

FAÑOMNÅKAN
(January to May) 2025
SPRING 2025

UNIVERSITY OF GUAM
CLASS/CFA SYLLABUS

AR 310-01 INTERMEDIATE PRINTMAKING
2.00PM - 3.20PM, MTWTH

Office: EC 117 E / FA 203, Office Hours:

TTH: 8.00AM-9.00AM

F: 11.50AM- 3.50PM





F2F class, Room FA 203

EMAIL: keckesi@triton.uog.edu

F2F class, office hours information



AR 310-01 course Spring Semester 2025 is F2F Fine Arts course. I will be posting links and information in Moodle, enrollment key for AR 310-01 will be sent to you via email before our first class this semester. Class meets F2F, unless otherwise announced in advance. We can set an appointment to meet during these hours if that is convenient for you. You are welcome to email me to set appointment for face-to-face meeting. I am available at the phone number 777-0474 during regular business hours (8:00am – 5:00pm), Monday through Friday except weekends and holidays). You can also contact me through email or UOG Moodle. At any point during this course, you are welcome to contact me via email with any questions regarding instruction, assignments, instructions, advisement, or even personal issues. I check my emails frequently and will be able to respond to your inquiry withing the same day that I receive a message. In your Moodle, there is a “Discussion Forum” where you can ask any question you might have about your assignments and the class. I encourage you to post your questions regarding the class and assignments, and I will answer your questions and offer any clarification that might be needed. This way, if anyone else in the class have similar questions, you can always return to the forum for answers. Students are welcome to provide their own answers to classmates, instigate discussion, and offer feedback based on their own experience.

Class Etiquette and Rules for F2F classes:

-  Cell phones, iPhones or smart phones are not classroom research tools. Students are encouraged to to conduct their research, to read art-related journals and use computers for more in-depth learning about art. I will post related links to articles and journals that will help you with your research, in particular with your essay assignment. Having meals during the class is not allowed.
-  Please eat before or after the class and use the class hours for focusing on assignments. Be respectful and mindful of others in the class.
-  Enter the studio once all previous class students are all left.
-  If you feel sick, do not come to F2F class. Email me about your absence and reason for absence.

Student Support:

The following is a list of resources that students can turn to when they need support:

-  Problems with the course instructions or other content?
Contact your instructor for clarification and assistance.
-  Technical problems with UOG Moodle system?
Contact the UOG Moodle Help team by email at moodlehelp@triton.uog.edu or by phone at (671)

735-2620.

- ✚ Problems with WebAdvisor or GoTritons student email service?
Contact the UOG Office of Information Technology (aka: the Computer Center) by email at helpdesk@uog.edu or by phone at (671) 735-2640.
- ✚ UOG Library Resources and Services
Go online to <https://www.uog.edu/student-services/rfk-library/>

UOG Student Services

Go online to <https://www.uog.edu/student-services/enrollment-management-student-success/> to contact the Admissions and Records office, Financial Aid office, Student Life office, Housing and Residence, Counseling.

1. COURSE CONTENT:

Printmaking is an integral part of a traditional program in studio art. Making prints or multiple copies of a design has been an activity of artists from the early civilizations to the present day. Students will investigate some aspects of contemporary art and develop their concepts by using basic printmaking methods. This aim is not only creating foundations for their further learning in the field of fine art print and development of thinking through making approach to art alongside critical and analytical thinking, but also to position print within a contemporary and interdisciplinary art scene. Students will learn intaglio printmaking techniques
Prerequisites: AR 210-01 Basic printmaking.

Students will use print methods to explore mark-making processes to develop a suite of prints. Making step-by-step decisions, students will experiment with: variation in texture and tone, the relationship between figure and ground, how images are built and discovered, and the effect of paper choice. Students will be encouraged to consider:

- How a mark can be generated through use of different print-based methods
- The effect of different processes and their combination.
- Invention through experimentation.

