



ART 2230

Division: Fine Arts

Department: Visual Art

Course: ART 2230

Title: Printmaking I

Catalog Description:

This course introduces printmaking as a form of visual art. Students will learn various methods of creating matrices which will then be used to pull multiple original print impressions on paper. Study will include exploration and practical application of three different printmaking disciplines--relief, monotype and intaglio, and introduction to the art of papermaking. It will also offer students a basic understanding of most other major printmaking processes. The course will investigate the historical evolution of each process as well as contemporary trends in the world of printmaking. Students will develop a strong working vocabulary and a sound application of printmaking as a visual medium. A lab fee is required.

General Education Requirements: N/A

Semesters Offered: Fall, Spring

Credit/Time Requirement: Credit: 3; Lecture: 3; Lab: 3

Clock/Hour Requirements: 0

Offered for Non-Credit: No

Prerequisites: ART 1110 AND 1120

Corequisites: N/A

Justification:

This is an introductory course in traditional printmaking techniques. Printmaking is included in most higher education curriculums as prominent visual medium and is a class that the Snow College Department of Visual Art recommends to students who have finished their visual art foundation. The course is essential for 2D art majors and is required for many bachelor degree programs in the visual arts during the first two years of study. In addition, one of the faculty members in the Department of Visual Art holds a graduate degree in the printmaking discipline. This unique strength and enthusiasm for this art form also justifies the existence of this course.

Student Learning Outcomes:

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

- independently create relief, monotype, and intaglio prints and understand the process of making paper
- articulate where, when, and how each printmaking process was developed and appreciate the historical contribution of each to the history of humankind
- identify ancient or contemporary printmaking processes that they may encounter in the art world
- believe that making hand-pulled prints is a worthy and respected pursuit.

This course will include:

- demonstrations of each process from creating the matrix to pulling a print
- slide lectures directly related to each new printmaking technique
- class discussion and critiques designed to inspire students to critically evaluate their own prints and those created by their peers
- readings from the text to supplement information provided during demonstrations and lectures
- quizzes to assess theoretic knowledge and the vocabulary of the printmaking discipline
- applied projects designed to provide students the opportunity to create an original work(s) in each print medium covered in class

General Education Outcomes:

5) Apply a cultural and historical awareness to a variety of phenomena.

Each student will be expected to understand the historical context of each printmaking process, including where, how, and why the processes were developed. Students will also know the major figures in the evolution of each process. This information will be provided during slide lectures, demonstrations, and readings from the text and will be assessed through written quizzes and evidenced in each student's application of newly acquired knowledge in their final portfolio of original prints.

9) Respond with informed sensitivity to an artistic work or experience.

Students will be able to articulate their informed opinion of printmaking through the oral group critique process. This critical feedback from their peers will aid in further formal and conceptual development of each student's ability to communicate in the visual discipline of printmaking.

Key Performance Indicators:

Each student will be evaluated on:

- A portfolio of original prints evaluated on the level of innovation and craftsmanship of each print: 80% of the final grade
- Participation in critiques, demonstrations, class discussions, and quizzes: 20% of the final grade

Percentages are approximate

Representative Text and/or Supplies:

- *The Complete Printmaker: Techniques, Traditions, Innovations*, current edition, John Ross, Clare Romano, and Tim Ross, The Free Press.
- Printmaking materials required at the discretion of the instructor

Optimum Class Size: 12

Maximum Class Size: 15

Signatures:

I hereby submit this course syllabus:

Brad Taggart, MFA, Assistant Professor

I hereby find this course consistent with the goals and resources of the Visual Art Department:

Brad Taggart, MFA, Assistant Professor, Chair

I hereby find this course consistent with the goals and resources of the Fine Arts Division:

Vance Larsen, MM, Associate Professor, Dean

I have discussed the need for library resources related to this class with the person submitting the syllabus:

Lynn Anderson, MLIS, Technical Services Librarian (Main Campus)

Michelle Olsen, MLS, Campus Librarian (Richfield Campus)