

SYLLABUS

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 for 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 offered to graduate students desiring to learn the techniques of printmaking in the creation of works of art other than those utilizing the figure. This knowledge and development of technical and artistic facilities will prove valuable to students moving into careers in the fine arts and education or other art-related fields in keeping with the university's mission in developing each student's capabilities and intellectual completeness.

V. LEARNING OBJECTIVES AND OUTCOMES

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

- A. State and interpret the chronological stages and cultural significance of printmaking media in historical and contemporary usages.
- B. Demonstrate technical facility in the relief printmaking media.
- C. Demonstrate technical facility in the intaglio printmaking media.
- D. Create works of art, other than the human figure, in printmaking media. Works to be accomplished will include landscape, still life, abstract and non-objective pieces.
- E. Control the resources of printmaking in terms of acquisition, preparation and utilization of materials.

VI. COURSE TOPICS

The major topics to be considered are:

- A. Historical overview of printmaking.
- B. Technical overview of printmaking media.
- C. Demonstrations of relief media.
- D. Demonstrations of intaglio media.
- E. Execution of projects in relief and intaglio media.
- F. Aesthetic considerations peculiar to printmaking.

VII. INSTRUCTIONAL METHODS AND ACTIVITIES

Methods and activities for instruction will include: lectures, demonstrations, reading assignments, research and reports, student-developed notebooks and vocabulary files, discussions, examinations, and tutorials. Students will incorporate this input and

involvement into projects in the development of works of art in printmaking media and will receive critiques and individual instruction as projects are executed.

VIII. ASSIGNMENTS

Students will be responsible for the following:

- A. Building up a notebook from lectures and research which reflects growing knowledge of printmaking. Lists of requirements for the notebook will be provided in a timely manner.
Method of evaluation: Notebooks will be graded on completeness of assignments, quality of presentation, accuracy of information.
- B. Keeping a notecard file or word-processing file on vocabulary as specified by the instructor.
Method of evaluation: Notecards will be graded on completeness and accuracy of information.
- C. Preparing for a mid-term examination and a final examination.
Method of evaluation: Grade will be determined by correct responses as compared to relevant material as given in lectures and reading assignments, and from experiences in projects.
- D. Executing required research, reading and writing assignments.
Method of evaluation: Students will hand in summaries on assigned readings, which will be graded on completeness and accuracy in relation to relevant sources. Writing will be graded according to effective communication of concepts and on generally accepted standards of academic and professional writing.
- E. Executing creative studio projects as assigned.

IX. EVALUATION

The following components constitute a letter grade for this course, with percentages of available points weighted:

A.	Creative studio projects	65%
B.	Notebook	5%
C.	Vocabulary notecards or word-processing file	10%
D.	Mid-term examination	5%
E.	Final examination	5%
F.	Research and writing assignments	<u>10%</u>
	TOTAL	100%

X. GRADING SCALE

A	=	93-100
B+	=	89-92
B	=	85-88
C+	=	80-84
C	=	76-79
D	=	65-75

F = 0-64
I = "Incomplete may be given to a student who has been providentially hindered from completing work required in a course - provided the student has made prior arrangements with the professor to complete work at a later date. A grade of I must be removed promptly or it becomes an F; it cannot be removed by repeating the course." (1999-2000 Graduate Bulletin, p. 31)

GRADING CRITERIA: All parts of every creative assignment must be kept together in a folder for that assignment. No incomplete project will receive the grade of "A".

The grade of "A" will be reserved for projects which show the following qualities:

Effective, professional creative work which accomplishes the goals of the assignment.

Effective composition in such terms as line, shape, value, color, texture, dominance, variety, positive-negative relationships, eye movement, syntax, and dynamic symmetry.

Effective use of imagery.

Perfect technical work with no unsolved technical problems.

The grade of "B" will still be a fully completed assignment but will be lacking in terms of perfection in the qualities required for an "A". The work will lack effectiveness in some way, will be questionably composed, have inadequate imagery, have less-than-perfect technical qualities, or it may be chronologically challenged ("late").

The grade of "C" will reflect partially incomplete work, and a further compromise of quality.

"D" is a rare grade which is really little more than a sign that some effort has been made to avoid total failure on a project.

"F" shows incompleteness and lack of real effort to finish the project to professional standards.

Research and writing will be graded by classical standards of scholarship and language usage.

REDOS: Any project getting a "B" at the first due date may get an "A" if reworked by the redo date for that block, but not subsequently, as part of the "A" grade will be timeliness. Grades of "C" and "D" at the first due date may be pulled up as far as a "B" but no higher. A grade of "F" at the first due date may be pulled up to no higher than a "C". Of course the instructor will assist any student to improve any project for a portfolio, but this will not affect the grade of that piece.

PROJECT SUBSTITUTIONS: No one has the right to substitute projects without full discussions with the instructor and a written description of the substitute project going into the files at the inception of the work.

XI. LIST OF MATERIALS

1. 3/4" birch plywood
2. Zinc plates
3. Japanese papers for relief printing
4. European and American etching papers
5. High-quality set of woodcut tools.
6. Etching tools to be acquired as needed from suppliers.

XII. REFERENCES

A. Textbook

Saff, D. and Sacilotto, D. (1978). Printmaking: history and process. Orlando, FL: Harcourt Brace Javanovich, Inc.

B. Periodicals

American Artist.

Art in America.

Art News.

Studio International.

C. Bibliography

Goldfarb, H. (1988). A Humanist Vision: The Adolph Weil, Jr. Collection of Rembrandt Prints. Hanover, NH: Hood Museum of Art, Dartmouth College.

Griffiths, A. (1996). Prints and Printmaking: An Introduction to the History and Techniques. Los Angeles, CA: University of California Press.

Hayter, S. W. (1962). About Prints. London and NY: Oxford University Press.

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Hind, A. M. (1963). A History of Engraving and Etching. NY: Dover Publications.

Hinz, R. (1982). Kathe Kollwitz: Graphics, Posters, Drawings. NY: Pantheon Books.

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Leighton, C. (1932 [sic; 1972?]). Wood Engraving and Woodcuts. NY: The Studio Publication.

Leymarie, J. (1972). The Graphic Works of the Impressionists. NY: H.N. Abrams.

Lumsden, E. S. (1962). The Art of Etching. NY: Dover Publications.

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Rothenstein, M. (1964). Linocuts and Woodcuts: A Complete Block Printing Handbook. NY: Watson-Guption Publications.

Stubbe, W. (1963). Graphic Arts in the Twentieth Century. NY: Praeger.

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Zigrosser, C. (1956). The Book of Fine Prints. NY: Crown Publishers.

Zigrosser, C. (1962). Prints. NY: Holt, Rinehart and Winston.

D. General Reference Works

Encyclopedia of World Art (1987). NY: McGraw-Hill.