

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: Intaglio
Course Number: ART 351 (Repeatable for additional credit)
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 intaglio printmaking studio practice in each class.
2. Students will demonstrate mastery of a fundamental level of skill and craftsmanship in each intaglio 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 intaglio 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 intaglio 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 intaglio printmaking pursued after the introductory semester of Printmaking.
8. After the introductory semester of Intaglio Printmaking, students will demonstrate the ability to design, produce, present, publicize, exhibit, and self-assess an exhibition of personal fine art intaglio 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 intaglio printmaking as an art form. The history, aesthetics, and critical frontiers of intaglio printmaking as an art form will also be addressed throughout the course. This course may be repeated for additional credit.

D. Objectives of Course

Traditional Classroom Methodology

1. Introduction to the history of intaglio printmaking.
 - a. Current approach research sources and methods in verbal and
 - b. Visual research.
2. Choosing appropriate imagery for the intaglio process:
 - a. Using a digital camera as a visual planning/sketching tool.
 - b. Translating intaglio marks from digital images.
3. Introduction to intaglio drypoint:
 - a. from masters/matrixes of Plexiglas/acrylic sheets, zinc, and copper.
 - b. Using drypoint line, dots, and value created by non-linear value.
 - 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 intaglio: playing cards, trading cards and other hand-held formats.

5. Book format drypoint images – planning for larger image space.
6. Simple 2-color intaglio images.
7. Multi-color intaglio imagery.
8. Monoprint and monotype mixed with intaglio techniques.
9. Alternative master/matrix substrates.
10. Photo-intaglio.
11. Alternative fine-art processes and products in intaglio
12. Developing a personal creative voice through intaglio printmaking.

E. Teaching 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.

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

Additional Information for Course Proposals

J. Proposed Instructors:

Qualified faculty within the Art & Design Department.

K. Rationale for the Course:

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

L. Specialized Equipment or Supplies Needed:

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

M. 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, 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 351 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 any 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