

**Ohio Articulation Number (OAN)  
Course Submission Form  
2005-2006**



College/University Cleveland State University

Course(s) Submitted(Title & Course #) ART 231 Printmaking I for  
Ohio Articulation Number OAH007

Date June 8, 2006 Course 3 of a 6 Course OAN mapping.

Name and title of individual submitting on behalf of the college/university

Name Richard Arndt Title Dean of Undergraduate Recruitment and  
College Partnerships

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Cleveland, Ohio 44115

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Phone 216/687-5139

Fax 216/687-9210

Credit Hours 2 qtr \_\_\_\_\_ sem x

Lecture Hours 4

Laboratory Hours 6 (if applicable)

Pre-Requisites(s) Course work (if applicable)  
ART 102.

Placement Score (if applicable)

(Name of test) \_\_\_\_\_

(Domain) \_\_\_\_\_ (Score) \_\_\_\_\_

Catalog/Course Description (Includes Course Title and Course #)

**ART 231 Printmaking I (2-6-4).** Prerequisite: [ART 102](#). A beginning study of design principles and techniques of selected printmaking processes. Materials fee.

Texts/Outside Readings/Ancillary Materials

Course Objectives and/or Plan of Work

Printmaking media are capable of effects that are virtually impossible to achieve in any other way. Also, unlike some media, printmaking demands equal and detailed attention to *both* process and content. This course will stress both, for one without the other results in sloppy, lifeless, insignificant, or amateurish work. You will be challenged to craft clean and sophisticated prints that display unique and personal ideas.

Several printmaking processes will be discussed or demonstrated throughout the course, but you will work primarily in two media: etching and linocut. The focus in Printmaking I will be on mastering basic and traditional approaches to these media. More advanced or unusual techniques will be covered in Printmaking II and III.

A great deal of time and effort is involved in printmaking. It will be critically important that you keep pace and adhere to the schedule or you will be unable to complete the required work. Also, because much of the equipment, supplies, and studio space must be shared, an atmosphere of teamwork and cooperation will be necessary.

The prerequisite for this course is ART 102 (or ART 100). You will be expected to have competence in the basic design and drawing skills introduced in that course.

#### Description of Assessment and/or Evaluation of Student Learning

### **CRITIQUES**

**Group Critiques:** Three group critiques will be conducted during the semester. You are expected to present at least one finished print for discussion and participate fully in each critique. Work in progress may also be presented if time permits, but at least one finished image is required.

**Individual Critiques:** I will meet with each of you twice during the semester for a 15-20 minute individual critique to discuss your general progress in the course and make any necessary recommendations for improvement. You should plan on having all work up to that point in the semester available for discussion, including work in progress. A more detailed schedule of individual critiques will be finalized as the time approaches.

**NOTE:** Although you will not be graded per se on your participation in critiques, it is in your best interest to participate fully and intelligently. Appearing uncommunicative, vague, or reluctant during a discussion gives the impression that you don't clearly know what you (or others) are doing, which in turn will be taken into account when your portfolio is evaluated.

### **GRADING**

I will assign a letter grade for your portfolio, taking into consideration each piece individually and the body of work as a whole. The grade will be based on: 1) Technical mastery of the printmaking processes); 2) Consistency of prints within the edition; 3) Craftsmanship (neatness, precision, presentation); 4) Concept (creativity, development of a personal approach to imagery); 5) Self-challenge (avoiding obvious or "comfortable" solutions, problem-solving within project requirements); 6) Proper consideration of the principles of design; 7) Evidence of continued improvement. Possible grades are:

- A      SUPERIOR or OUTSTANDING knowledge and/or performance in the above areas. Work demonstrating a high level of refinement, intelligence, and sophistication.
- B      GOOD or ABOVE AVERAGE knowledge and/or performance in the above areas. Work pushed beyond merely adequate, easy, or "comfortable" solutions, yet needing further polish, finishing touches, or more sophisticated thought.
- C      ADEQUATE or AVERAGE knowledge and/or performance in the above areas. Work meets the general requirements of the project(s) but fails to go beyond easy or cliché solutions.

