



El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: Art 187
Descriptive Title: Printmaking I - Etching and Relief
Course Disciplines: Art
Division: Fine Arts
Catalog Description: This course is an introduction to non-toxic methods, materials, and processes of printmaking. Topics include relief (woodcut and linoleum) and intaglio (drypoint and etching). Color and black and white printing are included, as well as four color (CMYK) techniques.

Conditions of Enrollment: *You have no defined requisites.*

Course Length: ☒ Full Term ☐ Other (Specify number of weeks):
Hours Lecture: 2.00 hours per week ☐ TBA
Hours Laboratory: 4.00 hours per week ☐ TBA
Course Units: 3.00

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: ☒ Effective Date: Prior to July 1992
Transfer UC: ☒ Effective Date: Prior to July 1992

General Education:

El Camino College: _____

CSU GE: _____

IGETC: _____

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. Student will be able to demonstrate correct use of specific tools and skills to create an edition of prints that use the etching and relief mediums to create images.
2. Students will be able to demonstrate the ability to analyze and critique etching and relief prints using course-specific terminology.

3. Students will prepare a portfolio of prints that demonstrate the fundamental skills needed to succeed in intermediate-level printmaking courses.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Develop and assess original sketches and drawings for use with specified printing processes.
Class Performance
2. Identify and apply printmaking processes such as relief, woodcuts, linocuts, and intaglio.
Other (specify)
class performance and a portfolio of prints
3. Employ aquatint, hard ground, line etching, soft-ground, and drypoint to create intaglio prints.
Other (specify)
class performance and a portfolio of prints
4. Compose prints using line, shape, texture, value and color in combination with creative manipulation and invention.
Other (specify)
class performance and portfolio of prints
5. Identify and correctly define terminology relevant to the field of printmaking.
Essay exams
6. Assess and employ tools, materials, and equipment based on their function and application to printmaking.
Class Performance
7. Correctly document, mat, and present limited edition prints.
Other (specify)
portfolio of limited edition prints
8. Demonstrate correct equipment maintenance, positive work habits and proper safety procedures.
Performance exams

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	24	I	Creating Limited Edition Prints A. historical overview B. preliminary sketches and drawings

			C. black/white and color printing D. terminology E. tools, equipment, and materials F. safety and maintenance G. mounting, matting, and presentation H. documentation: signing, numbering, and titling prints
Lecture	12	II	Analysis and Criticism A. theme and concept B. technique and process C. creativity and invention D. composition and structure
Lab	30	III	Intaglio Printing A. line etching B. soft-ground C. aquatint D. drypoint E. mezzotint F. engraving G. sugar-lift H. textural effects I. flatbite
Lab	30	IV	Relief Printing A. woodcuts and linocuts B. multiple block development and registration C. reductive cut methods D. collograph printing and plate-making processes E. block printing F. black and white G. color H. hand printing I. press printing
Lab	12	V	Analyzing and Evaluating Finished Prints A. theme and concept B. technique and process C. creativity and invention D. composition and structure

Total Lecture Hours	36
Total Laboratory Hours	72
Total Hours	108

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Using an original drawing, create a limited edition intaglio print using hard ground, line etching, and drypoint.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Create a limited edition Intaglio print that combines aquatint, hard-ground, and soft-ground techniques.
2. Given the theme "alienation", create an original woodblock print. Demonstrate concept and theme development, proper carving techniques, paper preparation, inking, and printing.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Class Performance

Homework Problems

Other (specify):

Classroom printing projects and original drawings and sketches.

V. INSTRUCTIONAL METHODS

Demonstration

Laboratory

Lecture

Other (please specify)

critiques and individual conferences

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

Skill practice

Required reading
Problem solving activities
Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 3

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Bill Fick and Beth Grabowski . Printmaking: A Complete Guide to Materials & Processes . 2nd ed. Laurence King Publishing, 2015.
Ann d'Arcy Hughes, Hebe Vernon-Morris. The Printmaking Bible: The Complete Guide to Materials and Techniques. Chronicle Books LLC, 2008.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

Class handouts
Sketching paper and pencils, tracing paper, etching needle, zinc etching plate, woodblock or linoleum block, paint brushes, and printing papers. See instructor for current list of materials.

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
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B. Requisite Skills

Requisite Skills

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
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D. Recommended Skills

Recommended Skills

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Medora Wildenberg on 04/01/1988.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE: 02/17/2016

Last Reviewed and/or Revised by Joyce Dallal on 10/25/2015