

California University of Pennsylvania
Guidelines for New Course Proposals
University Course Syllabus
Approved: 2/4/13

Department of Art and Design

A. Protocol

Course Name: Printmaking: Relief
Course Number: ART 350
Credits: 3
Prerequisites: None
Maximum Class Size (face-to-face): 22
Maximum Class Size (online):
(Choose which one is appropriate or both if applicable)

B. Objectives of the Course:

1. Students will demonstrate mastery of fundamental safe, clean, professional relief printmaking studio practice in each class.
2. Students will demonstrate mastery of a fundamental level of skill and craftsmanship in each relief printmaking technique explored by consistently positive & constructive class participation and by prints made.
3. Students will demonstrate thoughtful visual idea development that is appropriate for each relief technique used, by consistent positive class participation and by notes/sketches/etc. in a mandatory journal/sketchbook.
4. Students will demonstrate professional preparation and presentation of relief prints as finished art ready to be exhibited by professionally finished prints produced and positive class participation throughout the course.
5. Students will demonstrate basic knowledge and use of printmaking history, criticism, aesthetics and production by class participation, prints produced, sketchbook entries & short reports on printmakers presented in class.
6. Students will demonstrate the cumulative successes in all of the above by a professional portfolio –midterm and final.

7. Students will demonstrate necessary writing abilities in descriptive, historical, expressive, explanatory, critical, and summary capabilities as related to relief printmaking pursued after the introductory semester of Printmaking: Relief.
8. After the introductory semester of Printmaking: Relief, demonstrate the ability to design, produce, present, publicize, exhibit, and self-assess an exhibition of personal fine art relief prints created during the semester at a professional exhibition.

C. Catalog Description:

This is a hands-on introduction to, and continued development of, the fundamental ideas, processes, practices, styles, methods, techniques, and professional presentation of relief printmaking as an art form. The history, aesthetics, and critical frontiers of relief printmaking as an art form will also be addressed throughout the course. This course may be repeated for additional credit.

D. Outline of the Course:

1. Introduction to the history of relief printmaking.
 - a. Current approaches, sources and methods in verbal and
 - b. Visual research.
2. Choosing appropriate imagery for the relief process:
 - a. Using a digital camera as a visual planning/sketching tool.
 - b. Translating relief marks from digital images.
3. Introduction to relief:
 - a. from masters/matrixes of linoleum, flexicut, wood and alternative material/surfaces.
 - b. Using shape imagery as a template, not a picture, and the idea of reverse-image transfer.
 - c. Introduction to standard and alternative transfer substrates (printable surfaces and formats).
 - d. Creating consistency in multiple images – editions.
 - e. Presentation and exhibition techniques.
4. Small format relief: stamps, postcards, and other small traditional relief formats.
5. Book format relief images – planning for larger image space.

6. Simple 2-color relief images.
7. Multi-color relief imagery.
8. Monoprint and monotype mixed with relief techniques.
9. Alternative master/matrix substrates revisited.
10. Collagraph and other alternative fine-art processes and products in relief
11. Developing a personal creative voice through relief printmaking.
12. Advanced level Printmaking: Relief students may explore additional printmaking related areas such as papermaking, installation, bookmaking, computer-generated imaging, etc. with professor approved plan.

E. Teaching Methodology:

Traditional Classroom Methodology

This course is designed to provide the student with 90 hours of instruction per semester (typically 6 hours per week). Instruction will occur using, but not limited to lecture, assignments, critiques and demonstrations.

F. Text

The Printmaking Bible: The complete guide to materials and techniques, 2008. D'Arcy Hughes, Ann & Vernon-Morris, Hebe. San Francisco, Chronicle Books, LLC. ISBN: 978-0-8118-6228-8

G. Assessment Activities:

Traditional Classroom Assessment

Students will be assessed using exams, quizzes, homework assignments, individual and group assignments.

H. Accommodations for Students with Disabilities:

Accommodations for Students with Disabilities

Students with disabilities:

- Reserve the right to decide when to self-identify and when to request accommodations.
- Will register with the Office for Students with Disabilities (OSD) each semester to receive accommodations.
- Might be required to communicate with faculty for accommodations, which specifically involve the faculty.
- Will present the OSD Accommodation Approval Notice to faculty when requesting accommodations that involve the faculty.

Requests for approval for reasonable accommodations should be directed to the Office for Students with Disabilities (OSD). Approved accommodations will be recorded on the OSD Accommodation Approval notice and provided to the student. Students are expected to adhere to OSD procedures for self-identifying, providing documentation and requesting accommodations in a timely manner.

Contact Information:

- Location: Azorsky Hall – Room 105
- Phone: (724) 938-5781
- Fax: (724) 938-4599
- Email: osdmail@calu.edu
- Web Site: <http://www.calu.edu/current-students/student-services/disability/index.htm>

I. Supportive Instructional Materials, e.g. library materials, web sites, etc.

J.

A list of library and internet materials will be provided by the instructor.

Additional Information for Course Proposals

K. Proposed Instructors:

Qualified faculty within the Art & Design Department.

L. Rationale for the Course:

Required for BA and BFA majors to have an understanding of printmaking.

M. Specialized Equipment or Supplies Needed:

No, but this studio course must be taught in printmaking studio.

N. Answer the following questions using complete sentences:

1. Does the course require additional human resources? (Please explain)
No, it does not require additional human resources.
2. Does the course require additional physical resources? (Please explain)
No, it does not require additional physical resources.
3. Does the course change the requirements in any particular major?
(Please explain)
Yes, Art Major and Art Major (Studio Concentration) and Graphic Design Major
4. Does the course replace an existing course in your program? (If so, list the course)
ART 350 will replace ART 384 and ART 497.
5. How often will the course be taught?
The course will be taught once per semester.
6. Does the course duplicate an existing course in another Department or College? (If the possibility exists, indicate course discipline, number, and name)
No, the course does not duplicate an existing course.

N. If the proposed course includes substantial material that is traditionally taught in another discipline, you must request a statement of support from the department chair that houses that discipline.

N/A

O. Please identify if you are proposing to have this course considered as a menu course for General Education. If yes, justify and demonstrate the reasons based on the categories for General Education. The General Education Committee must consider and approve the course proposal before consideration by the UCC.

Fine Arts and a lab course.