SFASU School of Art  
Fall Semester 2020  
Syllabus

**Advanced Printmaking - 13008 - ARTS 4333 - 001**

**Monday Wednesday 11:00am-1:40pm**

Professor **Neal Cox**
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Office Lower Art 133
Office Hours 10:00-10:30 Mondays through Thursdays; Fridays by appointment

**Course Description:**

**Printmaking II** - Three semester hours, six hours studio, six hours assigned independent study per week. Advanced techniques and practice in the use of printmaking processes. Levels A-F. Prerequisite: ART 220. Fall, spring.

Welcome to Advanced Printmaking. Our primary focus this semester will be on the processes of intaglio. Students will be given instruction and time sufficient to successfully complete four editions (see calendar at the end of this syllabus).

**Program Learning Outcomes (PLO’s):**

Program – STUDIO ART BFA PLOs

1. Undergraduate students will demonstrate proficiency in studio foundation skills as they relate to the elements and principles of design.

2. Undergraduate students will exhibit a high level of proficiency in the use of materials, techniques and media.

3. Undergraduate students will demonstrate understanding of contemporary art issues through exploration of synthesis of content, problem solving and creativity.

4. Undergraduate students will define and state knowledge of Art Historical precedents.

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**Student Learning Outcomes (SLO's):** Students enrolled in ART 4333 should be able to demonstrate through the successful completion of projects and other coursework (including possible exams, quizzes, readings, and writing samples) the acquisition of the following:

- Proficiency in the technical skills related to printmaking
- The ability to articulate key concepts and terminology related to printmaking
- The ability to develop and execute a cohesive body of work

**Course Outline:** A typical class day will consist of lecture, demonstration, and studio time, in that order. As noted below, there will be a series of reviews held throughout the semester, wherein students will be required to display their work for the purpose of gaining valuable group feedback. It is expected that students will need to spend up to six hours each week outside of class working on their projects.

Due to the unpredictable nature of the global Coronavirus pandemic, the traditional format of this face-to-face course has been altered officially to incorporate “hybrid” status. While every effort will be made to meet with students face-to-face as often as twice-a-week, everyone would be wise to be as flexible as possible in the event that the university undertakes such measures as most— if not all— universities did in the spring of this year, namely the rapid transition from in-class instruction to remote delivery. Therefore, this class is structured such that instruction can be delivered synchronously face-to-face, synchronously via Zoom, and/or asynchronously via online videos. In order to do our part to avoid a university wide shut down, we will split the class in two with one half meeting on Mondays and the other on Wednesdays. Should the university shut down and relegate the remainder of the semester to remote content delivery, the class will be instructed asynchronously online via video tutorials. Official communication in all cases will be via e-mail using your “mysfa” email. Those students who so wish can complete this class solely online provided there is weekly communication with the instructor and all assignments are met in a timely manner. Note: those students studying remotely will be required to purchase all required course tools and materials independently. The instructor will make no effort to ship or otherwise deliver tools and materials.
Masks (cloth face coverings) must be worn over the nose and mouth at all times in this class and appropriate physical distancing must be observed. Students not wearing a mask and/or not observing appropriate physical distancing will be asked to leave the class. All incidents of not wearing a mask and/or not observing appropriate physical distancing will be reported to the Office of Student Rights and Responsibilities. Students who are reported for multiple infractions of not wearing a mask and/or not observing appropriate physical distancing may be subject to disciplinary actions.


Social Distancing measures should be taken at all times during class. Please avoid close proximity to others and maintain the CDC-recommended 6-feet distance from others. The drawing studios are equipped with sinks for washing hands. Please wash hands upon entering the studio at the beginning of face-to-face class meetings and after each break. No food or eating is permitted in the studio.