	Solution on approaches that are comfortable for the student and does not demonstrate a willingness to accept new challenges or develop more effective techniques.	relies
D	POOR or BELOW AVERAGE knowledge and/or performance in the above areas. Work fails to meet many or most of the basic requirements of the project. A sloppy, rushed, or partial solution deserving only minimal credit.	to
F	FAILURE. Work not submitted on or before its due date or that is not substantive enough to warrant credit.	to

**Final Grade:** The grade you receive for this course should reflect your performance, dedication, and potential for success in this subject. As such, the grades for your portfolio and exam will be averaged as stated above, then any necessary deductions based on the attendance policy below will be made.

### ATTENDANCE

Attendance is mandatory. Once you have missed three classes, your final grade will be lowered by 1/3 of a letter grade for *every* missed class thereafter. If you are absent, **YOU ARE STILL RESPONSIBLE FOR INFORMATION AND/OR ACTIVITIES PRESENTED IN YOUR ABSENCE**, and should not expect demonstrations or lectures to be repeated just for you.

You are expected to be in class *by 6:00 sharp* and to stay through the *entire* class period. Every four instances of late arrival/early departure will be counted as an absence. If you arrive late, it is your responsibility to notify me that you are present or you may be marked absent. Students who are having severe difficulties with attendance should consider withdrawing from the course to avoid penalty. See me immediately with any questions regarding attendance.

During class time, you may take *short* breaks if you wish. However, since printmaking can be time-intensive, it is in your best interest to spend as much time as possible working during class.

Master Syllabi and Working Syllabi (if both are used)

PRINTMAKING I    Fall 2005    M/W 6:00-9:30pm    4 cr.  
hre.

**Professor: RUSSREVOCK**  
**Office Hours: M/W4!OO-4:30pm**  
**216-687-2099**

**E-mail:&**  
**Phone (during office hours):**

### **OVERVIEW AND OUTCOMES**

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course, but you will work primarily in two media: etching and linocut. The focus in Printmaking I will be on mastering basic and traditional approaches to these media. More advanced or unusual techniques will be covered in Printmaking II and III.

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### **COURSE WORK**

**Prints:** You will complete five projects in two media. For each project, you will be required to produce an edition of five identical prints. Basic guidelines for each project are provided on page 5. Most processes will be discussed at designated times throughout the semester (see page 7), though some unscheduled demonstrations will be conducted according to the pace at which the class as a whole proceeds.

Once a concept has been introduced or a process has been demonstrated, you will be expected to understand it enough to attempt it on your own. I will always be on hand to answer specific questions and help you succeed, but you should not expect entire explanations or demonstrations to be repeated. Therefore, it is vitally important that you attend every class and that you *take detailed notes* during all lectures and demonstrations.

A portfolio of your completed editions, worth **80%** of your grade, will be turned in immediately following the final critique. *No work will be accepted after that time.* Written guidelines for portfolio submission will be provided later in the semester.

**IMPORTANT NOTE:** Although the schedule allows significant class time for each project, you will likely need to work outside of class as well. On average, spending 10-15 hours per week outside of class on course work will be necessary to achieve above-average results. The studio is generally available from 9am to 4pm Monday through Friday and noon to 4:30 on Saturdays (holidays and holiday weekends excepted).

**Final Exam:** In order to encourage a thorough study of printmaking methods and materials, and to prepare those of you who may wish to teach or continue working in printmaking, a short but comprehensive written final exam will be given during the last regular class of the semester (before Finals Week). It will be worth 20% of your grade and will cover material presented in class lectures, demos, and handouts.

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During class time, you may take *short* breaks if you wish. However, since printmaking can be time-intensive, it is in your best interest to spend as much time as possible working during class.

