

BASIC PRINTMAKING MEDIA

Fall 2020 | Indiana University Southeast, School of Arts and Letters | Tue & Thu, 1:15-4:15pm

Instructor: Susanna Crum MFA, Assistant Professor of Fine Arts – Printmaking

Course Location: Zoom, Canvas, and Knobview Hall room 025

Contact: sgcrum@ius.edu or 773-414-3576 (cell)

Office Hours: Mondays and Wednesdays 12:30-3:30pm, Zoom ([Susanna's Virtual Office/Studio](#))

Course Identification: FINA-S 240

Course websites: www.canvas.iu.edu, www.peoplepoweredprints.com

Course dates: Aug 24 - Nov 22, 2020

Course Description and Approach

Imagine that you are going on a trip to a faraway country. There are certain supplies and clothes you'll need to take with you on your travels. As you travel, you have an itinerary but you also wander and explore. You get to look at everything (even yourself) a little differently, as so many things are new and unfamiliar. Each day, you plan ahead to make sure you bring everything you need with you, and directions on where to safely get further information if you need it. You approach new and familiar experiences with curiosity, playfulness, and flexibility. You meet people, and make an effort to reconnect with them to visit interesting places before you return home.

After graduation, you may get to travel in this way to make artwork. Residencies and studios invite artists, designers, and makers to work in their facilities on special projects. Often, you have to plan ahead, pack a toolkit, and arrive at a studio prepared and ready to work on very specific tasks over a limited timeframe. This semester, we'll take the approach of such a traveler. We will use remote and in-person activities to explore a variety of printmaking techniques. You'll gain an understanding of what a print is, the nature of prints as original works of art in multiple, and print media's contemporary and historical impact in art, design, and society. During this course, you will become familiar with basic techniques and concepts of relief, intaglio, lithography, screen printing, monotype and digital applications for printmaking, with an in-depth, hands-on experience in relief, monotype, and intaglio.

The emphasis of this course is on mastering basic printmaking techniques, and learning how to create and discuss creative work on the basis of **technique** (application of printmaking processes), **concept** (creativity, originality, and ambition), **craft** (attention to detail and consistency). Through demonstrations, studio work, visual presentations, readings, and discussions, you will obtain a basic knowledge of printmaking and its history. This course uses non-toxic printmaking techniques and materials as much as possible.

Learning Objectives	Outcomes
<i>IDENTIFY</i> the constituent parts of a print, specific processes and techniques.	<ul style="list-style-type: none">• In critiques and small group discussions, you will use relevant terminology to discuss how techniques and concept contribute to the aesthetic interest of an artwork.• During in-class Printing Sessions, you use correct terms to identify tools, processes, and equipment.• During Squad meetings, you will discuss project timelines, provide progress reports, share technical and conceptual questions and ideas

	with a small group of your peers.
<i>CREATE</i> imagery through various printmaking processes/techniques.	<ul style="list-style-type: none"> ● Through in-class work sessions and out-of-class studio time, you will become proficient in the preparation, proofing, and printing of relief and intaglio prints. ● At the conclusion of this course, you will have completed four distinct Projects. These include collagraphs and monotypes, editions of relief and intaglio prints of varying technical and conceptual complexity, and a final project. ● Each Project demonstrates your use of good formal strategies including design, composition, texture and surface development, and mark-making.
<i>DEVELOP</i> the ideas (concepts) behind your work, so that initial preliminary ideas result in inventive, visually engaging works of art.	<ul style="list-style-type: none"> ● Your sketchbook tracks the development of ideas from inception to completion. ● Through assigned Projects, you will explore and develop personal concepts in creative expression. ● You seek out resources to support your work, and conduct personal research for your Final Project.
<i>DISCUSS</i> articulately and critically your work and the work of others, engaging both historical and conceptual contexts of printmaking.	<ul style="list-style-type: none"> ● In 4 Critiques and Squad Meetings over Zoom, you contribute to conversations about the artwork of your peers, on the basis of technique, concept, and craft. ● Each project's self-evaluation reflects on what you've made, what you feel you could have done differently, your experiences with the processes at hand, and how well you've articulated the concepts behind your images. ● Your Final Project thoughtfully engages the work of another printmaker, whether historical or contemporary, and you clearly articulate why you chose this artist, their critiques, context, and impact on contemporary print culture.
<i>APPLY</i> your knowledge of safety rules and precautions necessary to make prints in a shared studio.	<ul style="list-style-type: none"> ● During in-class Printing Sessions, you use problem-solving skills to troubleshoot issues that may arise in the shop or with printmaking methods. ● The technique, craft, and concepts in each Project demonstrates that you have worked responsibly and with care in the studio, during and outside of class. ● You will display effective interpersonal skills and accountability in the shared work environment, and have consistently completed your weekly studio maintenance task. Your grasp of these concepts will be reflected in your "Studio Professionalism" grade.

