

UNIVERSITY OF MASSACHUSETTS AMHERST
OFFICE OF THE SECRETARY
THE FACULTY SENATE

UNDERGRADUATE COURSE APPROVAL FORM
(Courses Numbered 001-599)

15 Copies Required for Courses Numbered 001-499
20 Copies Required for Courses Numbered 500-599

1. DEPARTMENT, COURSE NUMBER AND TITLE: Art 345 Digital Media: Printmaking
2. SCHOOL OR COLLEGE: Humanities and Fine Arts
3. Proposer's Name, Telephone and Email: Rosanne Retz, 545-6970, retz@art.umass.edu
4. Proposed Instructor: Rosanne Retz
5. Course Credits: 3
6. Are there Prerequisites? Yes If yes, please specify: Foundations or permission of the instructor

7. What is the intended clientele? Lower Division _____ Upper Division X
- Department majors only _____ Departmental/related majors X Non-Majors _____
- If course is intended for majors, what role will it play in the curriculum? Required X Elective X

8. Complete Course Catalog Description (30 Words):

This course explores, through demonstrations and technical assignments, the creative possibilities of digital image creation and manipulation using primarily Photoshop, and the printmaking technique of Photopolymer Gravure processes.

9. Please attach the following materials:

- X Week-by-week outline of topics covered in course (or syllabus)
- X List of Required readings
- X Description of required assignments (papers, exams, projects, reports, presentations, etc.)
- X Summary of course grade criteria
- X Selected bibliography of works used by instructor in developing course, especially recent works (as appropriate)

10. If course has been offered as an experimental or special topics course, please comment (on an attached page) on its evolution.

The course has been successfully offered as an Experimental course for eight semesters and is now an elective course for all students within the Discipline of Printmaking and Painting. The course was previously taught as 397I: Special Topics- Digital Media: Printmaking

Upon approval of the course by the department head, one copy of this form shall be sent from the departmental office to the Faculty Senate Office to allow for the course to be published on the University's Web Site for comment.

For courses numbered 500-599, the "Guidelines for Course Approval Form" from the Graduate Council must accompany the new course proposal.

Digital Media: Printmaking and Photopolymer Gravure

University of Massachusetts Amherst Department of Art and Art History

Fine Arts Center 436

Digital Media: Printmaking and Photopolymer Gravure

Syllabus

Course Requirements

Projects

You will have four projects assigned during the semester. The assignments encourage organized work methods and are designed to direct you toward a range of creative options for visual problem solving. You will be encouraged to develop a personal creative sensibility to be expressed through the creation of a body of related photopolymer prints. These completed projects should demonstrate an understanding and an exploitation of the unique qualities that are inherent to the medium of photopolymer gravure.

At mid-semester you will present a coherent series of related images based on assigned projects that clearly demonstrate progress made toward an understanding of the potential of photopolymer gravure and the identification and the expression of a unique point of view. At the end of the semester, the **Final Portfolio** should contain works that reveal an understanding of your stylistic and formal concerns and a command of the technique of photopolymer gravure. It should contain **all projects and associated materials completed during the semester**, including proofs. A professional attitude toward portfolio presentation is expected. The images should be beautifully printed and presented in a clean and organized manner, consecutively ordered and in a rigid sided portfolio large enough to contain the largest pieces. You will also be asked to complete and turn in a **self evaluation**.

If you have questions or are uncertain about any of the requirements, assignments, or projects, please ask for clarification either in class or via e-mail.

Class Policies

Academic Honesty

Please refer to the document **ACADEMIC REGULATIONS 2008-2008** for information regarding academic honesty. Policies in this area will be strictly enforced.

