Please type or select the requested information. Print completed forms, add appropriate paper attachments, and route through MSU's curricular process for recommendations and decisions.

<table>
<thead>
<tr>
<th>College:</th>
<th>Arts and Humanities</th>
<th>Undergraduate</th>
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<tbody>
<tr>
<td>Department:</td>
<td>Art</td>
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<tr>
<td>Program:</td>
<td>CIP #</td>
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<tr>
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<td>Number of Credits:</td>
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<td>(if applicable)</td>
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Include a course or program description for the Bulletin (30-40 words maximum for courses, 100 for programs):

This is an intermediate course focusing exclusively on materials, technique, processes, equipment, and safety in contemporary digital printmaking processes.

Rationale or Justification for change:

There is a need for a course that focuses exclusively on contemporary digital printmaking processes.

***For General Education or Cultural Diversity Courses Only***

<table>
<thead>
<tr>
<th>GE Category #</th>
<th>GE Category Name (Maximum of 3 Categories)</th>
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* For Writing Intensive Courses, attach a description of the kind and quantity of writing.
* For Upper Division Courses, include a description of the respects in which it is broad and general rather than narrow and specific, and so suitable as GE.

Attach paper copies of the following:

a. Syllabus or course outline.

b. Course’s student learning outcomes associated with each GE competency or CD designation.

c. List of strategies to be used to assess students’ achievement of each GE competency or CD designation.

***For New Courses***

<table>
<thead>
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<th>Instructional Type:</th>
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<td>Printing</td>
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<td>ART 202/271</td>
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</table>

Course will be offered:

- X Fall Semester
- X Spring Semester
- □ Summer Session

[ ] Other courses are being changed or eliminated. (Explain.)

[ ] Course content or title is similar to courses in other departments. (Attach copy of letter of agreement with other program(s) contacted. Indicate the nature of the discussions and/or resolution of differences or potential conflicts.)

Attach paper copies of the following:

a. Syllabus or course outline.

b. Course’s student learning outcomes.

c. A list of resources required to offer and support this course.

d. A description of how teaching this course will affect department staffing.

e. If 400/500 level course, an explanation of added expectations of graduate students.
**For Program Proposals**

Attach paper copies of the following:

a. Student learning outcomes for the program.
b. Minutes from department and college curriculum meetings in which action was taken on this proposal.
c. Program Assessment Plan. Forms are available on the Academic Affairs Web site:
   [http://www.mnsu.edu/acadaf/words/PRA_SampSLOAssessPlan.doc](http://www.mnsu.edu/acadaf/words/PRA_SampSLOAssessPlan.doc)
d. List of program requirements for New programs, or a list of Current and Proposed program requirements for Redesigned programs.
e. A list of resources required to offer and support this program.
f. A description of how offering this program will affect department staffing.
g. A list of additional library holdings required for this program.

Please include rationale for any proposed changes in number of program credits.

---

**For Programs Requiring MnSCU Approval**

If any of the following changes are proposed, please fill out and attach MnSCU Program Approval Forms, which are available on the Academic Affairs Web site:
[http://www.mnsu.edu/acadaf/html/currfomsprocesses.htm](http://www.mnsu.edu/acadaf/html/currfomsprocesses.htm)

1. Creation of an entirely new program.
2. Redesign of existing programs, which takes any of the following forms:
   - Addition or deletion of a program option. Options are part of program design in which 30-50% of the courses are required as part of a common core for all students, and which offers curriculum alternatives greater than 30% of the total number of credits in the major. Options are appropriate to baccalaureate or masters programs.
   - Addition or deletion of a program emphasis. Emphases are part of program design in which more than 50% of the courses are required as part of a common core for all students, and which offers curriculum alternatives with a minimum of nine credits. Emphases are appropriate to associate and baccalaureate programs.
   - Change in program name.
   - Change in program CIP #.
   - Change in TOTAL program credits.
   - Change in degree award. For example, changing a B.A. to B.S.
   - Creation of a new degree award in a related academic area. Examples include creation of a certificate program from an existing degree program, or a new degree program from an existing degree program (e.g., Art History BA from Art BA.)
3. Relocation of an existing program. This is a proposal to move an existing program from one site to be exclusively offered at another site, and requires closing the program offered at the original site. For example, a program offered both on-campus and through extended campus is to be offered only at the extended campus site.
4. Replication of an existing program. This is a proposal to offer an existing program at a new site, which may be an existing MnSCU-approved site, or another campus of the same institution. Replicated programs are offered at both the original site and the new location.
5. Suspension or reinstatement of a program. This proposal suspends admission of students into an existing program, and is good for three years. Reinstatement proposals request the reopening of student admissions into a given program.
6. Closure of a program. This proposal requests closure of an existing program and its from an institution's official inventory of academic programs. Unless a department seeks to re-open a suspended program, it should be closed within three years of suspension.
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**Signature Page**

