COURSE OVERVIEW & DESCRIPTION

This course explores printmaking, in general, and silkscreen specifically, as a means of advocacy, activism and agency.

Students will be introduced to historical and contemporary artists who work is driven by social, political and cultural activism—such as Daumier, Goya, Dix, Kollowitz, Shahn, Cole, Risseeuw, to mention but a few. We will explore that nature and practice of solid, but over-arching research as it applies to the visual arts. We will discuss and practice careful examination of visual images and outcomes, learning and applying critical thinking techniques to corresponding analysis. After investigation of possibilities, the class will develop a group-generated, ‘service-learning project.’ Students will then learn and practice the silkscreen process in the studio and, in ‘team fashion,’ adapt it as the catalyst for this project.

Several models of possible issues and corresponding ‘service-learning’ projects will be introduced and discussed for level of student interest and community feasibility.

The course will not require a text; however a few additional art materials will be required. These will include mostly papers and a few tools, readily available @ Art Elements (the WSU’s Bookstore’s art section) located in the Kimball Art Building. Also, a refundable deposit ($25/$35) on individual silkscreens is required.

LEARNING OUTCOMES

The student will:

- Effectively learn and practice the broad arch of art research and inquiry-based learning related to studio arts.
  [as demonstrated by: artist reports & discussions, class samples, sketchbook, printed outcomes, personal reflections]

- Learn and practice the basic skills in the silkscreen processes and possess the knowledge for successful implementation of (silkscreen) prints.
  [as demonstrated by: print proofing & outcomes]

- Demonstrate proficient abilities in generating: innovative solutions to traditional and non-traditional
silkscreen processes and ideas; creative applications and solutions of the silkscreen process and project; and problem solving related to service learning project.

[as demonstrated by: sketchbook, print outcomes, discussions, project participation, reflection]

○ Express personal ideas, concepts, intents and/or emotions through visual media, in particular silkscreen.
  [as demonstrated in: sketchbook, portfolio work, project outcomes, reflection]

○ Develop and work as team member in service-learning project of group consensus.
  [demonstrated by: service-project participation and assessment will be a group grade]

○ Continue development of visual literacy & analysis, and critical thinking/application skills.
  Students will analyze works of art and prints using traditional & innovative approaches.
  [as demonstrated by....sketchbook, portfolio, discussion, critiques, reflections]

EVALUATION
Final evaluation will be a composite of:

- [approx. 25%] Development of COMPREHENSION & TECHNICAL knowledge of print process
  demonstrated in silkscreen prints, samples, printed outcomes, sketchbooks

- [approx. 25%] Individual and Group RESEARCH, ARTICULATION, ANALYSIS AND CRITICAL THINKING SKILLS
  related to research, visual literacy (visual language) and social awareness and action
  demonstrated in sketchbook, research materials, revised sketches, written self-reflections

- [approx. 25%] SERVICE LEARNING PROJECT & COLLABORATION | GROUP GRADE based on
  assessment of completion of service learning project.
  demonstrated in participation & engagement in actualized project, group reflections,
  dissemination or anticipated dissemination off project process and outcomes (i.e. and
  exhibition, undergraduate research conference table top presentation, etc.

- [approx. 25%] STUDIO MAINTENANCE & COLLABORATION, CLEAN UP, CARE OF TOOLS & MATERIALS, group & personal
  demonstrated by ‘scanning technique’ used in studio; studio and equipment care & maintenance; collaboration in studio, conceptually and practically.

Final scores may be impacted by attendance/tardy record. See Attendance Policy.

NOTE: On-time work is the expectation. Late studio/research work will not be accepted; except due to illness.

However, as our service learning project will be on-going throughout the semester, and we will frequently be working in peer groups, it is anticipated that there will be fewer individual assignment deadlines as the semester progresses. Deadlines and due dates will be stated in any assignment instructions, on Canvas, and in the Course Calendar (also on Canvas.)

Grades will be based on the provided assignment evaluation rubric that accompanies that initial assignment in its instructions.

In addition to a final grade, students will receive a written grade at the first-quarter, mid-term and third-quarter. Student’s ‘current grade’ will be available in Canvas, with the caveat that Canvas may not reflect the total grading rubric (i.e. It may not show current “engagement and participation” percentage of total grade, attendance impacts on grade, etc.) but only assignment grades. Please see instructor at any time for grade questions, updates, etc.

