

Susanna Crum - Student Course Evaluations (SETs)

At the end of each semester, I use written and multiple-choice answers from SETs to develop my courses for the next semester. Below are three tables with aggregate data from student responses that specifically address my core values as an instructor:

- my knowledge, organization, and preparedness makes the course interesting and engaging for students
- my behavior and teaching methods show students I respect them and am available to help, and create an atmosphere where they feel supported and nurtured by their peers and me
- my clear communication sets expectations and procedures students can rely on
- exercises and assignments build upon one another to challenge and expand students' creative "toolkits" and preparations for careers as cultural producers, regardless of their selected major / field of study.

Please note that I teach FINA-S 240 every semester, and my Stacked Printmaking class combines a variety of course numbers - intermediate/advanced Intaglio, Relief, and BFA in the fall, and intermediate/advanced Silkscreen, Litho, and BFA in the spring. Occasionally I have a few beginning students in the intermediate/advanced Stacked class, and their responses are included in the Stacked Course evaluations. In the right-hand column are comments that students wrote at the conclusion of the SET, which illustrate examples of how I did or did not meet expectations for a given question. I have also included a selection of student comments regarding important areas not covered by the multiple choice questions: student perceptions of printmaking's relevance to their life and careers after graduation; the quality of the studio environment for work and learning; and weaknesses/areas for improvement.

FINA-S 240 Basic Printmaking Media

Percentages of students responding either "Strongly Agree" or "Agree":

("N/A" - question not asked on evaluation)

	FA 15	SP 16	FA 16	SP 17	FA 17	SP 18	FA 18	SP 19	FA 19	SP 20	Related Comments
Percentage of respondents in Junior or Senior year	45	57	77	54	100	60	77	85	37.5	50	This is a required course for all Fine Arts majors, but I often find Juniors and Seniors in this course. Printmaking is not often taught in high school, so many students don't know what it is until they are enrolled in my class. In Fall 2019, the Fine Arts faculty revised the four-year plan to ensure majors take required 200-level courses earlier on in their pursuit of a BA or BFA degree. This has helped me teach more freshman and sophomore students in the past two semesters, and will help my program grow to include more students earlier on in their college careers.
My instructor is well prepared for class meetings.	100	100	100	100	100	100	100	100	100	100	<i>Susanna made this class super enjoyable with her passion for printmaking! I appreciated how she got grades back to us in good time. The handouts were also super helpful! (Fall 2016)</i> <i>I think that the instructor is the greatest strength. She was able to make the information understandable for everyone and I think that is a great strength. Also the break down handouts</i>

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												<i>were extremely helpful and went along perfectly with all of our demos. Really great instructor for a really enjoyable course. (Fall 2017)</i>
My instructor is enthusiastic about teaching this course.	100	100	87.5	100	100	100	100	100	100	100	100	<i>Susanna's enthusiasm for the course is so amazing!!! I came in being like "oh god, printmaking" and left wanting to take more. This speaks to the quality of her teaching. As well, she wants to see her students be successful. (Spring 2018)</i>
My instructor inspires interest in the content of this course.	90	82	87.5	100	100	100	100	100	100	100	100	<i>I liked the challenge that every project brought that led to real thinking and planning for the next project." (Fall 2015)</i> <i>You learn things you never knew would benefit you in other classes. The class also allowed creative freedom! (Fall 2019)</i> <i>Learned a new skill that can be practical. A strong community was built, which makes critiques easier. (Spring 2016)</i>
My instructor is knowledgeable on course topics.	100	100	100	100	100	100	100	100	100	100	100	<i>While I may not be great at printmaking I definitely learned a lot about printmaking. Ms. Crum is perhaps one of the absolute best faculty members in the Fine Arts program. She should be commended and other faculty need to see her as the benchmark for quality fine arts education. (Spring 2017)</i>
My instructor treats students with respect.	100	100	87.5	100	100	100	89	92	100	100	100	<i>Susanna is one of the best professors that I have had at IU Southeast. She is helpful, present, and kind. She cares about students and diligently tries to teach us thoroughly and clearly. (Fall 2018)</i>
My instructor makes me feel free to ask questions in class.	90	91	75	93	100	100	100	85	100	100	100	<i>Not feeling okay to ask questions. (Fall 2016)</i> <i>I have incorporated longer demonstration slots in my intro course syllabus, to make sure all students feel their questions are answered.</i> <i>This course was very difficult at times, but Susanna helped me get through my struggles and believe in myself more. She took time to teach me individual techniques and she never made me feel nervous to ask questions. (Fall 2019)</i>
I know what is expected of me in this course.	100	82	100	100	100	100	100	100	100	100	75	<i>I really enjoyed the class and the lectures. If I had to say anything, I think I would say that I would like to see more examples of work during the lectures. Not just of other prints but maybe examples of the project itself. (Fall 2015)</i> <i>This was my first semester at IU Southeast, so I didn't yet have student work in the assignments. Since then, I have always shown student work when introducing assignments, and it is also available on www.peoplepoweredprints.com.</i>