Attendance

The University has very clear guidelines on attendance requirements, as stated in the document **ACADEMIC REGULATIONS 2008-2008** "Students are expected to attend regularly scheduled classes as the University for which they are registered...." You are allowed 3 absences. Three classes can be missed without any effect to your grade. These three excused absences are intended for use when you have a field trip, religious holiday, athletic event, or illness. If you are absent due to illness on the day when a project or presentation is due, you will need to provide the instructor with written verification, within the limits of the health care provider's policy, from the attending physician. If you miss a class it is your responsibility to obtain information and handouts presented in class, including announcements. Beyond 3, each additional unexcused missed class will adversely affect your final grade. For example: if you have earned an A, you will receive an A-, etc.

Grading

Your grade will be based on active class participation, successful and timely completion of projects, effort, and preparation. In classroom discussions, everyone will listen and respond with respectful and constructive feedback. Completion of all assignments on due dates is required. **Technical difficulties should be expected and are not an acceptable excuse for missing a deadline. Do not wait until the last minute to do your work. If you do, you will be rushed, and your work will suffer.** Lost or damaged work will not be excused. Late projects will automatically receive a one grade level reduction (as in A- to B+) for each class meeting after the due date until the work is turned in for grading.

To receive a letter grade of "C" you must maintain regular attendance (see Attendance section above), complete all assignments and participate in class discussions and critiques. An "A" in this course will require that you far exceed the minimum expectations for both quality and concept through hard work and effort. Your work should show a highly developed understanding of the concepts and techniques of digital image manipulation and printmaking. Your original contribution to class discussions and class critiques is vital for an "A." Completion and presentation of all projects on due dates is required.

Grade	Percent	GPA	Qualitative Description
A	95-100	4.00	Excellent and extraordinary creative work
A-	90-94	3.67	Exceptional creative work, high level of craft
B+	85-89	3.33	Fine creative work
B	80-84	3.00	Very good creative work, needs some refinement
B-	75-79	2.67	Good work, some areas need more development
C+	70-74	2.33	Above average work; more effort needed to improve form or craft
C	65-69	2.00	Average work, several areas need more development
C-	60-64	1.67	Average work, but lacks development of form, low craft skill
D	55-59	1.00	Below average work, lack of motivation and/or skills
F	0-54	0.00	Lack of development, skills, motivation and/or desire to learn

Final grades will be computed as follows:

Project 1 15%

Project 2 15%

Project 3 20%

Project 4 25%

Final Portfolio 10%

Class Participation: 15%

It will be assumed that you visit the course web site daily as much of the business for this class will be conducted on here. Important announcements, presentation schedules, assignments, most technical information, calendar events, and resources will all be on the web site. **Use UMail.** Do not miss important information that we send you concerning this class. The University will only use your OIT email address when sending official information via email. If you have questions or are uncertain about any of the assignments, projects or requirements you must ask for clarification, either in class or via e-mail. Come to class with all of the necessary equipment and materials to work. A great deal can be accomplished during a class session if you are organized and have a plan. Expect to spend at least 6 – 8 hours per week outside of class hours to complete projects on time.

Accommodation Policy Statement:

The University of Massachusetts Amherst is committed to providing an equal educational opportunity for all students. If you have a documented physical, psychological, or learning disability on file with Disability Services (DS), Learning Disabilities Support Services (LDSS), or Psychological Disabilities Services (PDS), you may be eligible for reasonable academic accommodations to help you

succeed in this course. If you have a documented disability that requires an accommodation, please notify me within the first two weeks of the semester so that we may make appropriate arrangements.