Research into literature, notebooks, and sketchbooks for both technical and conceptual development are required as part of this course. The course requires 4.8 hours in studio per week along with outside studio work and research. After having made their prints, students will be expected to evaluate them and use this information as the basis for the further work.

Successful prints will demonstrate:

- A considered exploration of an idea through a series of prints that develop from one to the next.
- Use and selection of appropriate printmaking technologies including and not limited to monotype, dry point, and relief printmaking.
- Use the language of printmaking and effective print methodologies to enhance a concept. Students taking printmaking course must have some ability in drawing. Either AR 103 Drawing I or AR 104 Basic Design is the designated prerequisite, and of course AR 210-01 Basic printmaking.

2. TEACHING METHODOLOGIES

- Demonstrations by the instructor.
- Lectures/presentations on topics such as a brief history of printmaking, and the work of contemporary artists relevant for our projects. This will include but will not be limited to presentation and discussion on only print artists. As we will discuss concepts our print projects will engage, presentations might include artwork of artist working in different art disciplines.

- Studio practice by the students under the supervision of the instructor
- A mid-term and final critique of the prints produced. Crit sessions will include discussions on the technical, conceptual, and the aesthetics qualities of the work.

Studio Activities:

The course will begin with developing ideas through drawing and the use and experimentation intaglio and drypoint print techniques. As a result of studio activities over the course of this project, students are expected to develop some specific printmaking skills that allow affective and efficient outcomes that will demonstrate control and reflections as well as expanding ideas.

Printmaking materials:

- Plastic sheets for mono-printing and dry-point work – available in studio
- Metal plates – available in studio
- Brayers – available in studio
- Work shirt or apron
- Dry point needle and scribes – available in studio
- Inks – available in studio
- Rubber gloves- available in the studio
- **Rags** for cleaning the plates.
- Vegetable Oil (cooking oil), small bottle (vegetable oil is used for safe removing inks off the plates and rollers, after printing)
- **PAPR (Standard office supplies)**

3. STUDIO PROJECT SCHEDULE

SP 2025
<p>Students learn intaglio printmaking methods. Students start with developing a cycle of sketches through which they will brainstorm ideas for their dry point prints. Drawing occur through dry-point printing processes – using Plexiglas, copper and zinc plates. First prints will be monochrome. Students are expected also to keep a journal workbook, which records their individual research. Possibility of exploring screen printing using stencil method.</p>
<p>Outcomes expected: By the end of the project all students will be expected to have produced a cycle of prints, a substantial amount of research through making which includes drawings, sketches, written research on contemporary print artists and their practices, as well as student's prints in all methods involved in this course. The work should show engagement and research in more depth and demonstrate quality as well as quantity of the research. Outcomes should represent a significant exploration into diverse printmaking methods and concepts related to the ideas they have developed through the project. A workbook diary of research is also expected, including the research paper on at least 2 of the artists provided in the bibliography list.</p>

Crits: Group crits once in three weeks, 1:1 crit during mid-term assessment and towards end of semester.

Mid-term Self-assessment: Students will be given a formative self-assessment sheet (rubrics) after which there will be 1:1 crit / feedback on the performance and work produced during the first half of the semester.

Summative assessment: Students' work over the course of the semester will be evaluated via assessment sheets (rubrics) and grade will be formed based on the work produced, all assignments/projects present in a portfolio, engagement in crits, and attendance (see assessment criteria below).

4. LEARNING OBJECTIVES FOR STUDENTS:

To successfully complete this course, students will demonstrate the ability to effectively:

- Develop know-how to utilize effective range of printmaking methodologies – to build on the knowledge received in previous basic print course.
- Produce a body of intaglio and screen prints.
- Open-ended exploration of contemporary art concepts and printmaking methods.
- Expand the range of references students can bring to their work, and actively participate in situations that improve their ability to discuss and develop their ideas within group situations.
- Articulate an understanding of the role of printmaking in the history of art and within the contemporary art context.
- Work in a shared studio space, sharing tools and materials.
- Learn and practice to think through step-by-step processes and develop some problem-solving skills.
- Keep studio space in clean and organized condition (each student is required to clean after themselves).
- Learn health and safety issues around printmaking.