GRADE DESCRIPTIONS
A (4) work is consistently exceptional, outstanding; exhibits excellence & dedication at university level
B (3) work is consistently very good, very strong; exceeds requirements at university level
C (2) work is consistently good; consistently meets requirements at university level
D (1) work is approaching standards; intermittently meets university requirements
E (0) work is incomplete or not attempted; consistently fails to meet requirements
**GRADING SCALE**

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“**CANVAS**”

Class announcements, materials and communication will be via the class ‘Canvas’ site, including weekly agendas and reminders, so keep an eye to our Canvas site. Announcements, such as needed materials, cancelled classes due to illness, meeting in another place, etc. will be posted on Canvas. Occasionally, I may communicate via your Weber e-mail. Please be certain to forward your Weber e-mail to your regularly used e-mail, if needed.

Canvas will be arranged in chronological modules, with a “Resource Module” leading the module sections. See me for any questions or help with Canvas.

**TOOLS AND MATERIALS**

As this is partially a studio class, a few art materials will be required, mostly printing papers and photo emulsion for the screen stencils. A materials list follows. Most art supplies and materials can be purchased at our “Art Elements” store, here in DOVAD’s Kimball Arts Building. A few of the supplies, such as the stencil emulsion, will require you purchase a ‘punch card’ at Art Elements- approximately $30.

You are required to ‘rent’ one of our high-quality silkscreens for your use throughout the semester, with a REFUNDABLE deposit, through the cashier’s Office in Student Service Building. Pick up a deposit slip in the studio, pay at the cashiers, return the receipt and get your screen. Upon completion of the printing portion of the course, your deposit will be returned, upon return of a clean and non-damaged screen.

**STUDIO AVAILABILITY**

There may be times that you will need to complete, experiment, or work on your screen work/art out-side of class time. You have access to the printmaking studio M-S, from 7am to midnight, unless another class is using the screen area. Always double-check with that instructor to see if it is good to use the space simultaneously, which is often the case. Kimball Art Building is closed on Sunday.

You will be assigned a ‘flat file’ in which you may keep your printing papers, completed prints, etc.

It is recommended that you tag an open locker (in hallways) for additional storage of supplies or oversized art items and materials. Lockers are free, but you are asked to “register” your locker in our art office, 1st floor. You are responsible for supplying your own lock. Also, it is recommended that you put your name and ‘fall semester 2016’ on a piece of tape on your locker door, to ‘reserve’ that locker the first week of the semester.

The studio door is locked to protect your materials, our supplies and equipment. Please do not give it to anyone accept your class colleagues. If you forget, the code can be found in the Canvas Resource Module, marked door code.

Misuse of door code or room may result in a failing grade for the course.

Please close the door if you are the last one out. Lights out, etc. See list at door entrance/exit.

**SAFETY**

By printmaking’s nature, safety is a prominent concern in our lab. BE AWARE OF & FOLLOW ALL SAFETY RULES AND SUGGESTIONS, for yours and others health and safety.

These include: closed-toe shoes only, please. Sharp items, tools, etc. and heavy equipment abound in our studio.

No food in the studio, especially for any extended times, please. It absorbs the solvents in the air, and then you ingest them. Also, crumbs, grease, etc. can ruin good printmaking papers, tools, etc. If possible, try to eat or
snack outside the room, or clean up thoroughly after yourself if you have a snack, meal, etc. Lets keep it clean for everyone. Closed top drinks in the studio only, please.

An orderly & clean studio is especially conducive to creativity!! (It allows the mind to be the wild place.) Use caution with necessary equipment and solutions. ALWAYS ASK IF YOU HAVE ANY QUESTIONS. Go slowly, don’t race. Be intentional.

**STUDIO MAINTENANCE, CARE OF MATERIALS & TOOLS, COLLABORATIVE & COLLEGIAL RESPECT & INTERACTION**

Every effort should be made to keep the studio in excellent working order. Always ‘scan’ your work areas and keep it better than you found it. Collaborate and assist others in keeping our lab the great place to work that it is. Always be respectful of others work, materials, tools, and IDEAS.

**POLICIES | please see me with any questions regarding policies at any time.**

**ATTENDANCE**

Your attendance and timeliness are very important, as we will be having several demos that are unlikely to be repeated. Unless you are sick, I will assume you will be in attendance. If excessive ‘illness absences’ persist a doctor’s note may be required.

Your own health or personal emergency will be excused. Others, such as work conflicts, airport runs, day-care, previously arranged travel, etc., are not excused. Please see me with any questions re: attendance.

We will follow DOVAD’s attendance policy. You have up to two unexcused absences before an absence may affect your grade. Six unexcused absences will result in a ‘no credit’ for the class.

