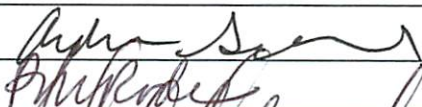
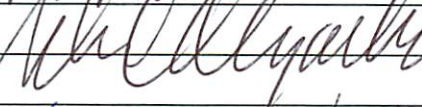
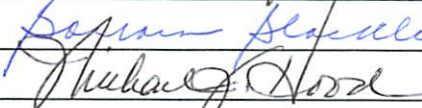
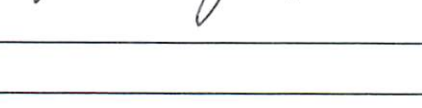
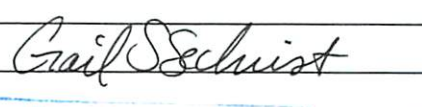


LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		03-19a	Apr 10/14/03	Apr 11/4/03

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Patricia Villalobos Echeverría	Email Address pve@iup.edu
Proposing Department/Unit ART	Phone 7-4993

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply) ☐ New Course ☐ Course Prefix Change ☐ Course Deletion ☒ Course Revision ☒ Course Number and/or Title Change ☒ Catalog Description Change	
<u>Current</u> Course prefix, number and full title ART 217 Printmaking	<u>Proposed</u> course prefix, number and full title, if changing ART 217 Print Media
2. Additional Course Designations: check if appropriate ☐ This course is also proposed as a Liberal Studies Course. ☐ Other: (e.g., Women's Studies, Pan-African) ☐ This course is also proposed as an Honors College Course.	
3. Program Proposals ☐ New Degree Program ☐ Program Title Change ☐ Program Revision ☐ New Minor Program ☐ New Track ☐ Other	
<u>Current</u> program name	<u>Proposed</u> program name, if changing
4. Approvals	
Department Curriculum Committee Chair(s)	 Date: 9/24/03
Department Chair(s)	 Date: 9/22/03
College Curriculum Committee Chair	 Date: 9/23/03
College Dean	 Date: 9/24/03
Director of Liberal Studies *	 Date: 9/24/03
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	 Date: 10/14/03

* where applicable

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SEP 25 2003

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OCT - 8 2003

LIBERAL STUDIES

LIBERAL STUDIES

p. 1a

Part II. Description of Curriculum Change

1. A complete catalog description with the new number, title, number of credits, class and lab hour designation*, prerequisites, and an appropriately written course description.

ART 217 Print Media

(0c-6l-3cr)

0 class hours

6 lab hours

3 credits

An introduction to basic techniques of print media including planographic, relief and electronic processes.

2. A listing of the proposed change(s) giving the old title and number and the new title and number.

Current Catalog Description:

ART 217 Printmaking

0c-6l-3cr

An introduction to basic techniques of production of fine prints including work in relief, intaglio, lithograph, and serigraph processes.

Proposed Catalog Description:

ART 217 Print Media

0c-6l-3cr

An introduction to basic techniques of print media including planographic, relief and electronic processes.

3. Justification/rationale for the change(s).

A change in course title, catalog description, and syllabus is being sought to update the course to reflect the expansion of print media into electronic and photographic processes that are incorporated in the discipline. The change also reflects more appropriate discipline-specific language: planographic to refer to all flat printing techniques such as lithography, posi-grain aluminum plates, and serigraphy; relief to refer to intaglio, solar plates, linoleum cuts, and woodcuts; electronic to refer to the electronic process in image manipulation.

I. Catalog Description:**ART 217 Print Media**

(0c-6l-3cr)
0 class hours
6 lab hours
3 credits

An introduction to basic techniques of print media including planographic, relief and electronic processes.

II. Course Objectives:

1. Print four editions in print media processes.
2. Demonstrate an understanding of printing techniques and vocabulary.
3. Demonstrate an understanding of conceptual & formal aspects of print media.
4. Analyze and discuss of the history of prints, print media and print artists
5. Show evidence of a development of an individual aesthetic of your personal artwork in print media.

III. Course Outline:**Week 1**

Introduction to syllabus, expectations, materials, and print media
Lecture on print media, print artists and characteristics of print concepts – SAFETY issues discussed
Lecture on generating artwork and the best method for ideas and subject matter in print media

Week 2

Introduction of relief, intaglio, planographic methods lecture
Intaglio demonstration: preparing the plate & materials, non-acid techniques: drypoint, engraving, mezzotint and roulettes
Intaglio demonstration: presses, pressure & proofing
Application of demonstration onto plates
Proofing plates

Week 3

Intaglio lecture and demonstration: transfer methods
Intaglio lecture & demonstration: acid techniques: hardground & the etching needle
Intaglio lecture and demonstration: editioning

Week 4

Intaglio lecture & demonstrations: aquatint
Intaglio lecture & demonstration: acid techniques, safety & safety materials
Application – Proofing & editioning prints

Week 5

CRITIQUE – editions due (3 hrs)
Electronic media lecture & demonstration: use of electronic media to manipulate images
Electronic media lecture & demonstration: scanning methodology for print media output; basic use of Photoshop
Reading assignment: Walter Benjamin's "Work of Art in the Age of Mechanical Reproduction"