### **STUDIO SAFETYRULES**

BECAUSE PRINTMAKING INVOLVES THE OCCASIONAL USE OF HAZARDOUS MATERIALS, YOU ARE REQUIRED TO FAMILIARIZE YOURSELF WITH THE PROPER USE OF ALL SUPPLIES AND EQUIPMENT. DELIBERATELY MISUSING MATERIALS OR OTHERWISE CREATING DANGEROUS SITUATIONS WILL RESULT IN OFFICIAL DISCIPLINARY ACTION. FOLLOW THESE GUIDELINES AT ALL TIMES:

1. Do not handle materials or equipment unless you have been specifically instructed on the proper and safe ways to do so. Exercise appropriate care at all times.
2. In case of accident, remain calm and call CSU extension 2020. *Do NOT call 9-1-1.* Avoid coming into contact with another person's blood or other bodily fluids.
3. All flammable solvents, thinners, and other hazardous chemicals **MUST** be put away in lockers when you are not working in the studio.
4. Use acid baths only in the acid room with the exhaust fan ON.
5. Do not allow food or beverages to contaminate (or be contaminated by) solvents, inks, or chemicals.
6. Use common sense when handling all materials. If you notice lightheadedness or other discomfort while in the studio, go to an area of fresh air outside the classroom.

ART 131 — Fall 2005

### **OTHER STUDIO POLICIES**

**Maintenance and Cleanup:** You are personally responsible for maintaining a clean, uncluttered work environment and for cleaning up your work areas — including tables, inking areas, and presses — at the end of each session (*including those times you use the studio outside of class*). If you are found to be continually leaving the studio in disarray, you will be officially dropped from the course.

**Windows:** Do not open windows when the heat or air conditioning system is running. If the room temperature becomes uncomfortable, please see me.

**Drawers and Lockers:** Flat-file drawers capable of holding large sheets of paper are available to all registered Printmaking students. Select a drawer and put your

name on it. (Use the small slot on the front to hold a slip with your name on it. Do NOT use tape as a label!) Lockers in the hallway are also available. In all cases, drawers and lockers MUST be emptied at the end of the semester unless you are registered for the following term. Otherwise, their contents will be disposed of at the beginning of the following semester.

**Cell Phones:** These must be turned off or rendered silent. If the sound of a phone interrupts the class, its owner will be required to leave the studio immediately and will not be permitted to return until the following class period. Appropriate attendance penalties will be assessed.

**Visitors:** Only students registered for this course are permitted in the studio. Visitors will be required to leave,

### **IF HAVE QUESTIONS OR NEED TO CONTACT ME...**

You are encouraged to contact me for any assistance you need to succeed in this course. I am never too busy to explain something further, and I'm always anxious to talk about how you can improve your results. If I ever avoid directly answering a question, you can be assured that your discovery of that answer is an essential part of the learning process.

See me in class with any questions or concerns. If you wish to contact me at other times, the best way is by e-mail at [r.revock@csuohio.edu](mailto:r.revock@csuohio.edu). In addition, you can reach me by phone during my office hours (see page i) at 216-687-2099.

### **HELPFUL HINTS**

**ADHERE TO THE SCHEDULE.** Begin and finish each project by the designated dates. You will not be able to keep pace otherwise. Once you fall behind, it's almost impossible to successfully catch up while still producing successful work.

**DONT RELY SOLELY ON CLASS TIME TO COMPLETE YOUR WORK.** Above-average results are highly unlikely without putting in time outside of class.

**LEARN THE PROCESSES.** Take careful notes and study them. Learn not only *what* is supposed to be done but also *why* it's supposed to be done. Since so much in printmaking depends on them, you will be expected to learn the processes, not simply make prints.

ART 131 — Fall 1005

### **PROJECT GUIDELINES**

*AN EDITION OF FIVE IDENTICAL PRINTS OF EACH OF THESE IMAGES IS TO BE INCLUDED IN YOUR FINAL PORTFOLIO.*

#### **— Line Etching**

SIZE: 4" x 5" only  
Immediately

BEGIN:

**GUIDELINES:** Your image must depict three ordinary items typically found in a kitchen. It must also contain three ordinary items typically found in a garage. Each of these six items must be drawn in ways they are not normally depicted AND/OR seen doing things they don't normally do. In other words, you will take very

ordinary items and make them interesting or unusual. Be inventive and original.

## #2. — Etching with Aquatint

SIZE: 5" x 7" or larger

BEGIN

N: Week 4

GUIDELINES: Create a scene that places the viewer within an architectural interior. Somewhere in this interior, there should be an opening that looks out into an exterior space. Populate both spaces with items that suggest two dramatically different worlds or situations. Challenge yourself to come up with unique concepts and scenarios.