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This course is one of the most difficult I've taken.	N/A	N/A	N/A	60	60	56	66	46	62.5	50	<p><i>Some assignments feel like they have too little time, while others feel bloated on time. I wish she'd post the powerpoints she shows us in class. I feel that for a beginner class, there is a bit too much expected of us at times and it feels a bit unfair. (Fall 2019)</i></p> <p>Powerpoints are posted on Canvas, organized per assignment. Since receiving this feedback, I've walked students through the student-view of my Canvas page on the projector throughout the semester, so they know where to find course content.</p> <p><i>New processes can be difficult or frustrating to work with. Not knowing if the work will turn out how you want it and having to learn to embrace this. (Spring 2019)</i></p>
I was interested in the content of this course before taking it.	N/A	N/A	37.5	66	100	70	88	85	62.5	75	<p><i>Susanna is one of the most enthusiastic teachers I have ever had the pleasure to learn from. I feel like printmaking is a difficult subject to teach because not many students have any more than basic knowledge of the art. I know that I personally was dreading taking this course because it did not interest me at all. Susanna makes the content as fun as possible and gives you plenty of artistic freedom to create the best possible art you can create. She is open and honest about getting grades returned and lets you know if there's going to be a hold up. Her demonstrations are amazing and give you all the required information needed for a project. She will take the time to show just one student a process if it will benefit their work which makes you feel like your art really matters. Susanna not only has a passion for printmaking and her own artwork but she also has a passion for education and her students' work. (Spring 2018)</i></p>
My instructor explains the material clearly / My instructor answers questions carefully.	100	73	100	93	100	100	87.5	77	100	100	<p><i>The way Susanna runs the course makes a lot of sense, and allows the density of these processes to meld into one another, stacking the experiences of each individual process into a well rounded comprehension of the art form. (Fall 2018)</i></p> <p><i>Both the instructor and class were great. The instructor is very knowledgeable and great at sharing her knowledge with the students. I think this course has a lot of steps involving the processes required for each print but the instructor was able to make those steps easy to follow and understand. I learned a whole lot in this course and really enjoyed it. I even considered a printmaking minor which I would have done if my graduation date would've allowed it. (Fall 2017)</i></p>
My instructor is accessible outside of class.	100	100	100	93	100	100	88	84	87.5	100	<p><i>My instructor cared about each of her students. She talked about our works and shared all the tips on printmaking. She always encourages us to explore and be positive. She guided us through the assignments with detailed demonstrations. (Spring 2020)</i></p>

Relationships to Career/Life after Graduation

I really enjoyed this class. I feel like I learned a lot of skills that I can apply to the career path I am following. (Fall 2017)

The demos in this course were amazing. Even though they were long, they were thorough and helped to make sure you knew what you're doing. These demos make it so when a problem comes up, it can be thought through immediately. As well, this course is taught in a way that the print techniques can be applied to any other art form. Since this is a course required by all art students this makes the course even more powerful. (Spring 2018)

I don't think that this course should be required to degrees in Graphic design or similar, instead more graphic design/media courses. This course is too time consuming and not beneficial to graphic designers. Takes away from our real focus, Graphic Computer skills. (Spring 2018)

This was surprising feedback to me, as I introduce each Printmaking medium with a discussion of its role in graphic arts and mass media. Since the invention of movable type in the Western world (1445 AD), the processes I teach have been utilized for fine art as well as communication design. In most cases, graphic design majors are excited to see printmaking techniques illuminate practices now mimicked in digital media and design software. I often hear that printmaking processes improve their design work and approaches. After receiving this feedback, I made sure to explain more clearly in classes that while I do not teach art history, print's social history plays a crucial role in the contemporary theory and practice of visual art. I am concerned that this student did not see the value of art training in their pursuit of a Fine Arts degree (with a major in graphic design), but this seems isolated and atypical.