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DATE

TOPICS

IMPORTANT NOTES + HOMEWORK

Monday 01/29	Discuss print terminology and the supply list.	Purchase, order materials on supply list
Wednesday 01/31	Project 1 work day	Work on Assignment 1 Part A
Monday 02/05	Project 1 work day <hr/> The Ascent of Chimborazo, directed by Rainer Simon (GDR 1989) 7:30 pm., Monday Feb. 5, 2007 Graham Hall, Smith College VHS projection. German with English subtitles. One of the last East German feature films, depicting Alexander von Humboldts' Latin American journey.	Project work day <i>Outwitting College Professors: A Practical Guide to Secrets of the System</i> by John Janovy
Wednesday 02/07		Project 1 Part A due today Working Group of Images for Part B
Thursday 02/07	VISIONARY ANATOMIES Richard Yarde Mead Art Museum at Amherst College	Lecture by Richard Yarde, Thursday, February 8, 4:30pm, Stirn Auditorium at Amherst College. Reception to follow in the museum.
Monday 02/12	Visiting Artist Ann Hamilton at Mt Holyoke College 2/12-2-13. Lecture Mon. Feb. 12, 7 pm MHC	Project 1 work day
Wednesday 02/14	CAA Conference in NY, independent work day	CAA Conference in NY, independent work day
Monday 02/19	Holiday	Holiday
Wednesday 02/21		Assignment 1 Part B due today
Monday 02/26	Project 1 work day	Project 1 Part C
Wednesday 02/28	Project 1 work day	Project 1 Part C
Monday 03/05	Project 1 work day	Project 1 Part C
Wednesday 03/07	Cheryl Warrick print workshop at Smith College March 7-9 th Assignment 1 Part C due today, introduce Project 2	

Monday 03/12	Project 2 work day	Project 2
Wednesday 03/14	Project 2 work day	Project 2
Monday 03/19	Spring Break	Spring Break
Wednesday 03/21	Spring Break	Spring Break
Monday 03/26	Project 2 Work Day	Project 2
Tuesday 03/27	Mid-Semester Date	Mid-Semester Date
Wednesday 03/28		Project 2 due today, introduce Project 3
Monday 04/02	Project 3 work day	Project 3
Wednesday 04/04	Project 3 work day	Project 3
Monday 04/09	Project 3 work day	Project 3
Wednesday 04/11	Project 3 work day	Project 3
Monday 04/16	Holiday: Patriots Day	Run the Boston Marathon!
Wednesday 04/17 Monday's class	Project 3 work day	Project 3
Wednesday 04/18		Project 3 due today introduce Project 4
Monday 04/23	Project 4 work day	
Wednesday 04/25	Project 4 work day	Large Working Group of images for this project due today
Monday 04/30	Project 4 work day	
Wednesday 05/02	Project 4 work day	
Monday 05/7	Project 4 work day	
Wednesday 05/09		Project 4 Final Project Due Today
Monday		Portfolio Preparation and Self Evaluation

05/14		
Wednesday 05/16	Shop Clean Up day Attendance Required 9-11am Come early as the nice jobs go early!	Portfolios cannot be stored over the summer, please clean out your drawer and take your things home. Have a wonderful and productive summer!

Spring 2007

First day of classes	Monday	January	29
Last day to Add or Drop with no record – Undergraduate, Graduate, Stockbridge, Continuing Education	Monday	February	12
Holiday - Presidents' Day	Monday	March	19
Last day to Drop with "DR" – Graduate	Friday	March	9
Spring recess begins after last class	Saturday	March	17
Classes resume	Monday	March	26
Mid-Semester Date (Last day to drop with "W" – Undergraduate, Stockbridge, Continuing Education)	Tuesday	March	27
Registration begins for Fall 2007	Monday	April	9
Holiday – Patriots' Day	Monday	April	16
Monday class schedule will be followed	Tuesday	May	17
Last day of classes	Tuesday	May	15
Reading Day	Wednesday	May	16
Final examinations begin	Thursday	May	17
Second Reading Day	Saturday	May	19
Final Examinations resume	Monday	May	21
Last day of final examinations, semester ends	Thursday	May	24
Graduate and Stockbridge Commencements	Friday	May	25
Undergraduate Commencement	Saturday	May	26
Holiday – Memorial Day	Monday	May	28
Final grades due 12:00 noon	Tuesday	May	29
Number of class meetings: MTuWThF: 14			

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345 : An Introduction to Printmaking in the Digital Studio

Project 1 Part A

100 word statement of your intended imagery theme for the semester. Please include at least 4 artists who have influenced your selection of a theme with printed examples of their imagery integrated into the body of the statement. Please explain what it is about the artists that you find compelling. Presentation counts, make sure this is a well planned document. Find a printer that does a decent job of printing images.