Grading and Attendance: Formal evaluation of coursework will proceed as follows: Grades will be assigned on a scale of 0-4, 0 being low and 4 being high. Each project will be compared to the grading rubric (see below). In addition, there will be a number of formal critiques held throughout the semester. Participation in critiques will be noted and weighed against grades. I reserve the right to assign occasional readings, including written responses, and administer quizzes and/or exams as I see fit and will include the grades of such along-side project grades. Since this class is based largely on studio experience, attendance is mandatory. I expect students to arrive to class on time, every time, just as I expect for myself. Students who miss class will fall behind and the ultimate result will show in poorly executed projects. Students who miss four classes or more will receive a failing grade. I reserve the right to decide whether or not I will repeat lectures and or demonstrations for students who missed them by not coming to class. At the end of the semester, all project/exam/written assignment grades will be averaged to determine the final grade. Below is the grading scale:

- 3.5 - 4   A
- 3 – 3.4   B
- 2 – 2.9   C
- 1 – 1.9   D
- 0 – .9    F

Grading Rubric:
An assignment receiving a grade of “A” (a numerical grade of 4) represents the best
possible example of that assignment. The work is excellent. There are no technical problems. The parameters of the assignment, such as they are, have been met with exactness. Content is both creative and ambitious and goes well beyond simple imitation of the demonstration. The work exhibits a sound understanding on the part of the student.

An assignment receiving a grade of “B” (a numerical grade of 3) represents work that is good, but could be better. The work has some technical errors, but overall is satisfactory and above average. Possibly not all of the parameters of the assignment have been fulfilled, but most have. The content is thought out to a certain point, but it is slightly evident that further inquiry could have been used on the part of the student.

An assignment receiving a grade of “C” (a numerical grade of 2) represents work that is average. The work has several errors, both technical and conceptual. The work betrays a general lack of understanding on the part of the student. Not all parameters have been met. The assignment lacks creativity beyond the demonstration of the assignment.

An assignment receiving a grade of “D” (a numerical grade of 1) represents work that is below average and that is in need of reconsideration. There are many glaring errors in both technique and conceptual rigor. The work doesn't satisfy the parameters of the assignment, but should be given some credit based on a low level of effort. The work displays that the student does not grasp the assigned content very well at all.

An assignment receiving a grade of “F” (a numerical grade of 0) represents the type of work that can in no way be accepted for credit. The parameters of the assignment are not met. The technical errors are gratuitous. The portrayed attitude is one of “blowing off.” The work should be redone.

**Late Work:** As the instructor, I reserve the right to accept or reject late work (work that is turned in past the published due date) at my own discretion without explanation to the student turning in late work. Late work may be given full, partial or no credit. This includes work that has been revised and re-submitted. It is in the students’ best interest to turn in quality work on time.

**Acceptable Student Behavior:** Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the i-Care Early Alert Program. This
program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

Optional Recommended Texts:

Magical Secrets About Line Etching and Engraving: The Step-by-Step Art of Incised Lines by Catherine Brooks, with an Appendix on Printing by Kathan Brown

Magical Secrets About Aquatint: Spit Bite, Sugar Lift & Other Etched Tones Step-by-Step by Emily York

Lab Policies: This lab is a shared lab. It is every student’s responsibility to clean up after each work session and to use the equipment with care. Additionally, the printmaking studio is not a storage area. Every student should check out a locker from the School of Art. Consult the office staff for locker assignment. Students will also be assigned a flat file drawer for use during the semester. Those who are enrolling in a subsequent semester will be able to retain the drawer for continued storage. Those who will not be enrolling in a subsequent semester will need to clean out their drawer at the end of the semester. Failure to do so will result in the confiscation, and potential discarding of the contents of the drawer without notice to the student.

Since we use materials that have the potential for causing physical harm, we have instituted a strict policy prohibiting consumption of food and beverages in the classroom.

Academic Policies:

Academic Dishonesty: Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. 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; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit. For more information visit [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

Students with disabilities: No qualified student with a disability shall, on the basis of disability, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any ... postsecondary education program or activity ... [Federal Rehabilitation Act of 1973, Section 504, 84.43]
and

An institution shall make such modifications to its academic requirements as are necessary to ensure that such requirements do not discriminate or have the effect of discrimination on the basis of handicap, against a qualified handicapped applicant or student ...

for more information visit http://www.sfasu.edu/policies/academic_accom_stu_disab.asp

Pregnancy Clause: If you are pregnant or should become pregnant while taking this course, or have a medical condition that could increase your sensitivity to chemical exposure, it is important for you to take all precautions concerning your own personal safety. While reasonable measures have been taken to insure your safety, there is a risk in this class of exposure to materials that could prove harmful to persons at risk. Please contact the professor should you have questions or concerns. Students who need accommodations for certified disabilities should work through the Office of Disability Services and then your professor.