Your attendance at class and at any service learning project site are assumed to be for the full period unless there are previous arrangements with the instructor.

**TARDIES**

Your timeliness is expected as we will have numerous demonstrations, etc. After 10 minutes, you are considered tardy, unless there are emergency conditions, such as roads, etc. Four tardies = one unexcused absence.

**BOILERPLATE |**

**ACADEMIC DISHONESTY**

Includes, but is not limited to, cheating, plagiarism, collusion, falsification, accessing unauthorized course or test information, using unauthorized resources or breaches of copyright law and will not be tolerated in this class. The penalty for academic dishonesty in this course is a failing grade for the work in question. Students will be forwarded to the Dean of Students.

In art and other creative endeavors however, we often ‘piggy-back’ on ideas or parts of ideas. Artworks that are made in direct response to other historical artwork is referred to as ‘appropriation.’ (see Kyhinde Wiley’s fantastic oil paintings, as an example.) These are recognized a legitimate use of previous art work and appreciated as historical references.

Please see instructor regarding any questions.

**CORE BELIEFS**

This course may deal with material that may conflict with your core beliefs. It is my judgment that this material is relevant to the discipline I am teaching and has a reasonable relationship to my pedagogical goals. If you do not feel you can continue in this course, please drop it within the designated time frame to do so without penalty. I am not willing to make alternative assignments to the material in the syllabus.

For your information and assistance please see PPM 6-22. It outlines the procedure for students to follow:

_Determine before the last day to drop courses without penalty, when course requirements conflict with the student’s core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal._
This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student’s request must articulate the burden the requirement would place on the student’s beliefs.

ACCOMMODATIONS
University Policy: Any student requiring accommodations or services due to a disability must contact Services for Students with disabilities (SSD) in room 181 of the Student Service Center. SSD can also arrange to provide course materials (including syllabus) in alternative formats if desired.

HEALTH & HELP
Any disclosure by a student, orally or in writing, whether related to class assignments or not, that communicates the possibility of imminent danger to the student or others will be shared with appropriate authorities. There are several services available to students at no cost. Wellness and health, physically and mentally are goals for all of us. ( "Art: it’s emotional brain surgery.")

If, at any time, myself or other WSU staff and personnel, can be help or assist with additional resources, please feel free to contact or visit with me privately, as you may need.

CLOSURES OR CODE PURPLE |
If there is an unforeseen school closure, check the Canvas site for information and announcements. Safety will be our first concern. As we move into the winter season, be attentive to road conditions. Do not attempt to come to campus if the roads or weather conditions pose a danger to you.

QUESTIONS? See me at your earliest convenience. In or after class; via appointment; drop in, etc.

CALENDAR |
Here is a tentative calendar for the semester. Any changes will be announced in class and posted on Canvas.

Week 1  t  syllabus  
th  A short history of art and printmaking as and in social, cultural, & political activism assignment: Article: “The practices of looking”, by Marita Sturken & Lisa Cartwright, Oxford Press, (Canvas) | first reading; vocabulary, basic concepts, etc.

Week 2  t  Article: “the practices of looking” & the comprehensive components of a work of art  
th  Historical activist printmakers  
Researching for art, printmaking & silkscreen; a process for reflection and critique as applicable to silkscreen

Week 3  t  Viewing and analysis of the visual language and images  
• The “comprehensive components of a work of art (“the art pie chart”)  
• Four steps to more thoughtful and rewarding art viewing.  

th  Contemporary activist artists & printmakers

Week 4  Introduction to the silkscreen process  
In-class lab & studio work

Week 5  In-class lab & studio work with the photographic and silkscreen processes  
Continued investigating possible ‘service-learning projects’ that involve printmaking/silkscreen

Week 6  Revisiting, research in contemporary use of “Art as Agency”  
Consensus & development of group project; structure, methodology, schedule etc.

Week 7  Studio screen work, in particular as appropriate to possible service learning project.  
Finalize project schedule. Site visit & begin “project partner” engagement

Week 8  Continued studio screen work, relative to project possibilities
fall break

Week 9  Studio work & project proceeds
Week 10 Studio work & project proceeds
Week 11 Studio work & project proceeds
Week 12 Studio work & project proceeds
Week 13 Documentation for group and individuals folios, cvs, etc.
Week 14 Present project outcomes, results, reflections.
Week 15 Compile ALL research; group and individual; Create ‘report’. Disseminate project research, process & outcomes. (Exhibition? Other form of celebration, recognition?)

“Experimenting today for a better tomorrow”