By the end of the course students will have learnt to:

- Formulate material outcomes (prints) supported by research through making and through literature.
- Develop a substantial research and information processing skills in some aspects of printmaking practice.
- Be familiar with principles of fine art printmaking and related theory.
- Develop a print-based methodologies that incorporate open-ended and reflexive learning.
- Be familiar with the principle of a self-directed practice at a basic level
- Verbally discuss their artwork and the work of peers.

5. METHODS OF EVALUATION:

Students may be evaluated on the technical, conceptual, and aesthetic qualities of the prints produced. Technical qualities include consistency and regularity of printing, inking, registration of multicolored prints and the ability to hold and produce an edition of 5 or more prints. Aesthetic qualities include the design and composition of the image and the overall effect of the print. Conceptual engagement shows if how the themes of the project have been addressed and reflected upon and an ability to develop ideas through artmaking. There will be several groups and 1:1 critique

session. Two major critique sessions involve:

Formative Feedback/Assessment: Students will receive formative feedback in mid-term, which will include group critique and 1:1 meeting with the instructor.

Summative Assessment: examination of the work at the end of the course.

Assessment Criteria:

1. **Technical Quality:** Consistency of making prints throughout the course and mastering basic print methods, including preparing paper, processing plates, inking, and printing
2. **Aesthetic Quality:** composition, design and overall effect of the print
3. **Conceptual Engagement:** demonstrates ability to develop and respond to ideas in an inventive, generative ways
4. **Research:** Shows an understanding of some of the formal, theoretical, and cultural contexts of the work in progress. This can be evidenced in preparatory, experimental or finished work as well as in drawings (sketches), notes and workbooks.
5. **Resolution of Work:** The work selected for assessment will demonstrate an ability to isolate successful ideas, appropriate methods, and material process, and develop these to completion
6. **Presentation of Work:** Student will demonstrate an ability to engage with decision making regarding to his/her presentation choices. This includes editing and installation of work.
7. **Studio Practice:** Active participation in all aspects of the studio program – art making, research, engaging in discussion during crits. Not missing classes is an expectation of the course.

6. METHODS FOR STUDENT LEARNING OUTCOMES ASSESSMENT:

All students may be required to submit one copy from the edition of each design into the fine arts program archives. These prints will be stored in a permanent collection for the use of rotating student exhibits held every semester in the Hallway Gallery as well as being utilized as teaching aides for incoming majors. Additional assessment REVIEW OF STUDENT PORTFOLIO.

7. GRADING POLICY:

Grades reflect an identification of a level of accomplishment achieved throughout the course. Grading Scale includes Letter grades, Grade Points and Credit Hours.

Personal challenge, motivation, attitude, performance during group and individual critiques, attendance and a successful completion and a resolution of assigned projects will influence the grade. Students should make sure all work is completed by the end of the course to avoid a low grade to which an incomplete work may turn.

Letter Grade	Grade Point Value	Percent Grade	Definition	
A+	4.00	98-100%	Outstanding	Honors-level performance with superior quality and extraordinary distinction.
A	4.00	93-97%		
A-	3.67	90-92%		
B+	3.33	87-89%	Good	Solid accomplishment, indicating a substantial mastery of course materials and a good command of skills required by the course.
B	3.00	83-86%		
B-	2.67	80-82%		
C+	2.33	77-79%	Adequate	Students have achieved the level of competency needed for advancing to a subsequent course which has this course as pre-requisite.
C	2.00	70-76%		
D	1.00	60-69%	Deficient	Minimal passing, but not adequate to take a subsequent course which has this course as pre-requisite.
F	0.00	<60%	Failure	Inadequate to receive credits.
P			Pass	
I			Incomplete	
NC			No Credit	