Class Format

Classes will consist of:

- Assignments submitted via Canvas
- Work sessions on campus and via Zoom
- Demonstrations over Zoom and video tutorials

- Visual presentations/lectures over Zoom
- Critiques over Zoom. **No works in progress will be reviewed during these times.**

Required Course Supplies

You will receive a supply kit for this course, billed through IUS. This contains all materials and paper you'll need for the semester. These supplies, along with other tools borrowed from the studio, make up your Print Toolkit. In each Toolkit you'll have your very own ruler, ink knife, cutting mat, ink containers, etc. It's your responsibility to bring it with you to each in-person meeting, and to return any supplies you borrow from me/the print studio at the end of the semester, and bring it with you to each in-person meeting.

At the beginning of each project I will discuss what materials you will need for proper completion of the assignment. Be prepared at the next class period with requested supplies.

You'll need to provide a **three-ring binder and a sketchbook/notebook** to use throughout the course. These can be used/repurposed.

Optional Course Supplies

- Nitrile disposable gloves (available at a pharmacy or grocery store)
- One large box of Q-tips (available at a pharmacy or grocery store)
- Baby wipes for cleanup
- Toothbrush for inking
- Dish soap for cleanup

If you want to purchase special supplies:

Remember to bring your student ID, and ask for a student discount!

Preston Art Supply
3048 Bardstown Rd
Louisville, KY 40205
502-454-4082

Artist & Craftsman Supply
1002 Barret Ave
Louisville, KY 40204
(502) 459-4677

Recommended Readings and Resources

Brief readings may be assigned throughout the course, and will be accessible on paper or on Canvas. Check out the Print Resource Library (bookshelf across from the letterpress) for some great resources! Here are a few more you may want to check out.

- [Graphic Impressions](#), the journal of Southern Graphics Council International
- [MAPC Journal](#), Mid America Print Council. Featuring articles on the contemporary and historical context of printmaking, works on paper, drawing, and book arts, and essays examining the critical theory related to these media, and reviews of exhibitions and publications.
- [Pine Copper Lime](#), print-centric podcast and website
- [Art in Print Journal](#), selection of articles available online
- Battenfield, Jackie. *The Artist's Guide*. Philadelphia: De Capo Press, 2009.
- Bhandari, Heather Darcy and Jonathan Melber. *Art/Work*. New York: Free Press, 2009.
- Baudrillard, Jean. *The Precession of Simulacra*, trans. Sheila Faria Glaser. Available online [here](#).

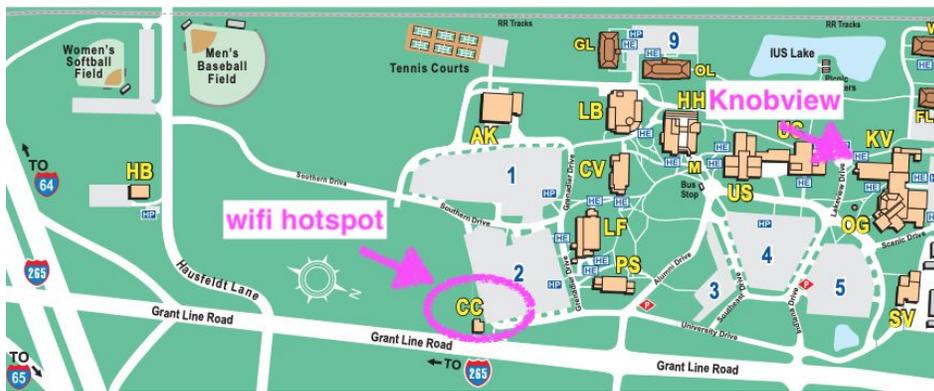
- Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*, in *Illuminations*, New York: Harcourt, Brace and World, 1968. Available online [here](#).
- Explore and browse Critical Theory Index, www.criticaltheoryindex.org