Week 6

Electronic media & Intaglio lecture & demonstration: Photopolymer plates: non-toxic methodology and use of photo emulsions
Electronic media & intaglio lecture & demonstration: transparencies, exposure and development & printing of photopolymer plates
Discussion of reading assignment
Research assignment: choose a print for discussion from the library collection of print books and monograms

Week 7

Application of methodology: Printing
Application of methodology: discussion of print research assignment
Individual Crits
Reading assignment: Margot Lovejoy's "Work of Art in the Age of Electronic Media"

Week 8

Application of methods: printing editions
CRITIQUE – editions due (3 hrs)
Discussion on reading assignment

Week 9

Planographic lecture and demonstration: Lithography & its history, positive working photolitho plates
Lithography lecture and demonstration: handling and preparing the plate, photo emulsions and storage methods

Week 10

Litho lecture & demo: Press methodology, litho ink & inking methods, roller use and rolling methods, press bed and parts

Litho lecture & demo: Printing: marking the press, pressure, and editioning on a litho press – SAFETY issues

Application of methods: prepare litho plates, expose & proof

Week 11

Application of methodology: Proofing and printing editions

Oral presentation and exhibition reports due

Week 12

CRITIQUE – editions due (3 hrs)

Lecture & Demo: How to combine methods in printmaking – methods and guidelines for successful combination of print media methods for final print.

Week 13

Lecture and Demo: Preparation of professional portfolios

Application of methods: printing editions

Week 14

Application of Methods: printing editions

Application of Methods: preparing portfolios

FINAL CRITIQUE (2 hrs)– Portfolios Due on final exam day

IV. Evaluation Methods:

4 Projects	60 points
1 – Lithography	
2 – Intaglio on Copper/Zinc Plate	
3 – Intaglio on Photopolymer Plate	
4 – A combination of 2 or more of the above methods	
Exhibition/Artist Report	15
Participation/Lab Cleanliness	10
Portfolio	15

Grading scale: A: ≥ 90 B: 80-89 C: 70-79 D: 60-69 F: < 60 points

Critiques:

During critiques only complete projects will be presented and discussed by the entire class. These projects are to use the methods above; edition size is left up to the individual instructor, however, at least an edition size of 10 is recommended.

Turning a complete portfolio and attending all classes will assure you a grade of C. To get a higher grade you will need to go beyond the requirements of the course and generate above average quality prints - with technical and conceptual strength.

Students should be ready to present their work with a short introduction of their ideas, techniques and concepts behind the work. All students are expected to comment on each work being presented.

Individual Critiques will be scheduled during the semester, please keep a journal/sketchbook for these sessions.

Exhibition/Artist Report:

A report reviewing an artist, a method, an exhibition or another type of print media aspect is required during the semester. It is to be typed and handed in during the semester. The type of report is left up to the individual instructor.

Portfolio:

All editions will be due the day of the final exam, and should be enclosed in a portfolio along with any extra credit. Please provide interleaving in between wet prints.

V. Attendance Policy:

Although there is no formal attendance policy for this class, student learning is heavily dependant on being present at demonstrations, lectures, discussions and critiques. [Note: It is recommended that an attendance policy be

developed by individual faculty and included in student syllabi. (See undergraduate catalog for Undergraduate Course Attendance Policy)]

VI. Required textbooks, supplemental books and readings

For the most part technical books in print media are not updated frequently, where more conceptually based books are, hence, the recommended book may seem outdated, but is actually quite frequently used in the teaching of print media.

Optional Book (strongly recommended):

Ross, John, Clare Romano and Tim Ross. The Complete Printmaker: Techniques/Traditions/Innovations. (New York: The Free Press), 1991.

Lovejoy, Margot. "Work of Art in the Age of Electronic Media"

Benjamin, Walter. "Work of Art in the Age of Mechanical Reproduction"

Suggested Web sites:

American Print Alliance: <http://www.printalliance.org>

Southern Graphics Council: <http://www.utc.edu/~utcgsc/>

VII. Special Resource requirements

Lab Fee:

There will be a lab fee of \$45.00 to cover printmaking supplies that will be available to students at the lab, this lab fee is subject to change and is dependant on the cost of materials utilized by the student in class. Cash or checks payable to Printmaking (please write Account #5408 in the memo portion of your check). Students are responsible for paper, plates, and all drawing materials.

Supplies / Materials:

Materials available from the Co-op Store:

General Materials:

Apron (preferably Rubber Backed)

Nitrile Gloves or Neoprene gloves (Neoprene gloves are safest)

Sketchbook

2 Pencils, soft lead (F or 2B) and hard (2H)

1 Sheet of Acetate (at least 20 x 25 inches)

1 Fine Point Permanent Marker, black chisel point (non-water soluble)

1 Masking tape

2 General Purpose brushes (cheap-soft natural bristles)

1 - 2 inch paintbrush

1 omega Zip Disk (100 MB)

Printing paper (Rives BFK , Lana, Arches Cover, Somerset, German Etching), 15-20 sheets of 22x30 should be enough for your needs in the class.