## #3 — Linocut (black & white)

SIZE: 12" x 18" or larger

BEGIN

N: Week 7

GUIDELINES: Create an image entitled *Multiplication of the \_\_\_\_* (where you fill in the blank with a single word). Interpret this theme in *any* creative or unique way you wish.

THE GUIDELINES ABOVE AIM TO GUIDE YOU TOWARD WAYS OF CREATING MORE INTERESTING AND PERSONAL IMAGERY. THE PROJECTS BELOW HAVE NO THEMATIC REQUIREMENTS, THOUGH YOU WILL BE EXPECTED TO CONTINUE SEEKING YOUR OWN WAYS TO MAKE THE IMAGES UNIQUE.

## #4 — Linocut (z-color, key block method)

SIZE: 9" x 12" only

BEGIN:

Week 10

## #5 — (your choice of any technique covered in the course)

SIZE: appropriate for the technique

BEGIN:

Week 13

## SUPPLIES, NEEDED BY...

(Note: Items marked **O** are either unavailable or overpriced at art supply stores. Try hardware or office supply stores.)

### ASAP:

- Sketch or drawing pad, 11x14 or larger
- O** Notebook (**I recommend you do NOT use your sketchbook to take notes**) Graphite drawing pencils, **i soft (4B-6B) and i hard (HB-3H)** Eraser
- Pigma\* Micron pen, **black, #005** Tracing paper jpad, **9 x 12 or larger**
- Zinc etching plate (**See project guidelines for sizes. One large plate can be cut to size in class.**)
- Etching needle (**Note: If possible, buy a combination needle-burnisher tool**) Metal ruler, **18" long, 2" wide** Scotch\* Magic Tape **O**
- Denatured alcohol solvent, one quart **OPTIONAL: Work shirt,**

smock, or apron

i or 2 pair of rubber gloves, or i box of disposable latex gloves  
Waterless hand cleaner or Lava\* soap  
Disposable dust mask

**WEEK 2-3:** Metal burnisher (Note: If you buy the combination needle-burnisher tool,

you don't need this.)

O Flat "bastard" file, 10" -

12" long Print paper(s):

Domestic Etch (for trials and proofs) Rives BFK or Arches

Cover (for portfolio work) Blotter paper (i.e. "Cosmos"

Archival Blotting), i or 2 large sheets O Paint thinner

(mineral spirits), one gallon Ink knife or putty knife, approx.

1.5" wide

**WEEK 4:** Brushes, synthetic hair (such as Winsor & Newton "University" series:  
i small, short-handled round (#o - #i)

i medium flat or bright (#4

- #6) O Flat black enamel spray

paint, one can O Lacquer thinner

solvent, one quart

**WEEK 7:** Battleship (Gray) Linoleum, *unmounted* (See project guidelines for sizes.  
Pieces

larger than 12x12 are only available by mail order. Large pieces  
can be cut.) SpeeobaD linoleum cutter set (#i or #z)

Felt-tip markers, medium, broad, and chisel points, black (other colors  
optional) Utility knife w/new blade

**WEEK 9-10:** Japanese "rice" paper(s), white or off-white:

Sekishu, Mulberry, or Kitakata recommended

White glue (Elmer's Glue-All, etc.), one small bottle

Mat board, 32 x 40, two sheets, white (Crescent #3297 recommended)

OPTIONAL: SpeedbaU soft rubber brayer 4" -6" wide (#64, #66, or #4117)

; ~pty chipboard, one sheet (20" x 32" minimum)

Colored relief ink, professional quality (Daniel Smith  
or Graphic Chemical)

**WEEK 15:** Portfolio

Have the necessary materials at all times or you will fall behind. Do  
NOT expect to use class time to shop for supplies.

