



## ARTS 130 - Introduction to Printmaking Course Outline

Approval Date: 03/12/2020

Effective Date: 08/14/2020

### SECTION A

**Unique ID Number** CCC000089417

**Discipline(s)** Art  
Graphic Arts

**Division** Arts and Humanities

**Subject Area** Art

**Subject Code** ARTS

**Course Number** 130

**Course Title** Introduction to Printmaking

**TOP Code/SAM Code** 1002.00 - Art/Art Studies, General / E - Non-Occupational

**Rationale for adding this course to the curriculum** Minor periodic revision to ensure the COR is current.

**Units** 3

**Cross List** N/A

**Typical Course Weeks** 18

### Total Instructional Hours

#### Contact Hours

**Lecture** 0.00

**Lab** 0.00

**Activity** 108.00

**Work Experience** 0.00

**Outside of Class Hours** 54.00

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**Total Contact Hours** 108

**Total Student Hours** 162

**Open Entry/Open Exit** No

**Maximum Enrollment** 15

**Grading Option** Letter Grade or P/NP

**Distance Education Mode of Instruction** On-Campus

### SECTION B

**General Education Information:**

### SECTION C

**Course Description**

**Repeatability** May be repeated 0 times

**Catalog Description** This course introduces students to the basic materials, equipment, and processes of printmaking. Fundamentals of intaglio and relief printmaking will be emphasized, including etching, drypoint, and woodcut, with introduction to various monotype processes. Lectures, readings, and discussions surrounding historical and contemporary printmaking practices will supplement studio projects. Designed for students with no prior printmaking experience.

**Schedule Description**

**SECTION D**

**Condition on Enrollment**

**1a. Prerequisite(s):** *None*

**1b. Corequisite(s):** *None*

**1c. Recommended**

- ARTS 110

**1d. Limitation on Enrollment:** *None*

**SECTION E**

**Course Outline Information**

**1. Student Learning Outcomes:**

- Create finished prints that incorporate historical and contemporary approaches to printmaking practices, theories, and materials.
- Translate ideas and visual experience into images using both formal and conceptual approaches.
- Critique finished and in-progress prints in written and oral formats.

**2. Course Objectives:** Upon completion of this course, the student will be able to:

- Safely handle and maintain the printing press and other materials and equipment used in relief, monotype and intaglio printmaking.
- Create a portfolio of finished prints that successfully demonstrates:
- Accurate plate registration.
- Proper use and application of printmaking inks and their modifiers.
- Successful color selection and mixing.
- Experiments with woodcuts, linoleum cuts, collograph, photo-transfer prints, drypoint, etching and other intaglio methods.
- Multiple-plate prints.
- Proper storage, handling and presentation of finished work.
- Develop art work that translates personal ideas into visual images using both formal and conceptual approaches.
- Critique in-progress and finished prints utilizing relevant terminology and concepts
- Examine and describe historical and contemporary developments, trends, materials, and approaches in printmaking.
- L.

**3. Course Content**

- Handling, maintenance, and appropriate use of the materials and equipment used in relief, monotype and intaglio printmaking.
- Accurate registration of plate and paper in single and multiple-plate prints.
- Proper use of printmaking inks and their modifiers.
- Color selection and mixing.
- Materials, methods and applications of:
  - Woodcuts.

- b. Linoleum Cuts.
- c. Collograph.
- d. Photo-transfer prints.
- e. Drypoint
- f. Etching and
- g. Other intaglio procedures.
- F. Proper storage, handling and presentation of finished work.
- G. Translating ideas and visual experience into images using both formal and conceptual approaches.
- H. Group and individual critiques of both in-progress and finished prints utilizing relevant terminology and concepts.
- I. Contemporary developments, critical trends, materials, and approaches in printmaking.
- J.

#### 4. Methods of Instruction:

**Activity:**

**Critique:** Oral or written group critiques analyzing finished examples of student work related to specific course assignments.

**Discussion:**

**Field Trips:** Student in this course will view artwork in the professional contexts of a gallery or museum, an activity that helps to reinforce student understanding of historical and contemporary approaches to drawing and its relationship to their own studio work.

**Lab:** Instructor-guided lab time to apply concepts and skills to course content through guided drawing exercises. Lab time will include both one-on-one and all-group instruction.

**Lecture:** Image and video-enhanced lectures covering core concepts, terminology, and historical development of printmaking followed by all-class or small-group discussions on the same topics.

**Observation and Demonstration:** Demonstration: Drawing demonstrations covering techniques, concepts, and material applications.

**Projects:**

**Other:** Collaborative Learning: Peer discussions prior to critiques as well as more formalized critiques reinforcing students' capacity to think critically about course assignments and enhance their ability to explain the results of this analysis to other students.

**5. Methods of Evaluation:** Describe the general types of evaluations for this course and provide at least two, specific examples.

#### Typical classroom assessment techniques

Exams/Tests --

Quizzes --

Portfolios -- Portfolio of finished prints based on in-class assignments that demonstrate successful application of materials, concepts, and techniques covered in this course. For example: After an introductory lecture and demonstration covering the basic process for accurately registering the printing plate on the paper, create an accurately registered print that transfers an image from a two-block woodcut.

Oral Presentation -- Participation in critiques, class discussion, and studio maintenance. For example: After an introductory lecture and review of handouts containing key formal and critical terms, students will participate in an in-progress oral group critique of their two-block woodcut assignment. Students will be assessed for participation, proper use of terminology, and relevant comments regarding basic formal and material issues. Overall performance in critiques throughout the semester will be figured into the final grade.

Projects --

Field Trips --

Class Participation --  
Class Work --  
Home Work --  
Lab Activities --

Additional assessment information:

Completion of homework assignments, including written evaluations, reports, and critiques.

Letter Grade or P/NP

**6. Assignments:** State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected readings from text, periodicals, and instructor-generated handouts.

For example:

a. Read the first part of chapter six in *The Artist's Handbook of Materials and Techniques*, pages 187 ? 201, covering the history and materials of monotype printing.

b. Read the handout covering key formal and critical terms used in content-oriented critiques.

B. Writing Assignments

Writing:

Written critical analysis of a completed student or professional print.

For example:

Write a one-page essay analyzing the strengths and weaknesses of your first etching, keeping in mind the parameters of the assignment and related reading material.

C. Other Assignments

Completion and presentation of a final portfolio for assessment by peers and instructor.

Performance:

Completion of a minimum of four finished prints based on instructor-generated assignments.

For example:

After an introductory lecture and demonstration covering the basic process for accurately registering the printing plate on the paper, create an accurately registered print from a two-block woodcut.

**7. Required Materials**

**A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.**

Book #1:

Author: Fick, Bill and Beth Grabowski

Title: *Printmaking: A Complete Guide to Materials and Process*

Publisher: Pearson

Date of Publication: 2015

Edition: 2nd

**B. Other required materials/supplies.**

- Copper plates, woodcut/linocut tools, printing paper, wood blocks, linoleum blocks, and basic drawing tools.