Print publishers and organizations with amazing directories full of contemporary artists to look at:

- [Crows Shadow](#), Pendleton, OR
- [Tamarind Institute](#), Albuquerque, NM, focusing on lithography
- [Crown Point Press](#), San Francisco, CA, focusing on intaglio
- [Paulson Fontaine Press](#), Berkeley, CA
- People of Print [website](#), an online creative and commercial resource and directory for illustrators, designers and printmakers
- [Pine Copper Lime](#) online gallery, focusing on contemporary prints from Southeast Asia and Australia

Technology Concerns

For technology concerns, please see the resources on [IT Help Desk](#). For information about places across campus to access computers and wifi, see the resources on [Technology Labs](#). For an outdoor hotspot, use the multi-purpose building in the Evergreen East lot.



Get Your Software! You're paying for it.

- Use ***IUware*** to install software directly onto your hard drive.
- As a student, you can download and install many useful programs for free, such as include Adobe Acrobat and Microsoft Word. The University pays the license fees in order for you to use this software.
- Use ***IUanyWare*** to stream 400+ apps on your desktop or through the mobile app with your IU login.
- While IUware enables students to install software directly onto their hard drives, IUanyWare is a cloud software service that runs IU-licensed software applications without installing software on a computer or mobile device. Both services are no additional cost and only require an IU email address. Visit iuware.iu.edu and iuanyware.iu.edu, or contact the UITS Support Center to learn more.

Grading and Evaluation Policy

Plan on spending at least 6 hours of your own time outside of class per week working on your projects, in addition to class time. It is impossible to complete assignments only during scheduled class times. You will receive a grade for each project and a final grade (+ and – will be affixed when applicable).

Late work: I accept late work. Follow up with me individually, and turn in ASAP - your grade for the project will drop a letter grade for each class meeting it's late.

Grading Scale:

Grade	Percentage	Grade	Percentage
A+	100% to 97%	C+	<80% to 77%
A	<97% to 93%	C	<77% to 73%
A-	<93% to 90%	C-	<73% to 70%
B+	<90% to 87%	D+	<70% to 67%
B	<87% to 83%	D	<67% to 63%
B-	<83% to 80%	D-	<63% to 60%
		F	<60% to 0%

Your final grade will be based on the following elements:

Projects (80% of grade)

You will turn in a **written self-evaluation** via a Canvas Quiz with each project. These evaluations allow you to reflect on what you've made, what you feel you could've done differently, your experiences with the processes at hand, and how well you've articulated the concepts behind your images.

Late work and makeup assignments: I accept late work. However, your grade will drop one letter grade for each class meeting that the homework is late. No works in progress (unfinished projects) will be considered during critiques.

At the beginning of each project, I will provide a rubric that provides expectations in further detail.

Individual projects are worth 100 points each and will be graded as follows:

- Technique 25 pts
- Concept 25 pts
- Craft 25 pts
- Self-evaluation (written) 10 pts
- Dialogue (verbal) 15 pts

Base Grading Rubric for Projects

	Needs work	Adequate	Outstanding
Technique: Work exhibits a grasp of techniques that you're exploring. You've reached out to me during class, did your own research on best	15 points	20 points	25 points

practices for the processes you're learning, and it's clear you've worked outside of class time to accomplish these processes.			
Concept/context: Elements of image demonstrate creativity, originality, and ambition. It's clear you took time to experiment with a variety of image-making techniques within the medium you're working with.	15 points	20 points	25 points
Craft: Prints reveal the artist's attention to detail. They are clean, signed and numbered consistently, and accurately registered.	15 points	20 points	25 points
Self Evaluation (written) – you took the time to think carefully about your experience of this process, and the results of your work.	6 points	8 points	10 points
Dialogue (verbal) – you spoke up in the class critique, asked questions, and offered constructive criticism to your peers. It's clear you were looking closely at all work on display, and employed terms that we discussed in class.	9 points	12 points	15 points

Sketchbook (5% of grade)

The maintenance of a sketchbook is a course requirement. You will use the sketchbook to take demonstration notes, design your initial images, plan your ideas, keep a record of your experience in and outside of class, lecture notes, artist research, etc. Always bring your sketchbook to class! Your sketchbook will be graded at midterm and finals.

