

ART M90: BEGINNING PRINTMAKING I

Originator

gzucca

Co-Contributor(s)
Name(s)

Lizee, Erika (elizée)

Sadnik, Clare (csadnik)

Minet, Cynthia (cminet)

McElroy, Katrina (kmcelroy)

College

Moorpark College

Discipline (CB01A)

ART - Art

Course Number (CB01B)

M90

Course Title (CB02)

Beginning Printmaking I

Banner/Short Title

Beginning Printmaking I

Credit Type

Credit

Start Term

Fall 2023

Formerly

ART M15A - Beginning Printmaking

Catalog Course Description

Introduces basic techniques, aesthetic concepts and history in the medium of printmaking. Focuses on relief and intaglio printmaking processes.

Taxonomy of Programs (TOP) Code (CB03)

1002.00 - Art (Painting, Drawing, and Sculpture)

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

May be required

Faculty notes on field trips; include possible destinations or other pertinent information

LACMA, MOCA, The Getty, Norton Simon Museum, Ventura County Museum of Art, art galleries in Los Angeles.

Grading method

(L) Letter Graded

Alternate grading methods

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours**Carnegie Unit Override**

No

In-Class**Lecture****Minimum Contact/In-Class Lecture Hours**

17.5

Maximum Contact/In-Class Lecture Hours

17.5

Activity**Laboratory****Minimum Contact/In-Class Laboratory Hours**

105

Maximum Contact/In-Class Laboratory Hours

105

Total in-Class**Total in-Class****Total Minimum Contact/In-Class Hours**

122.5

Total Maximum Contact/In-Class Hours

122.5

Outside-of-Class**Internship/Cooperative Work Experience****Paid****Unpaid****Total Outside-of-Class****Total Outside-of-Class****Minimum Outside-of-Class Hours**

35

Maximum Outside-of-Class Hours

35

Total Student Learning**Total Student Learning****Total Minimum Student Learning Hours**

157.5

Total Maximum Student Learning Hours

157.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Student Learning Outcomes (CSLOs)**Upon satisfactory completion of the course, students will be able to:**

- | | |
|---|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | demonstrate the ability to create and produce intaglio print editions using multiple mediums. |
| 2 | identify the elements and principles of design and demonstrate their roles in relation to beginning printmaking vocabulary and works of art. |
| 3 | demonstrate creative and critical thinking, with an awareness and sensitivity to individual and cultural differences, as they research, produce, analyze and evaluate prints at a beginning level. |

Course Objectives**Upon satisfactory completion of the course, students will be able to:**

- | | |
|---|----------------------------------------------------------------------|
| 1 | produce a consistent, numbered edition of an original print. |
| 2 | demonstrate the ability to create and produce relief print editions. |

3	demonstrate the ability to create and produce intaglio dry point print editions.
4	demonstrate awareness of the aesthetic differences between intaglio and relief print techniques.
5	create a sketchbook to record project ideas and notate print processes.
6	assess and critique own work and work of others and offer creative solutions
7	demonstrate knowledge and use of printmaking vocabulary, studio safety, and fundamental studio skills.
8	demonstrate an understanding of a diverse range of artworks and artistic movements throughout historical and contemporary art, including those from the traditional western canon and those from underrepresented non-western cultures.
9	demonstrate creativity and sensitivity as they research, produce, analyze and critique works of art, while maintaining an awareness of diversity, equity and inclusion.

Course Content

Lecture/Course Content

10% What Constitutes a Print

- A. History
- B. Differentiation of types; relief, intaglio
- C. Aesthetics of various print processes

10% Presentation of Finished Works

- A. Professionally presenting an edition of original prints
- B. Individual critique
- C. Group critique
- D. Portfolio critique

30% The Relief Print

- A. Historical and contemporary background
- B. Possibilities, demands, and limitations on relief image
- C. Block types and tools
- D. Safety and environmental concerns in printmaking
- E. Paper types, inking the block, pulling a print
- F. How to sign, title and number relief print editions

30% The Intaglio Print

- A. Historical and contemporary background
- B. Possibilities, demands, and limitations on dry point image
- C. Plate preparation and tools
- D. Safety and environmental concerns
- E. Paper types, paper preparation, inking and printing on the press
- F. How to sign, title and number relief print editions

