

CUYAMACA COLLEGE
COURSE OUTLINE OF RECORD

ART 211 – INTERMEDIATE PRINTMAKING

2 hours lecture, 4 hours laboratory, 3 units

Catalog Description

This intermediate printmaking course explores color printing and approaches at a deeper level. It includes the integration of digital imagery and technologies to generate and alter images in preparation for traditional, physical, and hybrid printing processes. Topics will include current cultural movements in printmaking, complex color, and design applications, as well as individualized approaches to materials and subject matter.

Prerequisite

“C” grade or higher or “Pass” in ART 210 Introduction to Printmaking

Entrance Skills

Without the following skills, competencies and/or knowledge, students entering this course will be highly unlikely to succeed:

- 1) Practice introductory level printmaking techniques related to woodcut/linocut, intaglio, monotype, and screen printing.
- 2) Demonstrate laboratory awareness related to the tools and art media and practice safe handling of these materials.
- 3) Create prints that demonstrate control, insight, and individual expression to visually communicate ideas at an introductory level.
- 4) Describe the use of composition in major pieces of art and how this principle contributes to perception.
- 5) Explore conceptual and cultural developments to encourage independent and critical aesthetic perspectives.
- 6) Apply formal art vocabulary to evaluate and critique the artwork of peers in a constructive and insightful manner.

Course Content

- 1) Materials, methods, and application of techniques for various intermediate printmaking processes.
- 2) Diverse overview of the art of printmaking through the lens of equity and inclusion.
- 3) Transforming ideas into complex visual images using both formal, digital, and conceptual approaches.
- 4) Safe handling, maintenance, and use of print lab equipment at an intermediate level.
- 5) Group and individual critiques of both in-progress and finished prints utilizing specific terminology.
- 6) Preparation of equipment and materials for each intermediate printing technique.
- 7) Complex color and design application in artworks.

Course Objectives

Students will be able to:

- 1) Study the practice, techniques, and procedures of printmaking at an intermediate level.
- 2) Integrate a variety of materials and techniques, both analog and digital, to create artworks.

- 3) Demonstrate formal, conceptual, and material development with a large portfolio of work.
- 4) Safely and securely handle and maintain the print lab materials and equipment.
- 5) Evaluate and critique course projects using specific terminology in oral and written formats.
- 6) Describe contemporary developments, materials, and approaches in written artist's statement.
- 7) Transform complex ideas into visual images using both formal and conceptual approaches.

Method of Evaluation

A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in the subject matter determined by multiple measurements for evaluation, one of which must be essay exams, skills demonstration or, where appropriate, the symbol system.

- 1) Hands-on methodology that demonstrates student proficiency with materials and technique.
- 2) Evaluation of student project performance and knowledge of the history of printmaking.
- 3) Student participation in class activities and lab safety.
- 4) A comprehensive written and/or oral final exam.
- 5) Portfolio of completed work showing formal and conceptual complex approaches to color and design.
- 6) Group and Individual critiques in oral and written formats.
- 7) Written assignments, which may include quizzes, artist's statement, essays or reports.

Special Materials Required of Student

- 1) Sketchbook, drawing supplies, gloves, apron.
- 2) Linoleum plates and plexiglass
- 3) Inks, paint, and rag paper

Minimum Instructional Facilities

- 1) Art studio with drawing tables, printing press, paper soaking trays, drying racks, and storage.
- 2) Wall space for hanging and critiquing artwork.
- 3) Adequate lighting including overhead lights, natural lighting, and adjustable lamps.
- 4) Audio-visual equipment: digital video projector, computer, access to the internet, screen, and document camera.
- 5) Exposure Units

Method of Instruction

- 1) Lecture
- 2) Demonstration
- 3) Individual instruction
- 4) Field trips
- 5) Multimedia presentations
- 6) Utilize culturally responsive teaching methodologies and fully accessible course materials to address the diverse demographics our student body.

Out-of-Class Assignments

- 1) Prepare sketches for project proposals. Example: create ten thumbnail sketches per printing assignment.
- 2) Reading assignments from texts chapters and written responses
- 3) Written museum report on printmaking exhibition. Example: *Critical Exhibition Review* - write a critical review of a printmaking exhibition, including a description, interpretation, and evaluation of the work(s) in the exhibition.
- 4) Attend off campus events when relevant to course content such as workshops or artists talks.

Texts and References

- 1) Required (representative example): Hughes, Ann d'Arcy and Vernon-Morris, Hebe. *Printmaking Bible, Revised Edition: The Complete Guide to Materials and Techniques*. San Francisco, CA. Chronicle Books, 2023.
- 2) Supplemental: Fick, Bill and Beth Grabowski. *Printmaking: A Complete Guide to Materials & Processes*. London: UK. Laurence King Publishing, 2015.

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- 1) Create hybrid prints using combined print processes and techniques.
- 2) Apply the elements of art and the principles of art and design to printmaking works.
- 3) Analyze and interpret ideas and communicate emotion or expression in subject matter through works of art.
- 4) Apply safe handling techniques to printmaking tools and materials.
- 5) Critically interpret and employ self-assessment of artworks verbally and in writing through the critique process.
- 6) Articulate complex relationships between major works or significant individuals in art, from various historical periods, and their cultural, historical, and economic contexts.