Printmaking II - Course Syllabus

Department: Visual and Performing Arts

Date: Fall 2012

I. Course Prefix and Number: ART 210

   Course Name: Printmaking II

   Credit Hours and Contact Hours: 3 credit hours and 4 contact hours

   Catalog Description including pre- and co-requisites:

   Emphasis will be placed on further development of intaglio techniques including line etching, aquatint, and soft-ground impressions. Prerequisites: ART 209 or permission of instructor.

Relationship to Academic Programs and Curriculum including SUNY Gen Ed designation if applicable:

This course provides students with an opportunity to develop a real understanding of the intaglio processes, which will enable them to work effectively after transfer to a four-year college in a baccalaureate program.

II. Course Student Learning Outcomes:
At the end of the course, the student will:

1. Appraise intellectual and visual unity.
2. Define and articulate the vocabulary of terms used in printmaking.
3. Translate images from drawing to prints.
4. Combine effective composition with the development of a personal style.
5. Practice integrity by properly labeling prints, numbering editions, and canceling (destroying) a plate when the edition is complete.
6. Identify and illustrate issues that contribute to community / local / regional involvement, and / or contribute to a diverse, sustainable, global community.
7. Employ proper use of techniques and materials used in printmaking.
8. Finalize print presentation by cutting a mat and mounting with correct materials.

College Learning Outcomes Addressed by the Course: (check each College Learning Outcome addressed by the Student Learning Outcomes)

☐ writing  ☐ computer literacy
x oral communications  x ethics/values
☐ reading  x citizenship

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### III. Assessment Measures (Summarize how the college and student learning outcomes will be assessed): For each identified outcome checked, please provide the specific assessment measure.

<table>
<thead>
<tr>
<th>List identified College Learning Outcomes(s)</th>
<th>Specific assessment measure(s)</th>
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</thead>
<tbody>
<tr>
<td><strong>Oral communications</strong></td>
<td></td>
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<tr>
<td>Appraise intellectual and visual unity.</td>
<td>Assessed through the participation of students in formal and informal critiques.</td>
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<tr>
<td>Define and articulate the vocabulary of terms used in printmaking.</td>
<td>Also, through observation and discussion during studio time.</td>
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| **Critical thinking**                       |                                |
| Translate images from drawing to prints.    | Students will employ drawing and design skills learned in their first year to fine art prints. |
| Combine effective composition with the development of a personal style. | Open-ended and independent assignments allow for interpretation and development of ideas. |
|                                             | Also, assessed through the participation of students in formal and informal critiques. |
|                                             | Also, measured through the review of projects. The instructor will provide the participant with written and or verbal feedback. |

| **Citizenship**                             |                                |
| Identify and illustrate issues that contribute to community / local / regional involvement. | Assessed by reviewing final submitted prints. The instructor will provide the participant with written and or verbal feedback. |

| **Global concerns**                         |                                |
| Identify and illustrate issues that contribute to a diverse, sustainable, global community. | Assessed by reviewing final submitted prints. The instructor will provide the participant with written and or verbal feedback. |

| **Ethics / values**                         |                                |
| Practice integrity by properly labeling prints, numbering editions, and canceling (destroying) a plate when the edition is complete. | Assessed by reviewing final submitted prints. The instructor will provide the participant with written and or verbal feedback. |
IV. Instructional Materials and Methods

Types of Course Materials:

Instructor handouts

Methods of Instruction (e.g. Lecture, Lab, Seminar …):

Lectures, demonstrations, critiques, discussions, hands-on experiences with materials and processes

V. General Outline of Topics Covered:

A. Review of the history of printmaking and printmaking techniques.
B. Discussion of the primary innovators of intaglio techniques.
C. Methods required to transform a drawing into a successful print.
D. Multi-color woodblock prints.
E. Social, political and environmental themes in art.
F. Using a register frame for relief prints.
G. Editioning and control of the final prints.
H. Rembrandt copy.
I. Etching with ferric chloride on a zinc plate.
J. How to develop a working print (intaglio).
K. Using a template to make prints with even margins.
L. Using a wet pack for the final edition.
M. Various intaglio techniques (softground impressions, mezzotint, engraving)
N. Chine collé
O. Presentation: Matting, mounting, and framing techniques.