10% Pictorial Design

- A. Implementation of design elements in compositions
 - 1. Line
 - 2. Shape
 - 3. Texture
 - 4. Value
- B. Implementation of design principles in compositions
 - 1. Unity / Variety
 - 2. Emphasis / Focal Point
 - 3. Scale / Proportion
 - 4. Rhythm
 - 5. Balance

10% Cognitive Meaning and Content

- A. Cognitive meaning: beginning-level investigation of the intellectual, symbolic, emotional, thematic and narrative aspects of a work of art
- B. Content: beginning-level investigation of meaning derived from the materials, forms, and techniques used in the creation of a work of art

Laboratory or Activity Content

10% Printmaking Basics

- A. Research and Brainstorming

- B. Studio set-up
- C. Studio clean-up
- D. Studio safety

10% Presentation of Finished Works

- A. Professionally presenting an edition of original prints
- B. Individual critique
- C. Group critique
- D. Portfolio critique

30% The Relief Print

- A. Historical and contemporary background
- B. Possibilities, demands, and limitations on relief image
- C. Block types and tools
- D. Safety and environmental concerns in printmaking
- E. Paper types, inking the block, pulling a print
- F. How to sign, title and number relief print editions

30% The Intaglio Print

- A. Historical and contemporary background
- B. Possibilities, demands, and limitations on dry point image
- C. Plate preparation and tools
- D. Safety and environmental concerns
- E. Paper types, paper preparation, inking and printing on the press
- F. How to sign, title and number relief print editions

10% Pictorial Design

- A. Implementation of design elements in compositions

1. Line
2. Shape
3. Texture
4. Value

- B. Implementation of design principles in compositions

1. Unity / Variety
2. Emphasis / Focal Point
3. Scale / Proportion
4. Rhythm
5. Balance

10% Cognitive Meaning and Content

- A. Cognitive meaning: beginning-level investigation of the intellectual, symbolic, emotional, thematic and narrative aspects of a work of art
- B. Content: beginning-level investigation of meaning derived from the materials, forms, and techniques used in the creation of a work of art

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

Written expression
Skills demonstrations

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Group projects
Individual projects
Journals
Laboratory activities
Oral analysis/critiques
Oral presentations
Portfolios
Quizzes
Reports/papers
Research papers
Skills demonstrations
Written analyses
Written compositions

Written homework
Classroom Discussion
Projects
Participation
Reports/Papers/Journals

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Distance Education
Laboratory activities
Lecture
Other (specify)

Specify other method of instruction

Instructor-led group analysis and discussion of design issues

Describe specific examples of the methods the instructor will use:

Instructor will lead class critique discussions and analysis of student artwork.

Instructor will demonstrate how to ink, wipe, register and print a dry point to achieve a consistent edition.

Instructor will give PowerPoint type lecture introducing students to relevant historical and contemporary artists that serve as inspiration for printmaking projects.

Representative Course Assignments

Writing Assignments

Written report on an artist that uses relief printmaking techniques.

Written essay comparing and contrasting two artworks, one in relief and one in intaglio

Written reports on museum or gallery visits.

Critical Thinking Assignments

Create a PowerPoint type presentation that examines the techniques of a professional artist working with relief techniques.

Compare and contrast own artwork with another student's work.

Visualize problem solving to incorporate content /theme into artwork.

Reading Assignments

Chapter 3 "Linoleum Block Printing" in Modern Printmaking.

Chapter 12 "Chine-Collé" in Modern Printmaking.

"Drypoint" from The Complete Printmaker.

"Linoleum" by David Black <https://letterpresscommons.com/linoleum/>

Skills Demonstrations

Ink, wipe and print a dry point with even margins and clean craftsmanship.

Create a registration guide unique to student's block and paper size.

Use two colors to ink and print an even rainbow roll on a relief block.

Outside Assignments

Representative Outside Assignments

Research social media accounts of contemporary printmaking artists.

Develop/create drawings in sketchbook for preparatory weekly classroom printmaking assignments.