8. Student Learning Outcomes:

Student will learn to use their hands as tools as well as the ability to augment this experience with a variety of tools and materials in the studio, using basic printmaking methods from monoprints and monodrawings to reduction and multi-color linocuts and woodcuts.	PLO1 Produce a senior project demonstrating mastery of one's artistic skill using professional production values. PLO2 Understand the artistic languages of the performing and visual arts by recognizing common terms, techniques and methods of expression. PLO4 Apply coursework learning in public displays and Performances PLO10 Participate in their chosen field of artistic endeavor.	ILO1 Mastery of critical thinking and problem solving ILO5 Responsible use of knowledge, natural resources, and technology ILO6 An appreciation of the arts and sciences ILO7 An interest in personal development and lifelong learning	Critique Group Discussion Creative process
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Course SLO's	Program PLO's	Institution ILO's	Method of Assessment
Student will receive a general introduction into the course of Intermediat Printmakng, and learn intaglio printmkaing methods.	PLO2 Understand the artistic languages of the performing and visual arts by recognizing common terms, techniques and methods of expression. PLO3 Analyze the creations and presentations of other artists objectively PLO5 Identify and evaluate the influences of fine arts in society. PLO6 Understand the history of one or more art, music or theatre styles. PLO8 Identify the interrelationship of the arts. PLO10 Participate in their chosen field of artistic endeavor.	ILO1 Mastery of critical thinking and problem solving ILO4 Understanding and appreciation of culturally diverse people, ideas and values in a democratic context ILO5 Responsible use of knowledge, natural resources, and technology ILO6 An appreciation of the arts and sciences ILO7 An interest in personal development and lifelong learning	Critique Group Discussion
Student will learn the intermediate vocabulary and concepts of visual art language using elements and principles of art and design, composition, gestalt theory , color theory and psychological aspects of color. Student will learn to think through step-by-step processes of printmaking. It will develop their problem-solving skills. It will also develop their notion of patience.	PLO2 Understand the artistic languages of the performing and visual arts by recognizing common terms, techniques and methods of expression PLO3 Analyze the creations and presentations of other artists objectively. PLO5 Identify and evaluate the influences of fine arts in society. PLO8 Identify the interrelationship of the arts PLO10 Participate in their chosen field of artistic endeavor.	ILO1 Mastery of critical thinking and problem solving ILO5 Responsible use of knowledge, natural resources, and technology ILO6 An appreciation of the arts and sciences ILO7 An interest in personal development and lifelong learning	Quiz Critique Group Discussion
Student will explore different intermediate studio processes and investigate materials, methods, and techniques of basic printmaing methods. Through printmaking, student will examine the notions of repetition, texture and postive-negative forms relationships and harmony, to name few principles of creating a composition. Students will learn indirect ways of creating art through time-consuming and labor intensive printmaking processes.	PLO1 Produce a senior project demonstrating mastery of one artistic skill using professional production values. PLO2 Understand the artistic languages of the performing and visual arts by recognizing common terms, techniques and methods of expression. PLO3 Analyze the creations and presentations of other artists objectively PLO10 Participate in their chosen field of artistic endeavor	ILO1 Mastery of critical thinking and problem solving ILO5 Responsible use of knowledge, natural resources, and technology ILO6 An appreciation of the arts and sciences ILO7 An interest in personal development and lifelong learning	Critique Group Discussion Creative process
The student will demonstrate an understanding of visual art composition: the use of elements and principles in creating and artwork and analyzing it.	PLO1 Produce a senior project demonstrating mastery of one artistic skill using professional production values. PLO2 Understand the artistic languages of the performing and visual arts by recognizing common terms, techniques and methods of expression. PLO3 Analyze the creations and presentations of other artists objectively PLO4 Apply coursework learning in public displays and Performances PLO5 Identify and evaluate the influences of fine arts in society. PLO8 Identify the interrelationship of the arts. PLO9 Debate the significance of particular artistic objects, works or experiences. PLO10 Participate in their chosen field of artistic endeavor.	ILO1 Mastery of critical thinking and problem solving ILO4 Understanding and appreciation of culturally diverse people, ideas and values in a democratic context ILO5 Responsible use of knowledge, natural resources, and technology ILO6 An appreciation of the arts and sciences ILO7 An interest in personal development and lifelong learning	Final Critique Group Discussion Creative Process