Project 1 Part B

Highly resolved and related images, *minimum size* 40 square inches each. Orientation of each image must be the same. The imagery you select for this project, of course, will relate to the theme that you selected to frame your semester's work. This project's imagery should exploit the unique properties of photopolymer gravure and also reference the research you have done on artists who have made contributions that you find of interest. If you will be working from scanned drawings or collages, their needs to be **significant transformative manipulation** done in image editing software before taking these images into the printmaking phase of the project

Highly completely resolved images, printed onto AccuArt 2 and ready to take to the next stage: the printmaking process.

Project 1 Part C:

Quantity of prints: 6 impressions from each of your two plates.

Calendar page for due dates

Outside Classroom Hours

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University of Massachusetts Amherst Department of Art, Architecture and Art History

Art 345 : An Introduction to Printmaking in the Digital Studio

Project 2 : Diptych Project in Two Colors

Two related images, on two separate plates, double dropped. These images will be printed as a diptych on a single sheet of paper. The color used for this double drop project will be variations on warm (red or orange) and a cool (blue or violet). Edition size: 10 prints.

Minimum size for each of these 2 images is 20 square inches.

The imagery idea for this project will relate thematically to the previous project done this semester. Once you have selected the images for the project, make sure to document the raw image files and at least 5 working states where significant and thoughtful alterations / manipulations have been made to the images. These states will be copied onto a CD and will be presented to the class in the critique of this project. These states will demonstrate your working process and be considered when the project is graded.

The paper, ink color and the dimensions of the borders of the printed images will be exactly the same within the edition.

Do not print the edition if the plates are not exposed or developed properly. Make numerous test plates until you have achieved the correct result. Make the final plate, let it rest over night, harden the plate with a third exposure and then trim and proof the plates. When satisfied with the proofs, edition your prints using a damp pack for your rag print paper. Remember that it is almost impossible to pull a precise and consistent edition of prints unless you do it in a single studio session. Please plan your production time accordingly. .

Project Due: Wednesday March 28 1:30 pm

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University of Massachusetts Amherst Department of Art, Architecture and Art History

Fine Arts Center 436

Art 345

Assignment 3 A Suite of Four Composited Images

Compositing of images is combining or the blending of images to create something new. This project will involve four resolved and related composited images, minimum size 80 square inches each. Orientation of all four images must be the same. The imagery that you select for this project must relate to the theme that you selected to frame your semester's works for this class. The imagery also should exploit the unique properties of photopolymer gravure.

The four images not only need to relate to each other, but the compositing must also make sense across all four images. When viewing the grouping of 4, they need to "feel" like they belong together, as if all four are necessary to tell the story. Editions size: 6 impressions from each of 4 plates

Project3 Due: Wednesday 04/18

printed in an edition of 10 on rag print paper, each sheet the same color, size and type of paper.

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Digital Media: Printmaking and Photopolymer Gravure

Assignment 4: Final Project

Select one of the following 2 approaches to the imagery for the Final Project:

Approach 1

A single image involving 2 different plates, each exactly the same size, printed in color within the same image area.

Minimum image size is 40 square inches.

This project will be printed in an **edition** of 10 on rag print paper, each sheet the same color, size and type of paper.

Approach 2

Two images on two separate plates double dropped. These images can be printed as a diptych or on separate sheets of paper, each sheet the same color, size and type of paper.

Minimum image size for each of these 2 images is 30 square inches.

For this option there will be two **editions** of 10 each, or one **edition** of 10 prints printed as a diptych image (two up).

Details

The imagery ideas for this project will relate thematically to the 3 previous projects done this semester. Once you have selected the image(s) for the project, make sure to document the raw image files and at least 5 working states where significant and thoughtful alterations / manipulations have been made to the images. These states will be copied onto a CD and will be presented to the class in the critique of this project. These states will demonstrate your working process and be considered when the project is graded.

The paper, inks and the dimensions of the borders of the printed images will be exactly the same.