Articulation

C-ID Descriptor Number

ARTS 220

Status

Approved

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
San Francisco State Univ.	ART 235	Printmaking I	3
CSU Northridge	ART 237	Printmaking I	3
CSU Fresno	ART 24	Printmaking	3
CSU Chico	ARTS 230	Introduction to Printmaking	3

Comparable Courses within the VCCCD

ART V48 - Introduction to Printmaking

District General Education**A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****D. Language and Rationality****E. Health and Physical Education/Kinesiology****F. Ethnic Studies/Gender Studies****Course is CSU transferable**

Yes

CSU Baccalaureate List effective term:

F1995

CSU GE-Breadth**Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****Area D: Social Sciences****Area E: Lifelong Learning and Self-Development****Area F: Ethnic Studies****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA****UC TCA**

Approved

IGETC**Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities****Area 4: Social and Behavioral Sciences****Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals****Resource Type**

Textbook

Classic Textbook

Yes

Description

Ross, John, Clare Romano, and Tim Ross. *The Complete Printmaker: Techniques, Traditions, Innovations*. Rev. Expanded ed., Free Press, 1991.

Resource Type

Textbook

Description

Fick, Bill, and Beth Grabowski. *Printmaking: A Complete Guide to Materials and Processes*. 2nd ed., Laurence King, 2015.

Resource Type

Textbook

Description

Hughes, Ann d'Arcy, and Hebe Vernon-Morris. *The Printmaking Bible: The Complete Guide to Materials and Techniques*. Chronicle, 2008.

Resource Type

Websites

Description

What is Printmaking? The Metropolitan Museum of Art, 2023, <https://www.metmuseum.org/about-the-met/collection-areas/drawings-and-prints/materials-and-techniques/printmaking>. Accessed 2 Feb 2023.

Resource Type

Websites

Description

McClain's Learning Center. <https://imccclains.com/productinfo/index.html>. Accessed 2 Feb 2023.

Resource Type

Textbook

Classic Textbook

Yes

Description

Convey, S. *Modern Printmaker*. Penguin Random House, 2016.

Library Resources**Assignments requiring library resources**

Research, using the Library's print and online resources.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

Research, using the Library's print and online resources, of photographic images, imagery, and historical and contemporary art prints as source material for student art prints.

Distance Education Addendum**Definitions****Distance Education Modalities**

Hybrid (1%–50% online)
Hybrid (51%–99% online)
100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact**Hybrid (1%–50% online) Modality:**

Method of Instruction	Document typical activities or assignments for each method of instruction
Other DE (e.g., recorded lectures)	Recorded lectures, Narrated Slides, Screencasts, Instructor created content, Discussions, 3rd Party (Publisher) Tools, Websites and Blogs, Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
Asynchronous Dialog (e.g., discussion board)	Regular Asynchronous discussion boards will be used to encourage discussion among students where they can compare and contrast/discuss /identify and analyze elements of course outcomes. Other Discussion boards will also be used for Q&A, and general class discussion by students and the instructor to facilitate student learning outcomes.
Synchronous Dialog (e.g., online chat)	Communication, Online office hours, Online group discussions.

E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
--------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Other DE (e.g., recorded lectures)	Recorded lectures, Narrated Slides, Screencasts, Instructor created content, Discussions, 3rd Party (Publisher) Tools, Websites and Blogs, Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
Asynchronous Dialog (e.g., discussion board)	Regular Asynchronous discussion boards will be used to encourage discussion among students where they can compare and contrast/ discuss /identify and analyze elements of course outcomes. Other Discussion boards will also be used for Q&A, and general class discussion by students and the instructor to facilitate student learning outcomes.
Synchronous Dialog (e.g., online chat)	Communication, Online office hours, Online group discussions.
E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Other DE (e.g., recorded lectures)	Recorded lectures, Narrated Slides, Screencasts, Instructor created content, Discussions, 3rd Party (Publisher) Tools, Websites and Blogs, Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
Asynchronous Dialog (e.g., discussion board)	Regular Asynchronous discussion boards will be used to encourage discussion among students where they can compare and contrast/ discuss /identify and analyze elements of course outcomes. Other Discussion boards will also be used for Q&A, and general class discussion by students and the instructor to facilitate student learning outcomes.
Synchronous Dialog (e.g., online chat)	Communication, Online office hours, Online group discussions.
E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.

Examinations**Hybrid (1%–50% online) Modality**

On campus
Online

Hybrid (51%–99% online) Modality

On campus
Online

Primary Minimum Qualification

ART

Review and Approval Dates**Department Chair**

11/09/2022

Dean

11/10/2022

Technical Review

02/02/2023

Curriculum Committee

2/7/2023

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

MM/DD/YYYY

Control Number

CCC000431407

DOE/accreditation approval date

MM/DD/YYYY