9. FINAL EXAM / CRITIQUE AND PORTFOLIO:

This is mandatory and can't be made up. Make sure you have a consistency as no making up in last week of the course or day will be possible, or after the semester finishes. Part of your grade is based on class presentation. Be prepared to discuss your artwork at the final 1:1 exam of your portfolio. You will turn in your portfolio and sketchbook for the final exam by due date: MAY 12, 2023.

10. ATTENDANCE to all classes is a requirement. Three unexcused absences will count towards half grade

reduction. Additional absences beyond that will drop one full grade each time. Please do not forget excuses. A student who misses class has to inform instructor prior to absence. No more than three absences are allowed unless there is a valid reason.

Roll will be taken at the beginning of the class. Student's active engagement in practice and participation in critiques is essential and may contribute to achieving a better grade. Students are also responsible to keep the working areas clean and tidy up after themselves during or after the studio practice.

- a) **STUDENTS ARE ALSO RESPONSIBLE TO KEEP THE WORKING AREAS CLEAN UP AFTER THEMSELVES DURING OR AFTER THE STUDIO PRACTICE.**

b) **DO NOT BE LATE TO YOUR CLASSES.** Maximum 15 minutes, academic quarter, may be tolerated. If late more than 15 minutes, it will count as absence.

Maximum 3 unexcused absences are allowed. If absent more than 3 times you need to bring a valid notice of excuse, i.e., doctors excuse.

ASSIGNMENTS: All projects must be completed by the due date, all projects must be turned in as part of a portfolio at the end of the course. There will be a mid-term assessment of completed assignments, as well.

11. UNDERSTANDING THE ACADEMIC ENVIRONMENT:

University is different from schools. At the University, you are expected to find course readings and information resources independently.

ACADEMIC MISCONDUCT

The UOG Student Handbook prohibits plagiarism. I personally will not tolerate it. This also may include using another person artwork as ones' own work. In this class, evidence of plagiarism in any assignment will result in an F grade for the assignment; a second occurrence of plagiarism will result in an F grade for the whole course, and possibly a hearing at the Student Discipline Committee. By no means you can submit a work that was not your own creation or the work that was created as part of other and not this specific course.

In this course we will practice **ACADEMIC INTEGRITY:**
Honesty, trust, responsibility, fairness, respect for others.
Honest work is trusted and valued.

12. AMERICANS WITH DISABILITIES ACT (ADA) STATEMENT:

If you have special needs for your learning environment, then you must register at the UOG ADA (Americans with Disability Act) Office call 725-2244/2971/2243. In compliance with the Americans with Disabilities Act (ADA), The Residence Halls, On- Campus Student Accommodation, can accommodate residents with disabilities. Any student with disability who needs to arrange a reasonable accommodation is encouraged to contact the UOG ADA office.

13. REQUIRED RECOMMENDED TEXT OF STUDY GUIDES:

We do not require a textbook for this course, but further reading may be helpful. Below is the list of recommended literature (see the list below). Visit the library, and search the suggested websites, and journals. In case the book is not available in the library, contact your instructor for a possibility of lending a book.

Websites:

<http://www.moma.org/interactives/projects/2001/whatisaprint/flash.html> <http://philagrafika.blogspot.com/>
<http://www.nontoxicprint.com/> (read essays on printed art and explore the site)
<http://printeresting.org/>
<http://www.woodblock.com/> (Japanese woodcut printmaking)
<http://www.printsandprintmaking.gov.au> (Prints and Printmaking Australia, Asia, Pacific) <https://cicadapress.wordpress.com/>
International Conference *Password Printmaking* 2013. Moderna Galerija Ljubljana. <http://www.password-printmaking.eu/>.