Do not print the edition if the plate(s) is not exposed or developed properly. Make numerous test plates until you have achieved the correct result. Make the final plate(s), let it rest over night, harden the plate with a third exposure and then trim and proof the plates. When satisfied with the proofs, edition your prints using a damp pack for your rag print paper. Remember that it is almost impossible to pull a precise edition.

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Final Portfolio

Your Final Portfolio is a collection of work done across the semester that represents your ideas and the state of your creative development. It represents your creativity, knowledge, interests and skills. A professional attitude toward portfolio preparation and presentation is expected. The images should be beautifully printed and presented in a clean and organized manner, consecutively ordered. The works should be submitted in a **rigid sided** clean portfolio. The portfolio does not have to be a fancy one, but it does need to be neat and clean. **It also needs to be large enough to contain the largest prints.** Do not turn in a portfolio with prints extending outside the portfolio! All pieces must fit inside the portfolio so that it can be closed on all sides. Please put your name and contact information, clearly and neatly, on the outside of the portfolio.

What should your Final Portfolio contain?

The portfolio should contain **all of the work done during the semester**, including the complete editions. Neatly slip sheet each print. Then place the work within a paper folio, one for each assignment, and label as in *Project 1, Project 2*, etc. Separate out trial proofs, experimental and "failed" works into a labeled folio called **Trial Proofs** within the main portfolio.

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Art 345 Digital Media: Printmaking

As an artist in a BFA program with a thesis exhibition a few semesters away, you need to begin keeping a journal of ideas and studies for further work. It is a good idea to frequently write short "artist statements" as your ideas develop. Artist statements contain declarations of intent and reflection about the source and significance of the work, and serve to focus your mind on that which is essential to you. They provide clarity of purpose during moments when you may lose your way. Such a journal will be of enormous help as you produce the actual thesis work in your final semester and as you write your thesis paper. To that end, **select two works from the listing found below, which will help you begin to form a working thesis.** I will be interested in hearing a verbal reiteration and clarification of your main ideas and sources of inspiration, as well as a description of the personal motivation that propelled the work into existence. I will also be looking for a clear correspondence between the work in your portfolio and your words. At mid semester and as part of your final portfolio, present a 1000 word "artist statement", an essay in which you reference the two selected readings.

Required Readings: Available for check out through the [Five Colleges Libraries](#)

Visual Studies: A Skeptical Introduction, by James Elkins
The Object Stares Back by James Elkins
Camera Lucida by Roland Barthes
The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin
Thinking Print: Books to Billboards, 1980-95, Deborah Wye
The Print in the Western World, Linda C. Hulst

Additional Suggested Readings:

Prints and Visual Communication, William Ivins
The Culture of the Copy, Hillel Schwartz
The Contemporary Print: Pre-Pop to Post-Modern, Susan Tallman
High and Low: Modern Art, Popular Culture, Kirk Varnedoe
Postmodern Currents: Art and Artists in the Age of Electronic Media, Margot Lovejoy.
New Media in Late 20th-Century Art, (Thames & Hudson) Michael Rush
Snap to Grid, (MIT Press) Peter Lunenfeld
Ways of Seeing, John Berger
Work of Art in the Age of Mechanical Reproduction, Walter Benjamin
The Author as Producer, Walter Benjamin
Into the Image: Culture & Politics in the Field of Vision, Kevin Robbins
Post-Modern Currents. Morgot Lovejoy
The Language of New Media, Lev Manovich
Photomontage, Dawn Ades
Montage and Modern Life, Christopher Phillips
Iterations: The New Image, Timothy Druckery
Image, Music, Text, Roland Barthes
The Conquest of Cool, Thomas Frank
On Photography, Susan Sontag
The Reconfigured Eye, WJ Mitchell
The Society of the Spectacle, Guy Debord
The Medium is the Message, Marshall McLuhan
Art Theory: A Very Short Introduction
Postmodernism: A Very Short Introduction, Christopher Butler.

end of list