Withheld Grades Semester Grades Policy (A-54):

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Course Evaluations: Near the conclusion of each semester, students in the School of Art electronically evaluate courses taken within the COFA. As you evaluate this course, please be thoughtful, thorough, and accurate in completing the evaluation. Please know that the COFA faculty is committed to excellence in teaching and continued improvement. Therefore, your response is critical! In the School of Art, the course evaluation process has been simplified and is completed electronically through MySFA. Although the instructor will be able to view the names of students who complete the survey, all ratings and comments are confidential and anonymous, and will not be available to the instructor until after final grades are posted.

Materials List:
High quality printmaking paper such as Rives BFK, Arches Cover, Hahnemuhle Copperplate, etc. Enough 22x30” sheets to print five editions of ten prints each. Each student will decide how much paper to buy depending on the dimensions of each print (for instance, for an edition of ten 11x15” prints, one would need three full sheets of paper).

Etching needle (check out provided by the studio)

Copper plates. 18 gauge. Each student will need approximately five to eight plates. Dimension will depend on personal preferences. A 6x9” plate costs about $10.00, not counting shipping.

Assortment of cheap water color brushes. #4 round. ½” flat. Etc.

Box of shop towels

Rubber gloves

Safety glasses

Yellow masking tape

Some optional, but highly recommended supplies include: a file, personal blotting paper, tool box, apron,

Each student will be responsible to turn in four editions throughout the semester. Each edition will be due at a designated time as outlined in the calendar below. As this is an advanced class, students will have the choice to customize their projects according to their interests, within reasonable limits.

**Four Projects**

Single run line etching

Single run line etching with aquatint

Three-color etching with various techniques (aquatint, engraving, soft ground)

Press-less etching
**Calendar** (subject to change with or without notice):

**Week 1** Monday 8/24, Wednesday 8/26
Introduction, syllabus review, drawer assignment, print show and tell.
Introduction to first edition (single color print). Plate preparation, hardground application,

**Week 2** Monday 8/31, Wednesday 9/02
Image transfer, line etching.

**Week 3** Monday 9/07, Wednesday 9/09
Proofing and printing

**Week 4** Monday 9/14, Wednesday 9/16
First edition (1/10-10/10) due. Critique. Introduction of project 2, Single run line etching with aquatint. This will largely be a work week as students prepare another simple line etching.

**Week 5** Monday 9/21, Wednesday 9/23
Application of Aquatint; “negative” drawing with litho crayon

**Week 6** Monday 9/28, Wednesday 9/30
etching, proofing, reworking if necessary

**Week 7** Monday 10/05, Wednesday 10/07
Work Week

**Week 8** Monday 10/12, Wednesday 10/14
Second edition (1/10-10/10) due. Critique. Introduction to project 3, Three-color etching with various techniques (sugar-lift, engraving, soft ground). Registration preparation. Engraving. This will largely be a work week as students prepare a key image on one plate.

**Week 9** Monday 10/19, Wednesday 10/21
Key image transfer, sugar-lift
**Week 10** Monday 10/26, Wednesday 10/28

Soft ground

**Week 11** Monday 11/02, Wednesday 11/04

Printing multiple plates in register with each other.

**Week 12** Monday 11/09, Wednesday 11/11

Third edition (1/5-5/5) due. Critique. Introduction to project 4, press-less etching. This will largely be a work week as students prepare a single run image on one plate.

**Week 13** Monday 11/16, Wednesday 11/18

How to print without a press using clear tar gel medium

**Week 14** Monday 11/23, Wednesday 11/25

Thanksgiving Break

**Week 15** Monday 11/30, Wednesday 12/02

Work week.

Week 16 **Finals critique**

**Monday, 12/07 10:45 am - 1:15 pm or Wednesday 12/09 1:30 - 4:00 pm**