

GENERIC SYLLABUS - FALL 2013

I. COURSE TITLE
ART 5318 Graduate Printmaking: *Non-figurative* 3 semester hours

II. PREREQUISITES
None.

III. COURSE DESCRIPTION
The use of printmaking media in relief and intaglio in the creation of works of art other than the human figure, with study of historical perspectives on non-figurative graphic art.

IV. RATIONALE
This course is a part of the program of graduate studies in art at Mississippi College and may be taken in partial fulfillment of degree requirements. The course is intended to provide competencies in printmaking which will enable students to increase their creative horizons and explore new media. In this course, an intense studio emphasis in printmaking will develop one's knowledge, skill, and confidence level in the execution of prints. In addition to the studio emphasis, students will focus on printmaking through the disciplines of art history, art criticism, and aesthetics. Interactive learning experiences within these disciplines will lead students towards an understanding and appreciation of prints created by others. Students will also see the possibilities of the print as an expression of Christian faith.

V. LEARNING OBJECTIVES AND OUTCOMES

Upon completion of this course, the student will be able to demonstrate:

- A. The skills, knowledge base, creative models, and thought processes needed for the successful execution of prints on an advanced level.
- B. The ability to explore at a high level of artistic maturity the creative process in printmaking through the execution of projects.
- C. An enhancement of the professional portfolio through the addition of relief and intaglio prints.
- D. An advancement of personal expression and mature creative growth through the making of prints.
- E. A knowledge of the historical contexts of printmaking media and of the art historical contexts of prints themselves.
- F. The experience of integrating printmaking as a creative experience in the expression of the Christian faith.

VII. COURSE TOPICS

The major topics to be considered are:

- A. Introduction to Printmaking - History and Process.
- B. The Relief Processes.

- C. Execution of Relief Prints.
- D. The Intaglio Processes.
- E. Execution of Intaglio Prints.
- F. Personal Exploration of Various Print Media.

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

Methods and activities for instruction will include:

- A. Lecture and demonstration.
- B. Preparation of notebooks.
- C. Preparation for tests.
- D. Studio projects.
- E. Discussion.
- F. Research and writing.

IX. ASSIGNMENTS

Assignments will be tailored to the individual student and the composition of the class but will reflect as many of the instructional goals of the course as are feasible for the student's level of accomplishment and the timeframe of the course.

Each student will do research on some area of printmaking history, aesthetics, applications or technique. From this research the student will prepare a paper and presentation, the scope of which will be decided in conference with the professor. Papers must follow the APA format.

X. EVALUATION

The student will be responsible for the following:

- A. Reading Textbook Assignments
- B. Class Participation in Discussions
- C. Notebooks
- D. Preparation for Tests
- E. Studio Projects
- F. Research Project

XIII. LIST OF MATERIALS

Set of woodcut tools.
Wood for woodcuts.
Zinc and/or copper plates for etching.

Japanese papers for woodcuts.
European and domestic art papers for etchings.
Block printing and etching inks.

(Some of these materials will be available in the studio.)

XIV. REFERENCES

TEXTBOOK (RECOMMENDED BUT NOT REQUIRED):

Saff, D. & Sacilotto, D. (1978). *Printmaking: History and Process*. Fort Worth, TX: Harcourt Brace Jovanovich College Publishers.

Bibliography (Library Holdings)

Goldfarb, Hilliard T. *A Humanist Vision: The Adolph Weil, Jr. Collection of Rembrandt Prints*.

Griffiths, Antony. *Prints and Printmaking: An Introduction to the History and Techniques*.

Hayter, S. W. *About Prints*.

Hayter, S. W. *New Ways of Gravure*.

Heller, Jules. *Printmaking Today: A Studio Handbook*.

Hind, Arthur M. *A History of Engraving and Etching*.

Hinz, Renate. *Kathe Kollwitz: Graphics, Posters, Drawings*.

Kent, Cyril. *Starting with Relief Printmaking*.

Leighton, Clare. *Wood Engraving and Woodcuts*.

Leymarie, Jean. *The Graphic Works of the Impressionists*.

Lumsden, E. S. *The Art of Etching*.

Pennell, Joseph. *Etchers and Etching*.

Peterdi, Gabor. *Printmaking: Methods Old and New*.

Ross, John and Romano, Clare. *The Complete Printmaker*.

Rothenstein, Michael. *Linocuts and Woodcuts*.

Stubbe, Wolf. *Graphic Arts in the Twentieth Century*.

Trevelyan, Julian. *Etching: Modern Methods of Intaglio Printmaking*.

Van Kruningen, H. *The Techniques of Graphic Art*.

Wechsler, Herman J. *Great Prints and Printmakers*.

West, Levon. *Making an Etching*.

Zigrosser, Carl. *The Book of Fine Prints*.

Zigrosser, Carl. *Prints*.

Magazines (bound volumes and current numbers):

American Artist.

Art in America.

Art News.

Studio International.