Studio Professionalism (15% of grade)

The nature of the printmaking medium and the fact that this is a shared studio necessitates these rules. Forgetting, disregarding, or ignoring them will prove damaging to your final grade. **I am very particular about the way this shop is kept. Transgressors of the rules will find their grades affected adversely. Chronic abusers will be asked to drop the class.**

Your "Studio Professionalism" grade will be based on 2 components, graded at midterm and finals:

- **Squad Meeting Participation Tuesdays over Zoom and at your convenience via the platform you choose.** Small working groups for the semester of 3-4 students each. These groups do not change, and you are required to attend and participate in each of these meetings. On Tuesdays over Zoom, I will host your squads as "breakout rooms" where you will discuss project timelines, provide progress reports, share technical and conceptual questions and ideas with a small group of your peers. The goal of each meeting is for each participant to devise their own game plan for the rest of the class meeting, and to work together to solve problems, which you can then follow-up on throughout the rest of the class. **At midterm and finals, fellow group members will evaluate your participation in and contributions to your Squad.** Participation ranges from sharing your own ideas and progress reports during the meetings, to being a team-member during class. More examples of Squad participation include:
 - During in-class work sessions, there are three printing presses to use. To comply with social distancing, elect one member of each Squad to run the press for everyone during that work session, so that we won't need to re-sanitize them each time.

- Keep in touch with each of the members of your Squad in and out of class, sharing the progress of your team on social media (#iusprintmaking), and making plans, when possible, to work together on your individual projects outside of class. Start a text or Instagram group chat for the semester, so you can text photos and share successes, challenges, questions with one another.
- Think of your Squad as your additional resource when I'm not around. Support one another along each step of their creative process, and you'll feel supported too! *This is not a new idea – many artists and designers work very hard to create environments like this outside of school, so think of this as practice for the future as well.*
- **Studio Stewardship.** Examples include:
 - Everyday cleanup
 - clean all surfaces and equipment after working in the studio
 - wear the proper personal protection equipment (goggles, gloves, apron, etc) for each activity
 - do not leave blankets engaged under the roller after printing
 - do not print on the blankets
 - do not leave ANY work on table or counters after you are finished
 - return all tools to their proper area
 - leave the shop in better condition than you found it – even if it's not your mess, if it's wrong or may damage equipment or someone else's work, take care of it! Let me know and I'll give you all the credit.
 - Semester Clean-Ups: At mid-semester and at the end of the semester, you will be assigned a cleaning task to do in the studio on campus. You will do this on your own, independently from class time. By the due date for each cleanup, upload a photo and description to the Canvas Assignment to show that you've done your task. All students must participate in order to receive a grade. If you are unable to come to campus, contact me for a remote task instead.

Please respect the studio! It is a communal space that we share with many people. Be sure to always clean up your entire work area. Put things back where they belong. Be kind to our facilities and the work of your fellow students.

Studio Access *(Pending CDC and IU safety guidelines, subject to change)*

During scheduled class times. You will have the option to come to the IUS printmaking studio KV 025 for socially-distanced work sessions on certain days during our scheduled meeting time (Tue/Thu 1:15-4:15pm) throughout the semester. These Printing Session days will be on the Canvas Calendar. **Plan ahead for these sessions - each one is preparation for real life as a working artist, even without a pandemic.** For example, you may do an artist residency or be a member of a community studio or maker's space where you have to make the most of each moment spent there.

Outside of class. You will have access to the studio to work on your own anytime other than 9am-12pm Mon/Wed, so long as there are no more than 6 students in the studio. Please talk with me and your fellow students regularly about how you can do the most work you possibly can from home.

Take it with you. Bring all your materials, works-in-progress, sketchbook, and technical journal home with you each time you leave campus. I've gone to great lengths and expense to make this easy for everyone, with a portfolio and tote box/bag specifically for your Printmaking course.