Getting to try so many different kinds of printmaking was eye-opening. Susanna also encourages us to try new things outside of school, and helps us understand what life will be like after college. She opens up opportunities for us in the community, to network with other artists and get our artwork out in the world. (Fall 2018)

Working Environment

Sometimes the shop can become too crowded and work space is definitely limited when it comes to bigger projects. I don't know if the instructor can do this or not but maybe cutting down the student limit could be beneficial? Just a thought. (Spring 2016)

To save space in the classroom and prevent overcrowding, I've rearranged tables and a press, as well as made tools more accessible in multiple places throughout the studio. I stagger work sessions a bit more, so that some students will work in other areas of the studio than others.

I feel that the class size was too big which discouraged me from working during class hours as I felt in the way and like I couldn't get things done the way I wanted to. (Spring 2017)

After receiving this feedback, I started encouraging students to spread out more in the classroom. This does not readily occur to them because of the presence of specialized equipment, and I provide them with spaces to work around that equipment safely. Since Spring 2018, as part of their Studio

Professionalism grades, all students meet during the first 15 minutes of class with a consistent small cohort (they named it “squad”) of 4-5 students. During these daily meetings, they review problems and solutions, provide project updates and review timelines, and balance receiving and providing help to one another. Students grade the members of their cohorts at midterm and finals, assessing attendance, participation, accountability, communication, and project management. These improvements are measurable in both the student reviews of one another, and in my grades of their studio professionalism at midterm and finals. I track growth and improvement by comparing the midterm grades to finals ones, and across semesters with repeat students and printmaking majors.

A lot of work that can only be done in the printmaking classroom. Do not schedule with more than 1 other course that requires a lot of outside classwork. (Spring 2020)

All Fine Arts courses require a minimum of 6 hours per week of work outside of class. Some work can only be done in the printmaking studio, whereas in some courses (like Digital Art or Graphic Design) a student with a laptop can complete the 6 hours at home. A welcome challenge and opportunity with COVID-19 is organizing printmaking courses to encourage students to dedicate more time planning their projects and timelines, to maximize productivity at home and during the limited times they will be in the studio.

At the time of this writing, CDC and university safety precautions will allow for smaller groups of students to attend class and work in the printmaking studio. They will need to come in, use necessary equipment like presses, then pack up and bring their materials home to do the work they can do outside of the print studio. This condition is not new or specific to the pandemic: I will share that this was my practice after college, where I rented access to a shared printmaking studio in Chicago, IL, and like many professional artists working in printmaking, needed to plan and maximize my time in the studio while sharing time slots with other professionals.

Weaknesses/Areas for Improvement

I feel that the class size was too big which discouraged me from working during class hours as I felt in the way and like I couldn't get things done the way I wanted to. (Spring 2017)

The only weakness that I experienced is that there were too many students and not enough room or equipment for everyone to use simultaneously. (Fall 2017)

Following a Summer Faculty Fellowship in Teaching in summer 2019, I implemented a collaborative project as the first assignment in Basic Printmaking Media. Students work with small groups of 3-4 peers through the entire process from design to printing, and install an exhibition of the work together. I found that when students are more comfortable with one another, they are able to share spaces more easily. It is not possible to have a printing press for each student in the classroom to use simultaneously - this would be prohibitively expensive and take up too much space, and is not a reality in professional printmaking studios, which I prepare all students to be able to work in after graduation. Sharing space builds community in the studio, and I am careful to repeat this concept often to students so that they understand that sharing is a requirement for success in the course.

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I felt like there was not enough time to work on some projects. I wanted more time to experiment with certain media (a trade off for trying so many, I suppose). I really would have liked to get grades back from our previous projects before our next projects were already due; this would've helped me know how I was doing and how I needed to improve before turning in the next project. (Fall 2018)

It is very unusual for me to return grades for one project after the next project is already due. I encourage students to read my comments and rubrics on Canvas and implement my suggestions and feedback in their current work. Projects are cumulative across my curriculum - I ask students to build upon their skill sets and research with each following project.