Department Chair: [Signature]  [Date]

College Curriculum Committee Chair: K. P.  [Date]

Dean: J.  [Date]

General Education Subcommittee Chair:  [Date]

USAP Faculty Chair: M. P.  [Date]

Faculty Association Graduate Chair:  [Date]

Graduate Dean:  [Date]

Assistant Vice President:  [Date]

Sr. Vice President / Vice Pres. Academic Affairs:  [Date]
Instructor: Leah Hughes  
E-mail: leah.hughes@mnsu.edu  
Office: Nelson Hall 139a  
Office Hours: Tues, Thurs. 4:00-6:00pm (additional hours available by appt.)

Class Times: Tues., Thurs. 6:00-9:00pm  
Class Location: NH 301, 302, 303  
Credits: 3

Text: There are no required texts. Instructor will provide demonstration sheets and short readings needed for course.

Prerequisites: ART: 202, 271

This course is required for Printmaking majors.

Course Description
Art 371/471: Digital Printmaking is a course designed to familiarize students with the fundamental processes and technical principles of intaglio-type and litho-type digital printmaking. Students will learn techniques on how to image, manipulate, photo expose, develop, register, and print intaglio-type and litho-type plates. Photosensitive aluminum lithography plates, polyester lithography plates, ImagOn Photopolymer Films, as well as, four-color separation and registration techniques will all be covered in this course. Contemporary issues regarding intaglio-type and litho-type processes will be addressed throughout the semester in discussions and research assignments. Emphasis is also placed on developing critical judgment and aesthetic understanding of assignments.

Course Objective
This course will focus on the development of a broad digital printmaking vocabulary through an exploration of materials, methods, and discourse. Students will be taught various contemporary processes and provided an opportunity for experimentation with materials, techniques, and equipment used in printmaking. Safety issues and proper use of materials and machinery will also be discussed in this course.

Course Format
The majority of our time will be spent actively engaged in digital printmaking processes. Students should come to class prepared with required course materials ready to work. Studio time will be supplemented with course demonstrations, slide lectures, visual examples, discussions, readings, and assignments. Individual and group critiques will allow for discussions and
technical competencies, presentation, and aesthetic issues, while other discussions will focus on contemporary issues in printmaking regarding traditional and non-traditional digital processes.

**Attendance Policy**
Attendance and punctuality are extremely important to your overall success in this course. Excused absences will be granted for illness, academic events, family emergencies, etc. in accordance with official Minnesota State University policy. Please remember that you are responsible for any work missed during your absence, and failure to complete that work will affect your final grade for the course. If possible, it is best to notify me of any absences in advance so projects can be given to you in advance and no make-up time is necessary.

Unexcused absences are those of which I am uninformed of, or those that fail to meet the standards required to warrant an excused absence. Punctuality is also a factor in course attendance. If you are 15 minutes late, or more, to class it will be counted as an unexcused absence. Three (3) or more unexcused absences may result in a letter grade of “F” for the course.

**Critiques**
Critiques are scheduled at the beginning of the semester so if you have conflicts with these dates, let me know immediately. Missing a scheduled critique will result in the drop of a letter grade. Scheduled critiques are for finished works only. I expect the work is finished if you bring it on the predetermined date and it will be critiqued as such. Unfinished work is noted and could affect your final grade for the course.

**Late Work Policy**
All work must be turned in within a week of its original due date to earn credit. No late work will be accepted after one week beyond its due date—no exceptions or excuses. Work not turned in within one week will receive no credit and result in an “F” for that project grade.