Respect the studio. It is a communal space that we share with many people. Be sure to always clean up your entire work area. Put things back where they belong. Be kind to our facilities and the work of your fellow students.

Participation

You must be present, body and mind. I expect to hear your voice during each meeting. We will also have group critiques. Critiques are a valuable opportunity to share ideas and suggestions with your peers. Please speak up; we like you.

- **Critiques:** Critical analysis and articulation are an important part to your artistic development. Critiques are used to examine ideas and develop communication skills. They're a valuable opportunity to share ideas and suggestions with your peers, and have a captive audience for your work. During critiques, you are expected to discuss the content and aesthetics of work, including constructive suggestions to your peers regarding their work. Conduct in critiques must be professional at all times. **No works in progress will be accepted for critique.**
- **Cell Phones:** Sometimes, cell phones are helpful for research and image inspiration. However, do not text, browse social media, and engage in any other non-class related business on your phone (believe me, I can tell, and so can everyone else). If this becomes an issue, this will affect your grade.
- **Music** is encouraged but I do not allow headphones because you need to hear what is happening in class.

Attendance Policy

- Stay home when you are sick. Check out this site for [symptoms](#) of Coronavirus (COVID-19). If you suspect you have become ill, you should sign up for an [IU Health Virtual Visit](#). Follow instructions to find care and testing (if required). If a test is positive, students will receive guidance on quarantining themselves. If you prefer to work with your personal doctor, you may do so. Please notify your instructors of illnesses.
- Reach out to me with health issues and participation/attendance issues to work out individualized plans.

Communication

Check your e-mail frequently. Keep in mind that your IUS e-mail is the official form of communication, so if you're e-mailing me, make sure you're using that address.

Please arrange to see me before, after, during class, or by appointment. Contact me by e-mail or call/text my cell phone. I am available for extra help on problematic situations or projects. Think of me as your #1 advocate and resource, an artist that has been working with printmaking processes for over 15 years. **I care about your art as much as you do!**

Please note: I make myself available to you via my cell phone, and ask that you use it with respect. If you're going to call or text, please do so at a reasonable hour (before 10pm – **in emergencies call campus security at 812-941-2400 or 911**), and make sure you've reviewed your handouts and notes before you contact me.

If problems or concerns come up during the semester, please discuss them with me before they become a bigger issue. Ask for suggestions if you find yourself stumped. Partner up with a classmate to work out a solution. **Never force tools or equipment, or operate something you haven't been introduced to or that doesn't seem to be working right.**

Safety

Studio Safety. Your safety in this class is priority. The print shop has many dangerous machines and chemicals. Some hazardous materials will be handled during this course. When using these materials please be extremely careful. Please follow all guidelines while using equipment and chemistry. If you ever have a question about how to use something in the shop, please ask someone before you hurt yourself or damage equipment.

- Do not eat, drink, or smoke e-cigarettes in the print studio. If you're wondering why, just ask me to tell the story of how one of my students got purple oil-based ink on her tongue.
- Do not wear open-toed shoes in the print shop
- Tie long hair back when working in the studio
- Only use chemistry, tools, and equipment that is labeled and we have discussed in class
- Only one person should operate a press at a time. Keep your hands away from moving parts.
- Do not wear headphones, or talk/text on your phone while operating equipment
- Never run hard or sharp objects (scissors, coins, hardware) through the press... **EVER.**

Printmaking in the Time of COVID-19. Please be aware that IU is monitoring the COVID-19 situation in our region and we may reduce or eliminate our in person class sessions as needed. Be assured that all changes will be announced on our Canvas site. The safety of our students is our top priority. I know these are unusual times, and you probably have many things going on in your lives outside of taking this class. I want to underscore that I, like my colleagues, understand the need to be flexible and adaptive to the challenges we are facing due to the pandemic. I know that you have other concerns (e.g., work, children) and that even if you are not directly impacted by COVID-19, the current situation can be challenging. I'll try to be as flexible as possible.