I feel as if the instructor is picky on who they like and don't like and it can show various times during class. (Spring 2019)

I wish this student had elaborated a little more - I take this comment very seriously and want all students to succeed and feel nurtured and supported in my classroom. In studio art classes, some students will gain proficiency in technically-challenging procedures and processes more quickly than others, and while I make an effort to use positive reinforcement for all students by noticing and calling attention to good work in each class, some students feel as if they aren't appreciated or seen. In recent semesters, I have added grading opportunities beyond the finished artworks that I assess with individual rubrics and students evaluate in formal group critiques. These are smaller assignments like written reading responses, project update presentations, practice exercises, and thumbnail sketches. In most cases, if students do this assignment, they get full points. I implemented this after reading an article in *Chronicle of Higher Education*, "[Carrot Versus Stick Teaching](#)." Asking students to write, sketch, and speak in front of class allows them to shine in other ways other than making artwork with techniques they often haven't done before. Sometimes we even discover new ways for them to implement their preexisting talents or interests into the new medium of printmaking.

Stacked Printmaking (Fall Semesters)

FINA-S 341 Printmaking II Intaglio, FINA-S 441 Printmaking II Intaglio, FINA-S 348 Printmaking 2, FINA-S 445 Relief Printmaking Media, FINA-S 442 BFA Printmaking

Percentages of students responding either “Strongly Agree” or “Agree”:

	FA 15	FA 16	FA 17	FA 18	FA 19	Related Comments
Percentage of respondents in Junior or Senior year	100	100	100	100	100	FINA-S 240 is a prerequisite for Stacked Printmaking classes, so I find that by the time students take FINA-S 240, they are often juniors or seniors before approaching 300- or 400-level printmaking courses.
My instructor is well prepared for class meetings.	100	100	100	100	100	<i>Susanna is an invaluable resource! She has truly inspired me beyond what I thought I was capable of. Her commitment, enthusiasm and encouragement to her students is the absolute strongest aspect of any printmaking course. The organization of the course, the push towards critical thinking, and the community we build in the studio are mentionable as well. Susanna encourages us to look beyond the classroom and to the incorporation of our learning into our future. (Fall 2019)</i>
My instructor is enthusiastic about teaching this course.	100	100	100	100	100	<i>Infectious enthusiasm, willingness to integrate the art practices of non–print majors so they feel they are forwarding their artistic development while also learning print. (Fall 2018)</i>
My instructor inspires interest in the content of this course.	100	100	100	100	100	<i>I love being able to work alongside my peers in a stacked course. Susanna is extremely helpful and inspiring. I owe much of my passion about my schoolwork and art to her guidance and encouragement. (Fall 2019)</i>
My instructor is knowledgeable on course topics.	100	100	100	100	100	<i>I hope the rest of my instructors will provide a similar learning environment as Susanna Crum did. I have admiration and respect for her as a professional, and have absolutely nothing negative to say about her or her teaching style. She was incredible, and I learned so much from this course. (Fall 2018)</i>
My instructor treats students with respect.	100	100	100	100	100	<i>It's obvious from the atmosphere of the studio that the person in charge knows and cares a lot about the topic and her students. It makes learning the complex processes of printmaking easier, and my classmates work together better because of it. (Fall 2017)</i>
My instructor makes me feel free to ask questions in class.	100	93	100	100	100	<i>One of the biggest strengths of this course is that we are all working together, yet independently. It is a communal shop where all can feel free to ask others for help or their opinion. (Fall 2016)</i>
I know what is expected of me in this course.	100	100	100	100	100	<i>This course is very transparent and planned. You know what is expected of you and why you are receiving the grade you've gotten. The course is well planned and executed. (Fall 2017)</i>
This course is one of the most difficult I've taken.	N/A	N/A	77	33	83	<i>Not being able to be productive on projects without physically being present in the studio was a downfall for me. (Fall 2018)</i>

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My instructor explains the material clearly / My instructor answers questions carefully.	100	100	100	84	100	<i>Strong sense of community. Susanna encourages students to learn through trial and error. Which is necessary in printmaking. (Fall 2016)</i>
My instructor is accessible outside of class.	100	100	100	100	100	<i>Susanna is a true light in the art department. She is always so willing and ready to help and push her students to be the best artist they can be. (Fall 2017)</i>

