

ART 28B Course Outline as of Fall 2005**CATALOG INFORMATION**

Dept and Nbr: ART 28B Title: INT ETCHING

Full Title: Intermediate Etching

Last Reviewed: 8/27/2018

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	1.50	Lab Scheduled	4.00	2	Lab Scheduled	70.00
		Contact DHR	0		Contact DHR	0
		Contact Total	6.00		Contact Total	105.00
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 175.00

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 22 - 4 Times in any Comb of Levels

Also Listed As:

Formerly:

Catalog Description:

A course for the advanced printmaker emphasizing the etching process. Students may work in both black and white and color.

Prerequisites/Corequisites:

Course Completion of ART 28A

Recommended Preparation:

Course Completion of ART 7A

Limits on Enrollment:**Schedule of Classes Information:**

Description: Continuation of beginning etching (Art 28A) with the addition of more advanced techniques for processing & printing of plates. Mixing & wiping of colored inks will accompany integrating advanced etching techniques to yield more personalized imagery. (Grade or P/NP)

Prerequisites/Corequisites: Course Completion of ART 28A

Recommended: Course Completion of ART 7A

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: 4 Times in any Comb of Levels

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area	Effective:	Inactive:
CSU GE:	Transfer Area	Effective:	Inactive:

IGETC:	Transfer Area	Effective:	Inactive:
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CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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CID:

Certificate/Major Applicable:

Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:

A student will be expected to:

1. Understand personal preferences of drawing procedures and compositional tendencies - the evolution of style through a procedure or formula of steps.
2. Select from the various possible stylistic approaches to subject matter and demonstrate some consistency throughout semester.
3. Demonstrate retention of technical information and procedures.
4. Exhibit increasing familiarity with printmaking history and innovations.
5. Further an awareness of materials best suited to one's own working methods, such as plate resists, drawing tools, oils, papers, softground materials.
6. Practice aesthetic criticism, both publicly and privately, and in so doing, continue to develop an informed personal point of view.
7. Utilize and improve skills involved in presentation of work.
8. Reveal an overall improved perspective of the possibilities inherent in the etching media available for use, an intelligence regarding the logical implementation of these possibilities.

Topics and Scope:

A student will:

1. Employ basic etching techniques of line etching, softground, drypoint and aquatint and supplement these techniques with additional processes of sugar lift, split-bite, engraving, mezzotint, openbite, crayon stop-out and marbling.
2. Further explore possibilities of change and improvement of image structure by group criticism of stage color "proofs", prints of unfinished plates in progress.
3. Integrate new techniques with those learned in beginning etching.

4. Further implement knowledge of ink qualities and wiping techniques. Employ roller for improved color qualities.
5. Discuss examples of superior work from print history during slide lectures and gallery visits. Begin to select individuals for whom one has empathy and photocopy examples for one's own reference.
6. Supplement knowledge of vocabulary terms by continued notation in sketch/notebook.
7. Intensify criticism of one's own compositional ideas by drawing on proof and monotyping on wiped plates. Group critiques will be conducted every 3-5 weeks.
8. Perform "draw-downs" and "tap-outs" on various papers to observe color theory at work, witness color subtleties and comparative responses.

Assignment:

1. A collograph, or collaged print from found materials and latex or acrylic mediums, based upon a master's landscape painting or prehistoric cave painting.
2. Monotype from landscape sketch, still life or portrait sketch.
3. Sugar lift drawing from newspaper photograph of media event.
4. Softground and engraving project derived from ancient architectural monuments.
5. "Cubist" project from form figure drawing executed in wash and reproduced with various techniques including ruled line etch.
6. A large plate (approx. 16" x 20") employing various techniques.
7. Print 2 identical copies from each finished plate excepting one (chosen by the student) from which 10 identical copies must be printed to demonstrate printing abilities.
8. A moderately short type-written biography on one of the following innovative printmakers: Durer, Seghers, Rembrandt, Goya, Hogarth, Daumier, Lautrec, Kollwitz, Picasso, Hockney, Dine, or Rauschenberg.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments and skill demonstrations are more appropriate for this course.

Writing
0 - 0%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Homework problems, Lab reports

Problem solving
30 - 40%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances, PORTFOLIO

Skill Demonstrations
30 - 40%

Exams: All forms of formal testing, other than skill performance exams.

None

Exams
0 - 0%

Other: Includes any assessment tools that do not logically fit into the above categories.

Other methods of evaluation: Short typewritten term paper, a portfolio of completed work will be major basis for grade. Attendance, effort, growth.

Other Category
75 - 90%

Representative Textbooks and Materials:

Etching and Engraving by Walter Chamberlain, Thames and Hudson
Prints of the 20th Century by Riva Chatelman, Oxford University Press
Prints and Printmaking by Ferdinando Salamon, American Heritage Press