- [IU Coronavirus \(Covid-19\)](#), web resource for general information on COVID-19 and IU's response
- [IU Southeast Web Resource for Students](#), web resource with more specific information relevant to this semester at IUS

Facial coverings are mandatory at all times in campus buildings, and so they are required to be worn while in the classroom and during class. This is not my idea, or unique to the Printmaking class - here is the [policy on facemasks and social distancing](#).

- *Failure to comply with these policies will be handled according to the Student Disciplinary Procedures that accompany the [Code of Student Rights, Responsibilities, and Conduct](#) and may result in academic sanctions, up to and including expulsion.*
- Students have the ability to [report](#) misconduct too.

Course Schedule on Canvas Calendar

This course runs from Aug 24 - Nov 22, 2020. All synchronous activities and due dates for the course will be listed there. If any dates change, they will be updated to this calendar and I will notify you with a Canvas Announcement. Here's a screenshot of the calendar at the time of writing, Aug 13, for a brief overview:

The screenshot shows the Canvas Calendar interface for August 2020. The calendar grid displays dates from Sunday to Saturday. A sidebar on the left contains navigation icons for Account, Dashboard, Course, Calendar, Inbox, and Help. The 'Calendar' icon is circled in green. A green arrow points to the 'Calendar' icon. A green box highlights the text "to sign up for office hours" on August 13th. Another green box highlights the text "all synchronous activities and due dates are on this calendar" on August 17th. A third green box highlights the text "Find Appointment" in the "Appointments" section on the right. A fourth green box highlights the text "1:15p Zoom Meeting - Intro Printmaking Show and Tell, review syllabus" on August 25th. A fifth green box highlights the text "1:15p Discuss interview, Intro and Demo: Collagraph" on August 27th. A sixth green box highlights the text "1:15p Listen and respond to Podcast episode: Jenny Robinson" on August 27th. A seventh green box highlights the text "Intro Questionnaire (Getting to Know You)" on August 28th. The "Appointments" section on the right lists "CALENDARS" with "Test Student" and "FA20: BASIC PRINTMAKING MEDIA: 19471", and "UNDATED" with "Calendar Feed".

Practice finding assignments, surveys, quizzes, and Zoom meetings on the Canvas Calendar before we meet for our first class. Sync the Canvas Calendar to one you use on your phone or computer. Please talk with me if you have any questions - this resource will be the most important jumping-off point for all our course activities this semester!

Policies and Practices:

Preferred Name & Preferred Gender Pronouns. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

Fine Arts Statements

Professionalism:

Standards of Excellence for Fine Arts Students:

- Students actively contribute to critiques and class discussions by offering thoughtful perspectives and constructive criticism.

- Students demonstrate curiosity and enthusiasm for the discipline and subject matter of study.
- Students are willing and active learners and researchers, who seek information for building context and content for artistic practice, and engage in scholarly discourse relating to the discipline.
- Students are committed to continuous self-evaluation and personal improvement.
- Students respond analytically and proactively to assessments given by faculty, advisors, or others by making changes to address legitimate concerns.
- Students actively solicit feedback for purposes of making quality improvements to work and practice.

FASDC

The IU Southeast Fine Arts Program has determined that a student's demonstration of professional disposition and his/her adherence to specified minimum standards of conduct are essential to the successful participation in and completion of the program.

The attached IU Southeast **FINE ARTS STUDENT DISPOSITION CODE** ("FASDC") is a program-level set of minimum standards that complement but do not supersede the broader IU Code of Students Rights, Responsibilities and Conduct. The FASDC sets forth the program's minimum standards for student conduct. The FASDC will be included in the syllabus for all Fine Arts courses and will be presented to all students on the first day of class.

Fine Arts Student Disposition Code:

COMMUNICATION:

- Students actively listen and respond thoughtfully and appropriately to others during critiques, class discussions, and in the studio.
- Students are receptive to ideas, suggestions, and constructive criticism from others.

RESPECT:

- Students will be respectful when using shared materials and shared studio space. Students will understand that they are personally accountable for proper use and maintenance of shared materials and studio space.
- Students will respect the work, space, and materials of others. Students will not touch another person's work, use another person's materials, or enter in to another person's personal space without first receiving permission.