Relationships to Career/Life after Graduation

It challenged me to think of interesting ideas for projects. I also had to plan more for how the final piece would look than I do in other classes. I think this will help me make more thought out plans in the Future. (Fall 2016)

I appreciate the professional practice assignments that Susanna requires for this course. It forces you to consider the world outside the classroom and how to apply what you are learning. (Fall 2019)

Different ways of art creating are introduced which gives students a wide variety of tools to use moving forward in their creative processes. (Fall 2019)

Many of the things I have learned in this course have been helpful for me as a student learning to become a professional. The artist statement assignment was an important resource that I drew from when I wrote a letter of intent later in the semester. (Fall 2019)

Working environment:

Everyone helps everyone else out, which is great! (Fall 2018)

Stacked art classes make it more difficult to get time with the instructor because of the wide range of concepts they are trying to teach. While this professor handled the tasks with grace and professionalism there were times I felt short handed because of the stacked style. (Fall 2019)

Since the class is stacked we see such a variety of work throughout the course. Stacking the course also gives us the ability to work independently (or in smaller groups) during the class instead of having to operate as one large group. (Fall 2019)

One thing that was especially efficient about the stacked course was that work areas were not as overcrowded as when a full class all does the same projects for the whole semester and have to compete for space. By having different kinds of projects going on at the same time, a smaller group of people are designated to each area. The groups were very effective student support systems that required the students learn to rely on each other and become more confident in their knowledge in order to assist others. (Fall 2019)

Weaknesses/Areas for Improvement

I was really interested in the subject matter when I first started, but I felt the instructor was not interested in teaching anyone who was lower level of interested in further printmaking. (Fall 2016)

S240 students in Fall 2016 may have seen me working with advanced printmakers often outside of class, in preparation for the Mid-America Print Council conference. Perhaps this is why one student felt I wasn't as interested in intro students. Regardless, I will continue to make sure intro students feel they are a priority in the shared space and continue to challenge them to make their best work. I have incorporated more one-on-one meetings with introductory students to discuss their interests and progress throughout the semester.

This semester the studio was a little bit crowded, but it was still a good learning experience in how to manage time and studio space. (Fall 2017)

The Fall 2017 semester was a challenge, with seven Printmaking BFA candidates preparing work for their thesis exhibitions, in a class stacked with intermediate students learning new printmaking techniques. It became more crucial to get the BFA students to work together and independently, so in response to this feedback, I initiated the "cohort" or small group sessions during the first 15 minutes of class. This was a measure suggested by my peer reviewer in fall 2017. In the case of the BFA students, they meet across the hall in the BFA studio and provide updates to one another on their progress for thesis. They return refreshed and ready to work, and a little less stressed and possessive of their time and the equipment.

I feel like some of the handouts can be a little much... I almost wonder if putting them online for students to download might be a more effective option since smartphones and tablets are becoming so prevalent. That way we can just download them as needed instead of having to worry about keeping a binder. A happy medium could be having some printed for students and then let the rest download it and keep a virtual binder. (Fall 2019)

In my classes, I require students to organize a binder of technical guides and handouts by medium, and keep it in their personal storage drawer so it is accessible during class. Because printmaking requires hands-on work at presses and equipment, paper copies of recipes and procedures are safer and less distracting than using a phone, tablet, or laptop. I have posted all handouts on Canvas course sites since 2015, and rarely see students pull up the Canvas app while working in the studio - they use their binders in class and refer to Canvas when planning projects from home. Several IUS printmaking alumni are teaching their own college classes as graduate students at this time, and I have heard from each of them that they use the binders to create their own course materials. After receiving this feedback, I asked the Spring 2020 stacked class what they thought of replacing the physical binder requirement with a digital version as described above, and was met with a unanimous refusal to abandon the paper handout/binder method. I'll continue checking with students as tablets become more accessible and affordable.

