

ART M92: ADVANCED PRINTMAKING I

Originator

gzucca

Co-Contributor(s)
Name(s)

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College

Moorpark College

Discipline (CB01A)

ART - Art

Course Number (CB01B)

M92

Course Title (CB02)

Advanced Printmaking I

Banner/Short Title

Advanced Printmaking I

Credit Type

Credit

Start Term

Fall 2023

Formerly

ART M15C - Advanced Printmaking

Catalog Course Description

Focuses on tonal techniques for the intaglio printmaking process using aquatint, soft ground and lift ground. Studies paper types, and image registration for color prints through projects and demonstrations.

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

Prerequisites

ART M91

Entrance Skills**Entrance Skills**

ART M91

Prerequisite Course Objectives

ART M91-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.

ART M91-demonstrate new skill in relief editions, which may include but are not limited to: jigsaw linocut, reduction linocut, collagraph, and use of modern technology.

ART M91-produce monoprints using a variety of techniques

ART M91-compose dynamic, original prints that successfully synthesize form and content.

ART M91-create sketchbook to record project ideas and notate print processes.

ART M91-assess and critique own work and the work of others and offer creative solutions

ART M91-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 M91-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 M91

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 the ability to fabricate a collograph plate and print an edition of multiple images. |
| 2 | 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 advanced level. |
| 3 | identify the elements and principles of design and demonstrate their roles in relation to advanced printmaking vocabulary and works of art. |

Course Objectives

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 techniques on a single plate. |
| 2 | demonstrate the ability to register multiple plates for a single multi-colored image. |
| 3 | create sketchbook to record project ideas and notate print processes. |
| 4 | 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. |
| 5 | demonstrate creativity and sensitivity as they research, produce, analyze and critique works of art, while maintaining an awareness of diversity, equity and inclusion. |
| 6 | assess and articulate in-depth critiques of own work and work of others and offer creative and dynamic solutions, in both verbal and written formats. |
| 7 | demonstrate the beginning stages of the development of a personal style/direction through content, subject matter, techniques and materials. |

Course Content

Lecture/Course Content

50% Printmaking Materials, Techniques and Practices

A. Mastery of beginning and intermediate-level materials, techniques and practice.

B. Introduction of advanced-level materials, techniques and practices, which may include but is not limited to:

1. spit bite
2. sugar lift
3. aquatint
4. non traditional processes

20% Value and Color

- A. Advanced use of value in prints to create subtle gradations of tone and illusion of space and volume
- B. Advanced use of color and development of more mature palette
- C. Advanced registration techniques for multi-plate/ multi block printing

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

Advanced-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**50% Printmaking Materials, Techniques and Practices**

- A. Mastery of beginning and intermediate-level materials, techniques and practice.
- B. Introduction of advanced-level materials, techniques and practices, which may include but is not limited to:
 1. spit bite
 2. sugar lift
 3. aquatint
 4. non traditional processes

20% Value and Color

- A. Advanced use of value in prints to create subtle gradations of tone and illusion of space and volume
- B. Advanced use of color and development of more mature palette
- C. Advanced registration techniques for multi-plate/ multi block printing

10.00% Presentation of Finished Works

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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):

Essay exams
Individual projects
Journals
Oral analysis/critiques
Oral presentations
Portfolios
Problem-solving exams
Problem-solving homework
Quizzes
Reports/papers
Research papers

Skills demonstrations
Skills tests or practical examinations
Written analyses
Written compositions
Written homework
Other (specify)
Classroom Discussion
Participation
Reports/Papers/Journals

Other

Critiques of final design projects

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 intaglio printmaking techniques.

Keep a self-reflective sketchbook/journal on project.

Written reflection on education, artistic and career goals.

Critical Thinking Assignments

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

Design a visual presentation that compares and contrasts various intaglio techniques.

Write a greatest strength/room for improvement critique for mezzotint print.

Reading Assignments

Chapter 2 "Intaglio Prints" in The Complete Printmaker.

Chapter 6 "Acid Intaglio Techniques" in The Complete Printmaker.

Skills Demonstrations

Create volume and depth through use of value in a mezzotint print.

Demonstrate the ability to register multiple plates for a single multi-colored image.

Create even tone on intaglio plates using aquatint.

Outside Assignments

Representative Outside Assignments

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 4 year institutions

University	Course ID	Course Title	Units
CSU Sacramento	ART 40B	Basic Printmaking: Etching	3

Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
College of Marin	ART 252	Printmaking III	4
Golden West College	ART G250	Printmaking 3	3
MiraCosta College	ART 221	Printmaking III	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

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

Resource Type

Websites

Description

Safer Printmaking. University of Saskatchewan, <https://research-groups.usask.ca/saferprintmaking/index.php>. 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, 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

CCC000433622

DOE/accreditation approval date

MM/DD/YYYY