

ART 146.2 - Printmaking and Book Arts
Fall 06 - Tues./Thurs. 10:30 to 11:45 AM
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Office Hours by Appointment

Attendance Policy:

Attendance is MANDATORY. Excessive absence will lower your grade.
Excessive absence = ½ grade deduction.

Safety:

Students must become familiar with all safety procedures and safe-handling instructions for studio classes.

Academic Honesty Policy:

Refer to the Student Handbook policy and Academic Standards Committee.

Students are required to attend 6 hours of in-class instruction and 6 additional hours of out of class assignments per week.

This syllabus is subject to change.

Students with disabilities and in need of special accommodations should contact the Learning Center Office.

Suggested Reading:

1. *Printmaking, History, and Process* by Donald Saff and Deli Sacilotto
2. *Basic Printmaking Techniques* by Bernie Toale

Coarse Description:

This is a half semester class introducing printmaking to art education majors and others interested in basic printmaking processes. No prerequisite is necessary. Guidance is provided for the adaptation of printmaking techniques for the classroom. The tools, materials, and procedures of printmaking and book arts may include linocut, collagraph, monoprint, drypoint, solarplate, and papermaking. The materials and equipment are provided for basic non-adhesive book construction as well.

Competencies - General:

Printmaking and Book Arts cross many disciplines and allow students to accomplish basic projects with gratifying results. This course touches on simple principles of science and demonstrates a historic time line in the development of communication. These hands-on experiences can literally demonstrate the earliest development of surface, text, and image making. This information can very seamlessly be applied to the most current print technology.

Competencies – Specific:

1. Each participant in this course will create a technical log of every method learned and provide examples.
2. Participants will create and document one new technique of using image, text, or surface. This will be compiled and distributed to the rest of the student participants.
3. Students will gain competent knowledge of simple book design and construction. Creating new ways of designing and constructing will be encouraged.
4. Students will gain the competent knowledge of printmaking techniques. (A level that will prepare them for instruction in the classroom.)
5. Through this experience participants will have knowledge of problem solving and exposure to the integration of these mediums and practices with modern digital equipment and technologies.
6. This course asks the participant to work actively with a hands-on approach to creating. Students are provided with all equipment and materials to facilitate this experience.

Brief Topical Sequences:

1. Understanding the rich and vital role print and book forms have played in the development of visual communication and Fine Arts.
2. Recognizing the interdependence of image, text, and content in the Fine Arts.
3. Raising the awareness of print and bookforms potential as a means of artistic expression.
4. Adding to a working aesthetic vocabulary pertinent to the discipline.
5. Exploring through tradition both Eastern and Western methods of printmaking and papermaking and their cultural consequences.
6. Revealing differences in technical uses and substitutes in printmaking and choosing their application.
7. Assessing the consequences of the technical innovations in print, text, and surface as it relates to the Fine Arts, bookforms, and communications. Understanding what changes printing, text, and visual images have brought to art, design, and critical thought.

Methods and Criteria for Evaluation:

Individual and group critiques will be scheduled regularly. The construction of bookforms consisting of text and imagery may be produced for evaluation. Creating a series or edition of images might be an expectation for this class. Compiling, duplicating, and sharing new technical information with the class could be required. Creating a new lesson plan pertaining to the information acquired may be expected. A written essay component may be required to underscore the cultural influences and links with developing societal change printmaking has undergone. Topics might include the impact and the discovery movable type has on literacy in Europe shortly after its inception. All standard policies will apply in this course for attendance and letter grade evaluations.

Things to Bring:

1. Scissors
2. Straight Edge/Ruler
3. Paper Towels
4. Sketch Book & Pencil
5. PBA Glue (Sobo Glue)
6. Brushes
7. Palette Knife
8. Remember to wear old clothes or an apron

Grade Compilation and Breakdown

Mid Term Critique	30%
Discussion and Presentation	5%
Oral Report	5%
Class Participation	10%
Discussion and Presentation	5%
Growth and Development	15%
Final Critique	30%

Each finished grade is given a letter, i.e. A to F. Assignments are evaluated in terms of comprehension of the assignment, uniqueness, and development of ideas generated. Technical and structural qualities are also measured as well as the assignments time requirement.

Willingness to question and carry discussions further through individual contributions. Including historic information and diverse cultural references in encouraged. Understanding the visual world by adding new vocabulary and listening to the perspectives of peers.

After three unexcused absences, a half letter grade is deducted from a students overall grade. All make-up classroom and homework assignments must be completed on the student's own time.

All work from the mid-term to the last day of class must be completed and graded. This process is similar to the mid-term critique.

Growth must be demonstrated and used as a benchmark in a student's assessment. What skills did the student enter the class with and how much advancement was made. How many problem-solving skills were learned and how much new technical information was absorbed. Also development of content and originality of ideas also can be factored. This portion of the grading scale is inherently subjective. It allows me some flexibility in rewarding positive growth and development. I can use the motivating effects of positive reinforcement in grading if I can determine that the student's understanding of the subject matter, technical skills, and personal growth have increased significantly. Trusting in my judgment, and using this subjective factor judiciously, I believe it can make a difference in how a liberal arts student may appreciate the Fine Arts.