visit at 240 Academy Street, Alison Hall Suite 130.

During COVID-19, Disability Support Services staff are available remotely. Please call 302-831-4643 during business hours (8-5 M-F) or email dssoffice@udel.edu for assistance.

Non-Discrimination

The University of Delaware does not discriminate against any person on the basis of race, color, national origin, sex, gender identity or expression, sexual orientation, genetic information, marital status, disability, religion, age, veteran status or any other characteristic protected by applicable law in its employment, educational programs and activities, admissions policies, and scholarship and loan programs as required by Title IX of the Educational Amendments of 1972, the Americans with Disabilities Act of 1990, Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1964, and other applicable statutes and University policies. The University of Delaware also prohibits unlawful harassment including sexual harassment and sexual violence.

For inquiries or complaints related to non-discrimination policies, please contact: Office of Equity & Inclusion- oei@udel.edu, 305 Hullahen Hall Newark, DE 19716 (302) 831-8063

For complaints related to Section 504 of the Rehabilitation Act of 1973 and/or the Americans with Disabilities Act, please contact: Office of Disability Support Services, dssoffice@udel.edu, Alison Hall, Suite 130, Newark, DE 19716 (302) 831-4643 OR contact the [U.S. Department of Education - Office for Civil Rights](#)

COURSE RESEARCH

How to “Research”, explore art and look things up...google can take you places...

Throughout this course, you will be asked to look up, research and find examples of artists, processes and creative movements that might be inspiring to you. You will be expected to do more than copy/paste examples from class lectures. You are expected to do more than search for “appropriation” on google. You should understand *how* to search for information and images (tools, images, image quality). Lo res, misinformed, mislabeled and unsubstantiated research will be questioned and evaluated.

The National Archives

<https://www.archives.gov/exhibits/powers-of-persuasion#four-freedoms>

The Getty

<https://www.getty.edu/research/tools/>

The Library of Congress

<https://www.loc.gov/>

Open Culture

<https://www.openculture.com/>

Documents of Latin American and Latino Art

<https://icaa.mfah.org/s/en/page/home>

Artwork Archive

<https://www.artworkarchive.com/>

MCN

<https://mcn.edu/a-guide-to-virtual-museum-resources/?fbclid=IwAR29jllgq8xQJWxqRH-XKONPPWXAIH71NszPNUQwwgVg4GOSPUrndnWLJC0>

Prelinger Archives

<https://archive.org/details/prelinger>

Google Trends (what is the world searching for?)

<https://trends.google.com/trends/?geo=US>

Black Past (African American Archives)

<https://www.blackpast.org/>

<https://www.blackpast.org/african-american-history/digital-archives/>

The Met Museum

<https://www.metmuseum.org/art/collection>

National Gallery of Art Archives

<https://www.nga.gov/research/gallery-archives.html>

The Smithsonian

<https://www.aaa.si.edu/>

Museum of Modern Art

<https://www.moma.org/research-and-learning/archives/>

Public Art Archives

<https://www.publicartarchive.org/>