Portfolio 16 x 18 inches or 17 x 22 inches

Lithographic Supplies:

3 Cellulose sponges, 1 medium pore, 2 fine pore (not synthetic!)

1 Horsell (Kodak) Photo Litho Aluminum Plate 18 x 25.5 inches (Sold only at the 36 x 25.5 inch size - share this cost with someone else in class)

Intaglio supplies:

Solar Plate

Copper Plate

Etching needle (also called a Scriber)

Engraving burin (medium size)

Scraper

Burnisher

1 Tarlatan Bundle, 2 pcs, 36" x 36"

Lithographic crayon (Korn's) #2

Stones Crayons Kit (optional)

Materials available from hardware, discount/other:

Box for supplies

Paper towels (the softer the better)

Sandpaper (one fine and one coarse) (intaglio)

Enamel spray paint can (any color), oil base, preferably Krylon (intaglio)

Bon Ami/any mild cleanser (fine grit)

2 Stainless steel water bowls (litho)

Waterless hand cleaner (i.e., Go Jo)
Rags
Old toothbrush
3 glass jars with lids (baby food jars work great)
Razor blade/x-acto knife
Heavy Duty Black Bags (to keep solar plates and litho plates protected from Light)

VII. Bibliography

- Antreasian, Garo and Clinton Adams. *The Tamarind Book of Lithography: Art & Techniques*. (New York: Harry N. Abrams, Inc.), 1990.
- Barrett, Terry. *Criticizing Art: Understanding the Contemporary*. (Mountain View: Mayfield Publishing Company), 2000.
- Benjamin, Walter. *Illuminations*. (New York: Schocken Books, Inc.), 1979.
- Gablik, Suzi. *The Reenchantment of Art*. (New York: Thames and Hudson), 1992.
- Lovejoy, Margot. *Postmodern Currents: Art and Artists in the Age of Electronic Media*. (New Jersey: Prentice Hall), 1996.
- Reddy, N. Krishna. *Intaglio Simultaneous Color Printmaking: Significance of Materials and processes*. (New York: State University of New York Press), 1988.
- Tailman, Susan. *The Contemporary Print: From Pre-Pop to Postmodern*. (New York: Thames & Hudson), 1995.
- Welden, Dan & Pauline Muir. *Printmaking in the Sun*. (New York: Watson-Guption Publications, Inc.), 2001.

Subject: Re: Minor revisions to ART 217 & 457
Date: Monday, September 29, 2003 6:04 PM
From: Patricia Villalobos Echeverría <pve@iup.edu>
To: Kurt Dudt kdudt@iup.edu
Category: IUP, Family

Thanks Kurt.

Patricia

On 9/29/03 4:54 PM, "Kurt Dudt" <kdudt@iup.edu> wrote:

Hi Patricia,
Communication Media has no objections to the proposed changes...
thanks for asking,
Dr kurt Dudt

Patricia Villalobos Echeverría wrote:

To: Kurt Dudt, Communications Media Chair and Robert Russell,
Journalism Chair
From: Patricia Villalobos Echeverría, x7-4993
Subject: Minor Revisions to ART 217 and ART 457

Dear Kurt and Robert,

I am sending an attachment containing two minor course revisions to my print media courses (title and course description change); these have not been actualized in years and I,m updating the title and the description to reflect current practices in the field. After speaking with Gail last year she told me these constitute a minor revision to current courses, hence, no questionnaire or syllabi are needed. The originals are being sent to Gail and have all the appropriate signatures required up to the College of Fine Arts level. Please respond if you are in support of these revisions or if you have any questions that I can clarify.

Best Regards,

Patricia

Patricia Villalobos Echeverría
Associate Professor of Art, Printmaking
Indiana University of Pennsylvania
Sprowls Hall 115
470 S. Eleventh Street
Indiana, PA 15705-1087

Subject: Re: ART 217 & 457

Date: Friday, October 3, 2003 1:57 PM

From: Patricia Villalobos Echeverría <pve@iup.edu>

To: Raymond N Ankney bankney@iup.edu

Cc: Gail Sechrist gailsech@iup.edu, Fuyuko Matsubara fuyuko@iup.edu, Richard Ciganko rciganko@iup.edu

Dear Bernie,

Thank you, this will probably come up not at the next senate meeting but the one after that as the uwucc wanted to see my syllabi. I'll wait to hear from your chair and will forward that message to them - enjoy your weekend as well.

Best,

Patricia

on 10/3/03 1:42 PM, Raymond N Ankney at bankney@iup.edu wrote:

- > Hi Patricia,
- >
- > Thanks for the e-mail. I'm sorry that you did not get a response from
- > our department chair.
- >
- > My review of the courses shows that there is some overlap with
- > journalism courses, but that issue was covered in the agreement by the
- > departments.
- >
- > I will be happy to support your department's changes at the next
- > faculty senate meeting.
- >
- > I also respect Gail's judgment that this was a minor course description
- > change and that you have followed all university policies.
- >
- > Have a nice weekend and good luck with your course revisions and
- > accreditation.
- >
- > Bernie Ankney
- >

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