For absences that are excused, no point deduction will occur as long as the work is submitted within the one-week time line.
Evaluation
Evaluation is based on effort, attitude, assignments, and attendance.

(70%) Quality of assignments: work should show either technical or conceptual involvement

-Technical Involvement= presentation skill, technical competencies, appropriate materials, accurate terminology, proper equipment use, demonstrated studio safety, and personal effort.

-Conceptual Involvement= creativity, engaging or though provoking idea, can the piece stand independent of formal or technical issues.

(15%) Participation in Class: active involvement in class discussions, critiques, appropriate use of in-class studio time, and exhibited use of additional required independent studio time (six out-of-class hours).

(15%) Attendance: punctuality and attendance at class times.

Breakdown of Letter Grades

<table>
<thead>
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<th>Grade</th>
<th>Description</th>
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<tbody>
<tr>
<td>93-100%</td>
<td>A</td>
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<tr>
<td>90-92%</td>
<td>A-</td>
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<td>87-89%</td>
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<td>C</td>
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<tr>
<td>60-69%</td>
<td>D</td>
</tr>
<tr>
<td>Below 60%</td>
<td>F</td>
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Lab Fees
There will be a $25.00 lab fee required for this class. Fees pay for consumable materials in the print shop.
Lost Tools Fee
Materials fee covers only consumable materials such as; plates, paper, inks, solvents, grounds, etc. It does not cover lost tools. You will be charged replacement fees for lost, or misplaced tools at the end of the semester.

Shop Behavior and Safety
Please familiarize yourself with the health and safety information on the packaging of any products you work with. While the majority of the materials we use in class are not harmful, it is important that you know the risks and prepare accordingly. I will do my best to alert you to known risks, but this may vary from brand to brand.

Please refer to the MSDS information located near the bulletin board. Every precaution is taken to ensure a clean and safe working environment. Please talk to me regarding negative reactions to the materials used in class please.

Students should purchase an apron, protective rubber gloves, and a respirator if needed. If you have questions, please ask me. Students are expected to return their area(s) to a reasonable condition after each class session. This means disposing of trash, wiping down surfaces, and returning personal and print shop items to their rightful locations.

Evening Parking Permits and Safety
Please also be mindful of your own personal safety. If you are working in the studio in the evenings, I suggest working with a buddy. If you are alone, lock the studio doors behind you. Parking is not allowed on campus after 2:00am. Those wishing to work during late night hours will want to apply for a red parking permit. To those students already holding parking permits, there is no additional cost to you for a red permit. You can inquire about the permits at the art office in Nelson Hall.

Accommodations for Students With Disabilities
MSU provides students with disabilities reasonable accommodation to participate in educational programs, activities, or services. Students with disabilities requiring accommodation to participate in class activities or meet course requirements should first register with the office of Disability Services, located in 0132 Memorial Library, telephone 389-2825, TDD 711 and then contact me as soon as possible.

Academic Dishonesty
University policies regarding academic dishonesty will be adhered to. Please pay special attention to the fact that work submitted for a different course may not be submitted for a grade in this course or any other course. If you feel that a class project coincided with or conflicts with work in another course, please talk to me.
Materials for Course
Please think of your materials as the “required text” for this course; without them, you will be unable to complete assignments. **All required course materials listed are necessary for this course and should be brought on the second day of class.**

Students should expect to replenish supplies of basic items that may be used up before the end of this sixteen week class (ex: masking tape, proofing paper, fine rag paper, drawing materials, etc.). Likewise, students may wish to purchase specific items not listed on the required materials list that they want to use for a particular project.

### Required Course Materials

<table>
<thead>
<tr>
<th>Item</th>
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<tr>
<td>Rubber gloves</td>
<td>Ballpoint pens (black or blue)</td>
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<tr>
<td>Apron</td>
<td>Charcoal/black conte crayons (pkg. of 2)</td>
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<tr>
<td>Paintbrushes</td>
<td>Permanent markers (broad and fine tip)</td>
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<tr>
<td>Foam brushes</td>
<td>Drawing materials (pencils, erasers, etc.)</td>
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<td>Ruler (12”-36” metal)</td>
<td>X-Acto knife</td>
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<tr>
<td>Masking tape</td>
<td>X-Acto knife blades (#11 blades)</td>
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<tr>
<td>80 lb. drawing paper</td>
<td>Fine rag printing paper</td>
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<tr>
<td>Xerox transparencies</td>
<td>Drawing Mylar, Acetate, etc. (must be clear)</td>
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### Where to Purchase Supplies
It is recommended that students comparison shop when looking for art materials. Many stores offer discounts if they know you are a student (bring your student ID card), or special “back-to-school” discounts. Some materials are available at the student bookstores, but you will find that it is necessary to go beyond the bookstores to acquire materials. Some places to look at in town are:

**Michaels**
1901 Madison Ave., Mankato
Mankato
386-0333

**Office Max**
2020 Adams,
386-1066

**Don's Hobby**
1416 N. Riverfront Drive, Mankato
Ave., Mankato
www.donshobby.com
387-1330

**Hobby Lobby**
1760 Madison
385-0375
You may want to explore on-line purchasing options. If several students purchase together, your total may be enough to waive shipping charges. Some appropriate sites include:

Utrecht Art Supplies
www.utrecht.com

Daniel Smith Art Supplies
www.danielsmith.com

Dick Blick Art Materials
www.dickblick.com

Renaissance Graphic Arts, Inc.
www.printmaking-materials.com

Takash Press Corporation
www.takahpress.com
Course Schedule

Week 1
T-Aug. 30  Introduction: Discuss syllabus; course requirements, materials list, safety, etc.
Assign flat file drawers and lockers

R-Sept. 1  Show slides, talk about ideas, photographic images, and drawings for projects
Demo: Imaging Pronto plate (Xerox, drawing techniques, computer imaging, etc.)
Project 1: Image Pronto plate using demonstrated methods, Due Tues. Sept. 6

Week 2
T-Sept. 6  Demo: Printing Pronto plate on both etching / litho presses
Student Work Day: Printing
Project 1: Pronto plate edition of five (5) in black ink
Due on Tues. Sept. 13

R-Sept. 8  Student Work Day: Printing

Week 3
T-Sept. 13 Critique: Review Pronto plate edition 6:00-8:00pm
Demo: Computer imaging Baseline laser plates
Project 2: Computer image Baseline laser plate using demonstrated methods, Due on Tues. Sept. 20

R-Sept. 15 Student Work Day: Computer imaging Baseline plate

Week 4
T-Sept. 20 Demo: Printing Baseline laser plates on etching / litho presses
Project 2: Baseline laser plate edition of five (5) in black,
Due on Tues. Sept. 27

R-Sept. 22 Student Work Day: Printing

Week 5
T-Sept. 27 Critique: Review Baseline laser plate edition 6:00-8:00pm
Demo: Creating photo-based and/or drawn image on Mylar for four-color computer separation print (One Mylar sheet required for each color = four Mylar sheets total)
Project 3: Create photo-based image for four-color photo-litho plates, Due on Tues. Oct. 4
R-Sept. 29  Student Work Day: Computer imaging Mylar for four-color separation litho plate

**Week 6**

T-Oct. 4  Demo: Output four-color separation transparencies for photo-litho plates  
Demo: Registering transparencies for litho plate exposure, punch registration  
**Project 3: Registered transparencies and plates, Due on Thurs. Oct. 6**

R-Oct. 6  Demo: Exposing, and developing photo-litho plates with Mylar  
Demo: Printing paper punch registration  
Student Work Day: Litho plate preparation  
**Project 3: Register, expose, and develop photo-litho plates Due on Tues. Oct. 11**

**Week 7**

T-Oct. 11  Demo: Printing demo on litho press (sequence: magenta, yellow, cyan, black)  
**Project 3: Edition of five (5) four-color separation litho prints Due on Tues. Oct. 18**  
Student Work Day: Printing four-color separation plates

R-Oct. 13  Student Work Day: Printing four-color separation plates

**Week 8**

T-Oct. 18  **Critique: Review four-color separation photo-litho plate edition 6:00-8:00pm**  
Demo: Xerox, computer, and drawn images for photopolymer films transparency  
**Project 4: Create image for photopolymer film plate, Due on Thurs. Oct. 20**