Stacked Printmaking (Spring Semesters)

FINA-S 344 Printmaking II Silkscreen, FINA-S 343 Printmaking II Lithography, FINA-S 443 Printmaking II Lithography, FINA-S 442 BFA Printmaking

Percentages of students responding either “Strongly Agree” or “Agree”:

	SP 16 (includes FINA-S 341)	SP 17	SU 17	SP 18	SP 19	SP 20	Related Comments
Percentage of respondents in Junior or Senior year	N/A	100	75	100	100	100	FINA-S 240 is a prerequisite for Stacked Printmaking classes, so I find that by the time students take FINA-S 240, they are often juniors or seniors before approaching 300- or 400-level printmaking courses.
My instructor is well prepared for class meetings.	100	100	100	100	100	100	<i>Susanna gives plenty of resources and is always available for advice or help. (Summer 2017)</i>
My instructor is enthusiastic about teaching this course.	100	100	100	100	100	100	<i>Susanna is always so energetic and excited to teach us new things. Her demos are very thorough, and she makes sure that students feel comfortable with their processes before moving on. She is always there to answer questions or brainstorm with us, and she has found ways to invest in us personally while still remaining professional. I loved this class. (Spring 2020)</i> <i>She’s very enthusiastic and encouraging about experimenting and following your own creative vision. (Summer 2017)</i>
My instructor makes the subject interesting / My instructor inspires interest in the content of this course.	100	100	100	100	100	100	<i>[A strength of the class was] getting the students to research their projects and think critically. (Spring 2018)</i>
My instructor is knowledgeable on course topics.	100	100	100	100	100	100	<i>Susanna’s wide breadth of knowledge, large class with many different areas of study so that there are many ways to draw inspiration and receive help. (Spring 2017)</i> <i>Susanna is very, very knowledgeable about everything required for this class. I enjoy every moment in this class to the fullest and I would definitely love to continue Printmaking into my final year at IUS. (Spring 2018)</i>
My instructor treats students with respect.	100	75	100	100	100	100	<i>Susanna will always do anything to help a student be the best student and artist they can be. (Spring 2016)</i>

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My instructor makes me feel free to ask questions in class.	100	100	100	100	100	100	<i>She was very accommodating and helpful throughout the semester, even when we went remote. (Spring 2020)</i>
I know what is expected of me in this course.	100	100	100	100	100	100	<i>Susanna is one of the best professors that IU Southeast has in every way. She is knowledgeable, kind, helpful, available outside of class, and prepared for class meetings. She takes time to give feedback to go along with grades, so that we can improve and know why points were taken off. (Spring 2019)</i>
This course is one of the most difficult I've taken.	N/A	N/A	75	58	57	75	<i>Lithography is pretty challenging at first, but the way Susanna explains it makes it much simpler. The Litho Guidebook is a really great resource too, and I really appreciate that she put it together. (Spring 2017)</i> <i>There is a lot of work that needs to be done in the classroom outside of class time which can make it difficult when you have a full schedule. (Summer 2017)</i>
My instructor explains the material clearly / My instructor answers questions carefully.	100	100	100	75	100	100	<i>The feedback (given on Canvas) is thorough and helpful, the rubric is clear, and the schedule stays pretty true to the syllabus which is a feat. (Spring 2018)</i>
My instructor is accessible outside of class.	67	95	100	100	100	100	<i>The ability to work with other students and engage with each other is really helpful. The instructor was available for help and questions anytime in class and responds timely outside of class. There is a lot of creative freedom and the instructor encourages exploration. (Spring 2020)</i>

Relationships to Career/Life after Graduation

I feel like I learned a lot, and this class really helped me find a direction for my work that makes me happy. (Spring 2016)

I feel like this course made me a better artist! (Spring 2018)

Very knowledgeable and fun course. With students who enjoy what they do and love to help others. I learned something new everyday and gained new materials to add to my expanding portfolio. (Spring 2018)

Susanna encourages students to put work out in the world, to take opportunities, and to grow as artists. I learned a lot, not just about printmaking processes, but about my direction as an artist, my own message through my art, and how to improve how that message is conveyed. (Spring 2019)

Allows students to get hands-on experience with processes, and introduces them to professional development in the fine art world. (Spring 2019)

This course offers a variety of strengths, from an equipped learning space, to an amazing professor and challenging projects that help students delve deeper into an experience that can be utilized across many areas within the field. (Spring 2020)

Working environment:

The course was stacked with several other sections, Susanna was spread too thin, trying to answer and demo to all of the classes. (Spring 2016)

This feedback was not isolated and cued a significant curriculum change after my first year at IU Southeast. In August 2016, I made a curriculum revision to limit the amount of classes offered concurrently in Printmaking. In Spring 2016, I taught 3 distinct printmaking techniques - Intaglio, Silkscreen, and Lithography - at once. Many students had never done Silkscreen or Lithography upon my arrival at IUS. I now offer Silkscreen and Lithography every spring semester, and Relief and Intaglio every fall semester, so that students gain a broad experience throughout print media, and all students have more room and time one-on-one with me to do their work. Because Silkscreen and Lithography share some common attributes, I now formulate assignments where presentations, demonstrations, and readings are applicable to students in both classes, so they feel equally heard and involved with one another's process.