RESPONSIBILITY:

- Students help to ensure that IUS is a safe, respectful, creative work environment by refraining from actions or behaviors that might threaten or endanger themselves, others, or the academic process.
- Students will be conscientious and respectful of the needs of others when working in proximal or shared spaces.

FASDC Enforcement Strategy:

In the event that an instructor concludes that a student has failed to achieve and/or adhere to the minimum acceptable levels of the FASDC, and these behaviors or attitudes are adversely affecting the educational experience of other class members or faculty during the course of any program of study, the instructor will seek the following measures to address these issues and correct any violations of the FASDC.

1. The instructor complaining of the violation of the FASDC will prepare a standard Corrective Action Report ("CAR") providing:

- a. The section(s) of the FASDC that is not being achieved or adhered to by the Involved Student.
- b. A description of the incident(s)/circumstance(s) in which the Involved Student violated FASDC behaviors or attitudes.

An instructor's preparation of a CAR is a serious matter and will be evaluated by the FASDC Committee, who will respond by preparing a Corrective Action Plan.

2. The FASDC Committee includes the Fine Arts Program Coordinator, the Academic Advisor of the School of Arts and Letters, and the Dean of the School of Arts and Letters. In the event that the instructor who prepared the CAR is the Fine Arts Program Coordinator, the Dean of Arts and Letters will select an alternate fulltime Fine Arts faculty member to serve on the FASDC Committee. The FASDC Committee will meet with the Involved Student to discuss the CAR. Following this meeting, the FASDC Committee will prepare a written Corrective Action Plan (CAP). The CAP will include observable performance requirements that the Involved Student must achieve within designated timelines. Fulfilling these requirements will allow the Involved Student's completion of the CAP.

When the CAP has been prepared, the CAP requirements will be presented in a second meeting with the Involved Student and the FASDC Committee.

Three potential outcomes for this second meeting are anticipated:

- The Involved Student may agree to the CAP (by signing the CAP form), in which case the process moves to point 3 below. The Involved Student may determine that CAP is not agreeable and will be allowed to withdraw from the involved course, or
 - The Involved Student may propose alternatives to some or all of the CAP provisions and will be given five (5) days to present written alternatives to the Committee. If some or all of the alternatives are acceptable to the FASDC Committee, the CAP will be revised to reflect the acceptable alternatives. If the Involved Student agrees to the revisions of the CAP, the process will move to number 3 below.
 - If an Involved Student does not agree to a CAP (whether the original or as revised by the FASDC Committee), the process moves immediately to review by Office of Student Affairs.
3. In order to continue in the fine arts course, the Involved Student must agree to comply with the FASDC and the terms of the CAP by signing the final page of the CAP document. At this meeting the Involved Student will be given the opportunity to appeal or agree to the full terms of the CAP.
 4. Student performance (in accordance with the CAP) will be approved by all members of the FASDC Committee. The Involved Student and FASDC committee members will sign the final page of the CAP on or before the target date.
 5. Failure to comply with the CAP may result in one or more of the following consequences at the discretion of the FASDC Committee:
 - a. Academic probation within the program. The Involved Student will be evaluated weekly for the rest of the semester using the standards set up in the CAP.
 - b. Denial of Future Enrollment in IUS Fine Arts courses. The Involved Student is permanently barred from enrollment in any Fine Arts course.
 - c. Additional Consequences. The CAR and CAP, documenting the incident and the Involved Student's failure to fulfill the agreed-upon CAP, will be sent to the IUS Office of Student Affairs. The Office of Student Affairs will evaluate the CAR and failed CAP through IUS Student Conduct Officers with regard to the IU Code of Student Rights and Responsibilities. This may lead to further disciplinary action by the University.

These outcomes do not limit the actions a particular professor with regard to his/her course.

University Policies

You're probably used to seeing many policy statements on a syllabus. Faculty include these statements to ensure you understand course expectations so that you can succeed in your courses. At IU Southeast, we have placed all university policies on a single website easily accessed from every Canvas course site. Simply look at the left navigation bar and click on Succeed at IU Southeast. You can find links to sites with a great deal of useful information including:

- How to avoid plagiarism and cheating
- Disability Services
- FLAGS
- Tutoring centers
- Canvas Guides
- Financial Aid
- Sexual Misconduct
- Counseling
- Writing Center and much more!

