New Course Request

Indiana University

IUPUI Campus

Check Appropriate Boxes: Undergraduate credit □ Graduate credit □ Professional credit ✓

1. School/Division Herron School of Art and Design/Fine Arts 2. Academic Subject Code HER

3. Course Number G520 (must be cleared with University Enrollment Services) 4. Instructor varies

5. Course Title Studio Emphasis II: Theory into Practice in Printmaking

Recommended Abbreviation (Optional) Studio Emphasis II: Printmaking (Limited to 52 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Spring 2009

7. Credit Hours: Fixed at 6 or Variable from to

8. Is this course to be graded S-F (only)? Yes ☐ No ✓

9. Is variable title approval being requested? Yes ☐ No ✓

10. Course description (not to exceed 50 words) for Bulletin publication: P: Studio Emphasis I: Printmaking. Study of the integration of studio practices in printmaking within the context of professional engagement.

11. Lecture Contact Hours: Fixed at or Variable from to

12. Non-Lecture Contact Hours: Fixed at 6 or Variable from to

13. Estimated enrollment: 8 of which 100 percent are expected to be graduate students.

14. Frequency of scheduling: Every semester Will this course be required for majors? Yes

15. Justification for new course: Necessary course in graduate study in printmaking for degree program.

16. Are the necessary reading materials currently available in the appropriate library? Yes

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: Eric Nothnagel Date 2/1/07

Department Chairman/Division Director

Approved by: Valeri Eichman Date 2/1/07

Dean

Date

Chancellor/Vice-President

Date

University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724 University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow; Department/Division—Pink; University Enrollment Services Advance—White
I. COURSE TITLE:

STUDIO EMPHASIS II: THEORY INTO PRACTICE IN PRINTMAKING
credits: 6
course number: HER G520
proposed instructor: VARIES
prerequisites: Studio Emphasis I: Printmaking: Materials and Methods

II. COURSE DESCRIPTION AND RATIONALE:

Through introducing and engaging the student with the public / arts community at large, this graduate studio course focuses on learning and developing a professional approach to Contemporary Printmaking. This course will act as a gateway into being a professional artist. Through the studio and seminar environment this class will encourage and facilitate accessing grants; developing collaboration and exchanges within the regional, national, and international printmaking arena; transforming studio learning into gallery exhibitions; and composing and building a competitive curriculum vitae. With emphasis on a strong and active studio practice, this course assists and empowers the students' ability to translate graduate learning into practical approaches and professional practices to the field of Printmaking and the Art world at large. Intense involvement with personal studio projects and products along with willingness to collaborate through class and group involvement are expected in this course.

Rationale:
The professional practice of printmaking and the studio arts requires the integration of studio practices with the professional engagement of arts, public, and private organizations. A career in the fine arts requires skills, innovation, and focus through individual research and public involvement. This course provides first hand experience in personal development, problem solving, and collaborative discourse and activities, while offering instruction and direction with tools necessary for maintaining active research, learning, and exhibiting.

III. EDUCATIONAL OBJECTIVES:

During this course students are to develop ideas and works of art along with necessary strategies to implement personal research, involvement in the professional printmaking field, and integration with the public audience. Objectives include but are not limited to the following:

- Students will develop the skills necessary to communicate, articulate, and organize personal research and studio activity framed within the collaborative and public environment.
- Students will develop a cognitive understanding of the practical concerns involved in contemporary Printmaking with focus on connecting to the greater community.
- Students will learn and develop the necessary skills needed in exhibiting a body of work through the documentation and drafting of support material.
• Students will find and develop awareness with context for his or her studio practice in contemporary and historical fields of the Printmaking.
• Students will continue to develop technical proficiency in the printmaking medium, which includes honing skills and craftsmanship with learning new processes and experimentation within a variety of materials.
• Students will continue to develop fluency in the practices of researching and developing ideas and concepts with a focus on implementation and innovation.

IV. COURSE CONTENT:

Theory into Practice in Printmaking will be taught as a seminar based course with an emphasis on studio practice. Course content will focus on developing connections between individual studio practices and public engagement. The class will research and construct semester based goals and will center on the participation in and the building of national and international connections in terms of artwork, artists, and/or students. The course will include developing and drafting grant proposals, organizing portfolio and print exchanges, developing and constructing a body of work including documentation, developing and drafting a curriculum vitae, and participating in nationally recognized conferences through exhibitions, portfolio reviews, panel discussions, and technical demonstrations.

Theory into Practice in Printmaking will be taught in the context of a classroom environment with a private studio component. Grades will be determined by the successful completion of semester’s goals and will include on going self-assessment of project planning and implementation. Students’ progress and accomplishments will be reviewed and evaluated by the instructor through individual and group critique with emphasis on a mid-semester and end-of-semester review. By the end of the semester students are required to have an understanding of his of her own practicing ideas, developing concepts, and technical approaches in relation to a public audience and the professional field of the Graphic Arts.

