

# ART M91: BEGINNING PRINTMAKING II

**Originator**

gzucca

**Co-Contributor(s)**
**Name(s)**

Lizee, Erika (elizee)

Sadnik, Clare (csadnik)

Minet, Cynthia (cminet)

McElroy, Katrina (kmcclroy)

**College**

Moorpark College

**Discipline (CB01A)**

ART - Art

**Course Number (CB01B)**

M91

**Course Title (CB02)**

Beginning Printmaking II

**Banner/Short Title**

Beginning Printmaking II

**Credit Type**

Credit

**Start Term**

Fall 2023

**Formerly**

ART M15B - Beginning Printmaking

**Catalog Course Description**

Expands work in intaglio and relief printmaking. Emphasizes individual exploration of solutions and experimental techniques.

**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

**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

**Prerequisites**

ART M90

**Entrance Skills****Entrance Skills**

ART M90

**Prerequisite Course Objectives**

ART M90-produce a consistent, numbered edition of an original print.

ART M90-demonstrate the ability to create and produce relief print editions.

ART M90-demonstrate the ability to create and produce intaglio dry point print editions.

ART M90-demonstrate awareness of the aesthetic differences between intaglio and relief print techniques.

ART M90-create a sketchbook to record project ideas and notate print processes.

ART M90-assess and critique own work and work of others and offer creative solutions

ART M90-demonstrate knowledge and use of printmaking vocabulary, studio safety, and fundamental studio skills.

ART M90-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.

ART M90-demonstrate creativity and sensitivity as they research, produce, analyze and critique works of art, while maintaining an awareness of diversity, equity and inclusion.

## Requisite Justification

### Requisite Type

Prerequisite

### Requisite

ART M90

### Requisite Description

Course in a sequence

### Level of Scrutiny/Justification

Closely related lecture/laboratory course

## Student Learning Outcomes (CSLOs)

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

- |   |  |
|---|--|
| 1 | demonstrate an ability to create and produce an intaglio print edition using various grounds.  |
| 2 | identify the elements and principles of design and demonstrate their roles in relation to intermediate 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 an intermediate level. |

## Course Objectives

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

- |   |   |
|---|---|
| 1 | demonstrate new skills in intaglio print editions, which may include but are not limited to: etching, engraving, mezzotint, chine collé, criblé, aquatint, and use of modern technology.  |
| 2 | demonstrate new skill in relief editions, which may include but are not limited to: jigsaw linocut, reduction linocut, collagraph, and use of modern technology.  |
| 3 | produce monoprints using a variety of techniques  |
| 4 | compose dynamic, original prints that successfully synthesize form and content.   |
| 5 | create sketchbook to record project ideas and notate print processes.   |
| 6 | assess and critique own work and the work of others and offer creative solutions  |
| 7 | 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. |
| 8 | 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

20% Intermediate level intaglio techniques, which may include but are not limited to:

- A. Hard ground etching
- B. Soft ground etching
- C. Engraving
- D. Mezzotint
- E. Chine Colle
- F. Aquatint

G. Incorporation of modern technology into traditional printmaking technique

20% Intermediate level relief techniques, which may include but are not limited to:

- A. Jigsaw linocut
- B. Reduction linocut
- C. Collograph
- D. Woodcut
- E. Incorporation of modern technology into traditional printmaking technique

#### 10% Monoprints

- A. Additive Methods
- B. Subtractive Methods
- C. Various techniques, which may include but are not limited to:
  1. Pochoir
  2. Gelli Plates
  3. Plexiglass Printing
  4. Tracing Method

#### 20.00% Color Strategies

- A. Color mixing of printmaking inks
- B. Impact of color on compositions
- C. Continued practice in color techniques, which may include but are not limited to
  1. Registering multiple blocks or plates
  2. Reduction color strategies
  3. Combined intaglio and relief inking of collagraph plate

#### 10.00% Presentation of Finished Works

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

#### 10% Pictorial Design

Intermediate-level implementation of design elements and principles into compositions

#### 10% Cognitive meaning and content

Continued practice and an intermediate-level of study of:

- A. Cognitive meaning – the intellectual, symbolic, emotional, thematic and narrative aspects of a work of art
- B. Content - the meaning derived from materials, forms, and techniques used in the creation of a work of art, in conjunction with cognitive meanings and outside knowledge

### **Laboratory or Activity Content**

20% Intermediate level intaglio techniques, which may include but are not limited to:

- A. Hard ground etching
- B. Soft ground etching
- C. Engraving
- D. Mezzotint
- E. Chine Colle
- F. Aquatint
- G. Incorporation of modern technology into traditional printmaking technique

20% Intermediate level relief techniques, which may include but are not limited to:

- A. Jigsaw linocut
- B. Reduction linocut
- C. Collograph
- D. Woodcut
- E. Incorporation of modern technology into traditional printmaking technique

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## 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

Objective exams

Oral analysis/critiques

Oral presentations

Portfolios

Quizzes

Reports/papers

Research papers

Skills demonstrations

Written analyses

Written compositions

Written homework

Classroom Discussion

Projects

Participation

## 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 techniques relevant to printmaking assignment.

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 monoprint and monotype processes.

Write a report on various types of printmaking papers and the uses for each.

Write description and analysis of a printmaking process (pluses and minuses of that process).

**Critical Thinking Assignments**

Design an exhibition of student's own prints.

Create a series of monotypes and monoprints that are tied together visually and conceptually.

Design a visual presentation that compares and contrasts own artwork with artistic influences

**Reading Assignments**

Chapter 7 "Collography" in Modern Printmaking.

Chapter 7 "Monotypes" in The Complete Printmaker.

**Skills Demonstrations**

Create an intaglio print using hard ground.

Fabricate a collagraph plate and print an edition of multiple images.

Use subtractive and additive techniques for monoprints.

**Outside Assignments****Representative Outside Assignments**

Create digital presentation of influential printmaking works of art.

Research photographic images, imagery, historic and contemporary art prints in preparation for print design and creation.

Keep a sketchbook/journal of preparatory work for classroom projects.

**Articulation****Equivalent Courses at other CCCs**

College	Course ID	Course Title	Units
College of Marin	ART 153	Printmaking II	3
Golden West College	ART G151	Printmaking 2	3
MiraCosta College	ART 281	Printmaking: II	3

## **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://imcclains.com/productinfo/index.html>. Accessed 2 Feb 2023.

**Resource Type**

Websites

**Description**

University of Saskatchewan Safer Printmaking (<https://research-groups.usask.ca/saferprintmaking/intaglio.php#Etches>)

**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, photographic images, imagery, and historic and contemporary art prints in order to compile a sketchbook/journal of ideas preparatory to print design.

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

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****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.

**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**

CCC000427908

**DOE/accreditation approval date**

MM/DD/YYYY