My expectation is that you review university policies carefully to ensure you understand the policy and possible consequences for violating the policy. Please contact me if you have any questions about any university policy.

Policy for Religious Observances

Indiana University respects the right of all students to observe their religious holidays. Accordingly, instructors will make reasonable accommodation, upon request, for such observances. As a student, it is your responsibility to request accommodations by the end of the second week of the semester using the [Request for Religious Accommodations Form](#), which you can download from go.iu.edu/JdD. More information on the [religious observances policy](#) is available at go.iu.edu/JdE.

Printmaking Terms and Definitions

Become familiar with the following terms:

Aquatint - intaglio process in which rosin or spray lacquer is used to produce a tonal or textural surface on a metal plate.

Asphaltum - acid-resistant ingredient of etching grounds also used as a stop out. Also used to replace tusche in lithography and as a printing base in litho.

Baren - a Japanese tool for applying pressure in printing of woodcuts and linoleum cuts

Bevel - to file or round off the edges of a metal plate or linoleum. Also the sloping edge thus formed.

Brayer - hand roller for applying ink to a plate, or block.

Burnisher - in intaglio, an oval-shaped tool used for polishing and smoothing the plate. In relief printing, any device for pushing the paper against an inked block in order to pick up the ink and produce a print.

Charge - to cover with ink.

Collagraph - print made from an image built up with glue, gesso, and other materials.

Deckle - the naturally ragged edge of a handmade sheet of paper.

Drypoint - intaglio technique in which a sharp needle scratches the plate that yields a characteristically soft and velvety line when printed.

Edition - set of identical prints numbered and signed, that have been pulled by or under the supervision of the artist.

Embossing - print in which the image is raised slightly, producing a three-dimensional effect. Usually printed without ink.

Engraving - intaglio technique in which the image is produced by cutting a metal plate directly with a sharp engraving tool, usually a burin.

Etching - an intaglio technique in which a metal plate is covered with an acid-resistant ground, and then worked with an etching needle. The metal thus exposed is "eaten" in an acid bath, creating depressed lines which are later inked and printed.

Ground - in etching and aquatint, an acid-resistant substance used to protect non-image areas of the plate from the action of the acid. Hard grounds contain asphaltum, beeswax and rosin. Soft ground contains the same plus tallow.

Impression - An impression is a single piece of paper with an image printed on it from a matrix. The term as applied to prints is used in a manner similar to the term "copy" as applied to a book.

Monotype - technically, a print pulled in an edition of one, from a 'painting' made on a sheet of metal, glass, or Mylar.

Plate tone - visible trace of color in non-image areas of an intaglio print, produced by leaving a thin film of ink on the plate after wiping.

Proof - trial print pulled to test the progress of image.

Pull - to print an image.

Registration - adjustment of separate plates, blocks or screens in color printing to ensure correct alignment of the colors.

Scraper - in intaglio, a steel tool with three sharp edges coming to a point, used in many techniques for removing metal from plates.

Tarlatan - sheer cotton fabric, heavily sized and used for wiping of intaglio plates.

Viscosity - in an ink, the resistance of the liquid to flow.

Print Documentation Terms

Artist Proof (A/P) - A proof reserved by the artist for his or her own record or use, excluded from the numbering of an edition. Usually determines standard for edition.

Bon à tirer (B.A.T.) - (French, "Good to Pull") or Printer's Proof - indicates that the quality of printing meets the artist's requirements. Also serves as standard for edition.

Counter Proof - A proof obtained by offsetting a wet print onto a clean, dampened sheet of paper (Sometimes called a Ghost Print).

Edition - The total number of prints pulled - The eighth print in an edition of twenty is numbered as follows: 8/20

Monotype - a print made by transferring to paper a wet image on nonporous surface. Rightly signed as monotype as only one can be printed.

Monoprint - A print made by transferring to paper a wet image from a surface that could be editioned where the image follows the dictates of the plate or stone surface--only one can be pulled and may be labeled Monoprint or Unique Impression (U/I).

Proof - An impression made at any stage of the work on the plate, which is not part of an edition.

Working Proof - A trial proof with additions and corrections indicated on it.