Journals and magazines:

Imprint
(<http://www.printcouncil.org.au/imprint>) Printmaking Today
(<http://www.cellopress.co.uk/>)

Literature:

Arcy Hughes, Ann. *Printmaking: traditional and contemporary techniques*. Edited by Hebe Vernon-Morris: Crans-Près-Céligny; Hove: RotoVision, 2008.
----- *The printmaking bible: the complete guide to materials and techniques*. Edited by Hebe Vernon-Morris. San Francisco: Chronicle Books, 2008.
Coldwell, Paul. *Printmaking: a contemporary perspective*. London, UK: Black Dog Publishing, 2010.
Gale, Colin, Megan Fishpool. *The printmakers' bible*. Edited by Megan Fishpool. London; New York: Bloomsbury, 2012.
Graver, Mark. *Non-toxic printmaking*. London: A & C Black, 2011.
Laitinen, Kari, Tuula Moilanen, Antti Tanttö. *The Art and Craft of Woodblock Printmaking; Woodblock Printmaking with Oil-based Inks and the Japanese Watercolor Woodcut*. Helsinki: University of Art and Design,

2001.
 Lullin, E and Oliver-Simm, F; *Contemporary Art in Print: The publications of Charles Booth-Clibborn and his imprint the Paragon Press 2001-2006*; Paragon Press, London 2006.
 Noyce, Richard. *Contemporary graphic art in Poland*. Sydney: Craftsman House, 1997.
 ----- . *Printmaking at the edge*. London: A & C Black, 2006.
 ----- . *Critical mass: printmaking beyond the edge*. London: A & C Black, 2010.
 ----- . *Printmaking off the beaten track*. London: Bloomsbury, 2013.
 Ross, John, Claire Roman, tim Ross. *The Complete Printmaker; Techniques/Traditions/Innovations*. New York: The Free Press, 1990.
 Salter, Rebecca. *Japanese Woodblock Printing*. University of Hawai's Press, 2002.
 Tala, Alexia. *Installations and experimental printmaking*. London: A & C Black, 2009.

List of Revelant Artists – research suggestions Take notes in your workbooks, make research on at least three artists.

RESEARCH PAPER ON TWO ARTISTS IS REQUIRED BY LAST DAY OF INSTRUCTION.

Robert Rauchenberg	Karen Kunc	Kiki Smith	Rita Akerman
Nancy Spero	Ron Kitaj	Howard Hodgkin	Sol le Witt
Helen Frankenthaler	Kathe Kollwitz	Antoni Tapies	Mark Rohtko
Richard Serra	David Hockney	Mary Frank	Christoph Loos
Horst Janssen	Mark Graver	Friedhard Kiekeben	John Olsen
Jean Arp	Raymond Pettibon	Jasper Jones	Yaacov Agam
David Shrigley	Michael Schneider	Whyne Crothers	Nicola Lopez
Richard Woods	Angela Cavalieri	Kathe Kolwitz	Akira Kurosaki
Annu Vertanen	Eva Pietzcker	Keiko Hara	

Students are required to do research in their diary notebooks on three artists from this list or from the presentations given by instructors, or from independent research through suggested

links and literature. We will discuss how many hours of independent research – this includes online, and library research study will be required in the course. Research notebooks, containing, notes, drawings, sketches, test prints, written analysis of the work of the selected artists, will be part of the critiques sessions alongside prints produced during the course.

14. SUBSEQUENT COURSES:

AR 410 Advanced Printmaking.

15. ADDITIONAL COURSE DESCRIPTIONS, IF ANY:

Students will produce a total of 10 prints with editions of a least five prints for each relief block design. Six will be in linoleum, two in woodcut and two in monotype printing.

16. IMPORTANT DATES: REGULARLY SEE UOG ACADEMIC CALENDAR – UOG WEBSITE.