Readings and activities will be assigned and may require different levels of obligations through writing, discussion, and participation in field trips. Intense involvement with personal studio projects and products along with a willingness to collaborate through class and group involvement are expected in this course.

Topics to be covered in the course include but are not limited to the following:
• Identifying, constructing, and researching individual ideas and concepts for a personal studio practice in the public context and printmaking arena
• Developing and drafting grant proposals
• Organizing and participating in portfolio and print exchanges
• Organizing and participating in visiting artist and student exchanges
• Developing and constructing a body of work including appropriate documentation
• Developing and drafting a curriculum vitae
• Participating in nationally recognized Printmaking conferences
• Participating in readings, research, discussion, activities, and critiques related to Printmaking process, techniques, and collaboration
• Self-assessment
V. REQUIRED AND RECOMMENDED TEXTS:

In addition to fulfilling studio and project-specific assignments, students will be given selected readings and will be required to respond in written form and group discussions. These readings are designed to stimulate an understanding of contemporary issues of the Printmaking and Fine Art fields.


VI. EVALUATION AND GRADING:

Each student's work and participation is evaluated ongoing during the course of the semester with emphasis placed on a midterm and the end of the semester evaluation. Student's work will be evaluated based on overall artistic effectiveness, evidence of individual development and effort, evidence of intensity of effort in exploring new concepts, and fulfilling participatory requirements of the course including individual, collaborative, and group projects. Work must be presented and accomplished on time of evaluation for full credit. Late presentations will be graded down one letter grade. No midterm projects will be accepted more than 3 days late and no final projects will be accepted more than 1 day late.

COURSE GRADES:

Midterm evaluation of projects 25%
Final evaluation of projects 50%
Contribution to in class discussion and critiques and quality of research and written responses 25%

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Note: Graduate courses completed with grades below C (2.0) are not counted towards degree requirements, but such grades will be counted in calculating a graduate student’s grade point average.

**Incomplete.** An incomplete grade in this course will only be permitted in exceptional circumstances, such as a documented serious illness or injury. No one may have an incomplete simply to gain more time to complete course requirements.

**Late Work:** Projects and portfolios are due as specified unless an extension is requested and received at least two days before the due date. Projects and portfolios without an extension will be docked half a letter grade for each day late, including weekends.

**CLASS PARTICIPATION**
Consistent attendance is expected except in case of emergency or illness. More than two unexcused absences will result in a reduction of the course grade (1/2 a letter grade per absence).

Class participation is more than just attendance. It includes consistent preparation, active listening, and contributing to discussions and projects. Your grade for participation will be based on the following criteria:

1. **Preparation:** Did you read the required material thoughtfully and critically? Did you come to class with questions to ask and issues to consider? Have you prepared artistic work for presentation in a timely manner? Graduate students will be called upon to start discussion with thought-provoking questions from the readings—write these down in advance.

2. **Engagement:** Do you ask questions of all members of the class? Do your questions close the conversation, or stimulate it? Are they deliberate and relevant to the discussion? Do you try to apply the material you have learned, relating and synthesizing information with previous discussions, readings, and experiences, as well as other classes and intellectual interests.

3. **Courtesy:** Do you listen to others as they speak? Are you considerate of opposing viewpoints? Do you contribute to an atmosphere of mutual respect?

**Learning Disabilities**
Accommodations will be given to any student needing accommodations because of disability, provided the student has registered with Adaptive Educational Services (AES) at IUPUI and completed the appropriate forms issued by that office. Students requesting disability-related accommodations should contact AES at (317) 274-3241. AES is located in Cavanaugh Hall (CA) 001E.

**VII. Bibliography**
See section V above for required and recommended texts, and individual weeks for additional articles and book chapters.

**VIII. Cheating and Plagiarism**
Cheating and plagiarism undermine the very principles upon which higher education is founded. Any violation of the academic policies of IUPUI is forbidden and will result in a failing grade for the course and a letter to the Dean requesting further investigation.
Cheating: A student must not use or attempt to use unauthorized assistance, materials, information, or study aids in any academic exercise, unless the instructor specifically has authorized such assistance. A student must not allow others to conduct research or to prepare any work for him or her without advance authorization from the instructor to whom the work is being submitted. A student must not collaborate with other persons on a particular project and submit a copy of a written report that is represented explicitly or implicitly as the student’s individual work. A student must not submit substantial portions of the same academic work for credit more than once without permission of the instructor to whom the work is being submitted. A student must not alter a grade or score in any way.

Fabrication: A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, historical documentation, and citations to the sources of information.

Plagiarism: A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgement. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she: quotes another person’s actual words, either oral or written; paraphrases another person’s words, either oral or written; uses another person’s idea, opinion, or theory; or borrows facts, statistics, illustrative material, unless the information is common knowledge.

For further information on Student Misconduct, see the following section of the IUPUI Student Code of Conduct: http://life.iupui.edu/help/code.asp