"I felt like there were too many projects in a short amount of time. I always felt like I was rushing to complete things because of it." (Summer 2017)

This was a six-week summer course, which met three days a week. Because of this short span of the course, it did feel more intensive than a regular 16-week semester. We had an off-campus exhibition at Yew Dell Botanical Gardens at the conclusion of the course, with a public exhibition. Students also led a one-day cyanotype workshop at Yew Dell, with children taking the Louisville Visual Art association's Summer Camp. This was a lot of activities and off-campus engagement, which may have been a little overwhelming for students, but they seemed to enjoy and recognize the community impact and importance of having an exhibition to add to their resumes. In the future, perhaps this degree of off-campus and public activities might be better suited for a semester-long class.

Sometimes it gets a little crowded in the studio, but since the studio is open on nights and weekends I can just use class time for troubleshooting. (Spring 2018)

One thing that was especially efficient about the stacked course was that work areas were not as overcrowded as when a full class all does the same projects for the whole semester and have to compete for space. By having different kinds of projects going on at the same time, a smaller group of people are designated to each area. The groups were very effective student support systems that required the students learn to rely on each other and become more confident in their knowledge in order to assist others. (Spring 2019)

The one downside to stacked classes is sometimes having to split attention and limit the amount of time for demonstrating and teaching each method of printmaking, as compared to a session where everyone is on the same page. That being said, this semester seemed to go great for everyone and assistance was well distributed. (Spring 2019)

It was very organized, and each student got the attention they needed. Students were always willing to lend a hand to each other and the community of the print shop is very valuable. (Spring 2020)

Since Lithography is so technical, I think it's difficult to really jump into making BFA (or grad school application) ready work. (Spring 2017)

This is an important element to note, and I share this with students when we discuss their course enrollments. In 2016, I modified the curriculum for Printmaking majors so that they were required to take a breadth of printmaking media, including Lithography, which does take a while to gain mastery of because of its technical requirements and procedures. I encourage students to take Lithography before they work on their graduate school portfolios, and have seen the same students continue with self-guided Lithography projects after completing the course, which play a large role in their graduate school applications and BFA thesis shows. I discourage students from taking FINA-S 442 (BFA Printmaking) before completing all required 300-level courses, so they can avoid this frustration.

Weaknesses/Areas for Improvement

If it is another class where all of us are learning new processes maybe have videos already lined up with the handout to prepare us for the demo we are about to watch. (Spring 2016)

In Fall 2017, I started the ongoing teaching website www.peoplepoweredprints.com, where students can view examples of student work with the materials and concepts they are addressing in class, as well as video tutorials, readings, and professional practice interviews.

COVID-19, I wish i was able to spend my entire semester in the studio, because i needed the materials on site to learn more practical knowledge about lithography. (Spring 2020)

At the time of writing, safety procedures will allow for students to use printmaking equipment on campus in Fall 2020. They will sign up for time slots to comply with social distancing requirements.

While it was out of the school's control, this class was not easy to do online. Susanna did a wonderful job of being flexible and providing alternative projects for us, but we were not able to finish learning everything we were supposed to with screen printing. Also, more space and supplies are always needed with studio classes. (Spring 2020)

Because our final in-person class for the Spring semester was March 12, 2020, students were in the middle of a project that could not continue as planned, as they lost access to the studio on campus and did not have the tools to make the same type of work from home. I assigned new projects with the transition to remote instruction, but students were disappointed to stop in the middle of their projects. In forthcoming semesters, students will plan ahead to maximize time in the studio, using specialized equipment while on campus and returning home for work that can be done off-campus. I am planning for the possibility of going 100% remote again, so projects assigned in the forthcoming semester(s) will have the capability of conversion to home-work only. Although students would miss out on techniques that require studio facilities, there is a wealth of processes that can be done with a DIY (do-it-yourself) approach at home, and we will frequently discuss how this could support their studio practice after graduation, when they will be less likely to have a printing press, darkroom, or etching baths of their own.