

ORIGINATOR'S SECTION:														
1. College: <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CoBA <input type="checkbox"/> CoEHHS <input type="checkbox"/> CSM	Desired Term and Year of Implementation (e.g., Fall 2008): Fall 2017													
2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form*) <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No														
3. Course will be a variable-topics (generic) course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No ("generic" is a placeholder for topics)														
4. Course abbreviation and Number:* AMD 304														
5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.) Printmaking														
6. Abbreviated Title for PeopleSoft: (no more than 25 characters, including spaces) Printmaking														
7. Number of Units: 3														
8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does <u>not</u> count toward the 80-word limit.) Introduces traditional and contemporary printmaking techniques. Explores a range of printing techniques, including screen print, collagraph, monotype, and digital methods. Investigates the histories and conceptual hallmarks of these media, including the socially active component of printmaking as a democratic medium. Emphasizes expressive use of printmaking skills with special attention to visual and conceptual development as well as technical knowledge. <i>Recommended preparation: AMD 100 or AMD 101.</i>														
9. Why is this course being proposed? This is an introductory printmaking course necessary for our 2-D visual arts program														
10. Mode of Instruction* <i>For definitions of the Course Classification Numbers:</i> http://www.csusm.edu/academic_programs/curriculumschedule/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf														
		<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Type of Instruction</th> <th style="text-align: center;">Number of Credit Units</th> <th style="text-align: center;">Instructional Mode (Course Classification Number)</th> </tr> </thead> <tbody> <tr> <td>Lecture</td> <td style="text-align: center;">2</td> <td style="text-align: center;">C2</td> </tr> <tr> <td>Activity</td> <td></td> <td></td> </tr> <tr> <td>Lab</td> <td style="text-align: center;">1</td> <td style="text-align: center;">C7</td> </tr> </tbody> </table>	Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)	Lecture	2	C2	Activity			Lab	1	C7
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Lecture	2	C2												
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Lab	1	C7												
11. Grading Method:* <input checked="" type="checkbox"/> Normal (N) (Allows Letter Grade +/-, and Credit/No Credit) <input type="checkbox"/> Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress) <input type="checkbox"/> Credit/No Credit Only (C) <input type="checkbox"/> Credit/No Credit or Report-in-Progress Only (CP)														
12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.														
13. Course Requires Consent for Enrollment? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Faculty <input type="checkbox"/> Credential Analyst <input type="checkbox"/> Dean <input type="checkbox"/> Program/Department - Director/Chair														
14. Course Can be Taken for Credit More than Once? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, how many times? (including first offering)														
15. Is Course Crosslisted: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, indicate which course and check "yes" in item #22 below.														
16. Prerequisite(s): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No														
17. Corequisite(s): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No														
18. Documentation attached:														

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BY: _____

CSUSM-SCHOOL OF ARTS - AMD 304: Printmaking

This course introduces traditional and contemporary printmaking techniques. Using various processes and materials, printmaking produces images as unique works or as multiples. AMD 304 explores the print forms of relief, silkscreen, collagraph, monotype and digital printmaking including the histories and conceptual hallmarks of these media. Students learn the socially active component of printmaking as a democratic medium and use printmaking skills as an expressive means to explore independent visual intent, subjects, and imagery. Students view works by contemporary artists who are working with printmaking and are introduced to more contemporary and experimental ways of working with print media.

Student Learning Outcomes

- Students are able to recall and apply the terminology of visual design to the printmaking medium
- Students will demonstrate their perceptual, conceptual and technical skills by producing print projects that effectively communicate information, ideas and feelings
- Students critically analyze their own artworks and the artwork of others during class critiques

Grade Requirements:

There will be approximately five assignments and a final project. Students will be graded on a mid-term portfolio and a final portfolio and on critique participation for each assignment due. Critiques are the equivalent of tests.

This course will meet the All University Writing Requirement of 2,500 words.

Grade Distribution:

- 20% Mid-term portfolio. This will include all the assignments completed up to this point. Midterm portfolios must be turned in on time to be considered.
- 40% Final portfolio
- 20% Artist research/paper/presentation
- 10% Critique response write ups
- 10% Active Class Participation

Attendance- You are allowed three absences and after that your final grade begins to drop and continues to the more absences you accumulate. Leaving early or coming in late counts as 1/2 an absence, save these absences for illness and emergency.

Semester Schedule for AMD 304:

Week One:

Introduction (people and media), supplies, studio tour, safety, storage, Introduction to relief printmaking history and principles, transfer drawings, carving

Week Two: printing the linoleum block, paper types, multiple block printing and registration

Week Three: registration, reductive and color printing, Linocut project due, Intro to Woodcut,

Week Four: Color layers, transparency, color mixing and varied editions

Week Five: In-process critique, work days

Week Six: Assignment due, critique,

Week Seven: Shop clean up, Midterm Portfolio due, Mid-term meetings,

Week Eight: meetings continue, Introduction to screen printing, stencils,

Week Nine: Printing, screen filler, drawing fluid

Week Ten: intro to digital, screen positives, half-tones, dpi/lpi, assignment introduced

Week Eleven: Introduce final projects

Week Twelve: possible museum trip, Thanksgiving

Week Thirteen: Final project work week

Week Fourteen: Final Portfolio due

Week Fifteen: Final Critique

Some background on printmaking:

Relief printing's original form, woodcut, was invented in China during the T'ang dynasty (A.D. 618-906) and quickly developed in Japan, later becoming popular in Europe. For the relief printing part of this course, we will start with linoleum cut- a modern, cheap material that cuts very easily. We will move on to using wood and printing with multiple layers. Recent trends in relief printing have expanded on tradition to include artists who carve non-traditional surfaces- print on t-shirts, create sculptural works or masks for performances.

Also invented in Asia, screen-printing gained popularity in the U.S. through commercial and indie publishing applications. Andy Warhol and other pop artists made screen• printing popular among artists in the 60s by merging a growing advertising culture with fine art. Screen-printing has many commercial applications, but in this course we will be considering it from a fine arts perspective. Screen-printing has become increasingly popular as an accessible and affordable way to make quality hand-printed work.

Digital printmaking has allowed artists to easily incorporate multiple sources into their work. Computers also assist in translating photographic materials into hand processes and computer applications can also make registration and composition easier.

Printmaking is alive and thriving and we will look at works both old-timey and contemporary that employ the various media of screen, digital and relief, including artists: Hiroshige, Hokusai, Margaret Kilgallen, Kiki Smith, Enrique Chagoya, J.G.

Posada, Eric Avery, Sue Coe, Kristiane Baumgartner; Richard Mock, Artemio Rodriguez, Bill Fick, Elizabeth Catlett, Tom Huck, Cannonball Press, Drew Peterson, Tonja Torgerson and others. You will be asked to find research materials for projects several times during the semester and look to other artists for inspiration.