## SCHEDULE

	M Aug. 29	General course introduction. Materials for intaglio media. Begin sketching for first project (Line etching). W
	Aug. 31	Overview and examples of intaglio printmaking. Demos: Cutting etching plates; applying ground to plate. General studio time.
WEEK 1	M Sep. 1	LABOR DAY—iNTERSTITY CLOSED
WEEK 2	W Sep. 7	General studio time.
WEEK 3	Sep. 12-14	General studio time.
WEEK 4	M Sep. 19	Demo: The aquatint process. W
	Sep. 21	General studio time.
WEEK 5	M Sep. 26	GROUP CRITIQUE.
	W Sep. 28	General studio time.
WEEK 6	Oct. 3-5	General studio time.
WEEK 7	M Oct. 10	COLUMBIA DAY—INTERSTITY CLOSED
	Oct. 12	Overview of relief printmaking; lino-cut demo.
WEEKS	M Oct. 17	Demo: Matting and framing. In-class matting.
	W Oct. 19	INDIVIDUAL CRITIQUES. In-class matting.
WEEK 9	Oct. 24-26	General studio time.
WEEK 10	M Oct. 31	Lecture and demo: Methods of color printing and color registration.
	W Nov. 2	General studio time.
	(F Nov. 4	<b>Last day to withdraw from the course and receive a grade of *W.)</b>
WEEK 11	M Nov. 7	GROUP CRITIQUE.
	W Nov. 9	General studio time.
WEEK 12	Nov. 14-16	General studio time. General studio
WEEK 13	Nov. 21-23	time. INDIVIDUAL
WEEK 14	Nov. 28-30	CRITIQUES.
WEEK 15	M Dec. 5	General studio time.
	W Dec. 7	FINAL EXAM.
FINALS •>	M Dec. 12	GROUP CRITIQUE. MANDATORY STUDIO CLEAN-UP. Portfolios due.

OBR	
Received(time)	3:13 PM
Date	6/14/2006

Notts As required by Section 504 of the Rehabilitation Act and Section 302 of the Americans with Disabilities Act, appropriate accommodations will be made *lot* students with documented disabilities. Ifyoii have a disability requiring accommodation, yon most first contact

\*: Changes Co tKis syUabus may be made by the instructor due to extenuating circumstances or for reasons of academic integrity. Reasonable notification will be given whentvci possible. Major changes will be provided to *yon* in writing. lodalions will be made for students with documented disabilities. Ifyoii have a disability requiring accommot theOffice of Disability Services, 687-2015, then see the instructor. This information will be kept confidential.

### Additional Documentation

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OBR Use

Action

Approved	
Additional Information Requested	
Rejected	
Date	

## **Ohio Articulation Number Form Directions**

This form is used to submit your course information to the Ohio Board of Regents, for all courses that make up OAN requirements. This document is a form, so the only fields that need to be filled in can be. When you open this, make sure the top of the screen, where the name of the document is displayed, says "Document1" or something similar to that. When you open this form from a location other than inside of word, it creates a blank template to fill in. Please fill it in with the appropriate course information from your institution. All of the fields in this document are expandable, and will grow to fit as much data in them as you need. Note that these fields are implemented as MS Word tables. Keep that in mind as you are copying and pasting between your syllabi and this form.

Once you are done entering your course information, you need to save this file. Since Word opened a blank version of this file, you will need to rename it to save it. Under file, choose "Save as" and then enter the name of the file. The naming scheme for this form is Institution-Year-OAN number-Course Title.

Example, if you were ABC Community College, and you were submitting your Calculus110 course, the name of the file would be ABC-2005/06-OMT005-Calculus110. If two (or more) courses are required to fulfill that same OAN, you would submit ABC-2005/06-OMT005-Calculus110Calculus111.

When you are done with your submissions, please send them electronically to the Ohio Board of Regents at [atpanels@regents.state.oh.us](mailto:atpanels@regents.state.oh.us) so we can keep your information on file.

If you encounter any problems or have any questions, please contact any of the individuals listed bellow:

Jim Ginzer (614) 752-9486 [jginzer@regents.state.oh.us](mailto:jginzer@regents.state.oh.us)

Sam Stoddard (614) 752-9532 [sstoddard@regents.state.oh.us](mailto:sstoddard@regents.state.oh.us)

Nick Wilson (614) 466-4158 [nwilson@regents.state.oh.us](mailto:nwilson@regents.state.oh.us)