R-Oct. 20  Demo: Plate preparation, adhering photopolymer film  
Demo: Exposing transparency onto photopolymer plate  
Demo; Develop plate  
**Project 4: Prepare plate, expose image, and develop photopolymer plate Due on Tues. Oct. 25**
Week 9
T- Oct. 25  Demo: Printing photopolymer plate intaglio-type
Project 4: Photopolymer plates, edition of five (5)
Due Tues. Nov. 1

R-Oct. 27  Student Work Day: Printing photopolymer plates

Week 10
T- Nov. 1  Project 4 edition due
Demo: Layered photopolymer film (use Project 4 image)
1. Aquatint screen
2. Artwork or computer halftone image
Project 5: Develop an image for a layered photopolymer plate
Due on Thurs. Nov. 3

R- Nov. 3  Demo; Develop layered plate
Project 5: Expose and develop layered photopolymer plate
Due on Tues. Nov. 8

Week 11
T- Nov. 8  Student Work Day: Printing photopolymer plates
Project 5: Edition of five (5) layered photopolymer plates
due on Thurs. Nov. 10

R- Nov. 10  Critique: Review photopolymer plate edition: Project 4 and 5 6:00-8:00pm
Student Work Day: Developing Image for wrinkled plate
Project 6: Create an image for wrinkled photopolymer film
Due on Tues. Nov. 15

Week 12
T- Nov. 15  Demo: Wrinkled photopolymer film: exposing, adhering, and developing
Project 6: Developing plate for wrinkled photopolymer film
Due on Tues. Nov. 22

R- Nov. 17  Student Work Day: Developing wrinkled plate
Project 6: Edition of five (5) due on Thurs. Nov. 24

Week 13
T- Nov. 22  Critique: Review photopolymer plate edition: Project 6 6:00-8:00pm
Demo: Creating computer image for chameleon intaglio-type
Demo: Chameleon intaglio-type: computer registration
Project 7: Create computer images for chameleon intaglio-type, output to transparencies, this project can include any of the processes used up to this point in the semester as a part of the imagery (ex: combining Pronto plate and photopolymer film plates to create a single image, and so on.) Due on Tues. Nov. 29

R-Nov. 24 Thanksgiving: No Class

Week 14
T-Nov. 29 Project 7: Image(s) due for final project, create transparencies
Demo: Chameleon photopolymer film: exposing, adhering, and developing
Demo: Two plate registration techniques
Project 7: Developing two plates for chameleon photopolymer film
Due on Thurs. Dec. 1

R-Dec.1 Demo: Plate registration techniques: Chameleon plate
Demo: Two color printing, a la poupe, relief rolls
Student Work Day: Printing
Project 7: Edition of five (5) due at Final Critique
Tues. Dec. 13

Week 15
T-Dec. 6 Student Work Day: Printing plate

R-Dec. 8 Student Work Day: Printing plate

Week 16
T-Dec. 13 Final Critique: Due project 7 edition of 5 color prints

*****Final Critique: Tuesday, December 13*****

6:00-9:00pm

The final project represents a culmination of your best efforts in this course toward a single, cohesive printmaking project. Included in the points for the final project is active verbal participation in the final critique. Failure to attend the final critique without instructor consent will result in a grade of “F” for the course.
ATTACHMENTS

Student Learning Outcomes:

I. The students will develop visual awareness and technical proficiency in these printmaking areas: commitment, presentation skill, technical competencies, creativity, equipment use, and safety awareness.

II. The students will develop a broad range of foundational knowledge, technical skill, and appreciation in digital printmaking areas.

III. The students will develop a working knowledge and appreciation with a prescribed level of sophistication in digital printmaking processes, techniques, terminology, materials, equipment, and studio safety.

IV. The students will develop an understanding of criticism and the ability to perform intellectual analysis concerning print quality, process execution, technique, quality of edition, and final presentation.

V. The students will develop an historical perspective, appreciation, and knowledge of contemporary issues, art trends, technical innovations, media adaptation, and movements in printmaking.

VI. The students will develop a sense of professionalism and preparedness for career development or further education in printmaking or related art fields.

Resources required to offer and support this program:

The current resources in the Department of Art are sufficient to offer and support this new course.

How offerings will affect department staffing:

This course can be offered with the current staffing.