

Instructor: Ms. Joyce Symoniak

Meeting Days A&C 5/6

Room: Art Studio E107

Office: 630-907-5916

Office Hours: 2:30 – 4:30 M-F

Direct line: 630-673-1078

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Students are guided through a structural program which includes historical, cultural and conceptual aspects of printmaking. A variety of printmaking techniques will be learned and utilized. Basic Elements of Art and Principles of Design will be stressed within printed compositions. Class activities are project based giving students an opportunity to practice art fundamentals while learning technical skills in Printmaking. To succeed, students must meet the required criteria given for all assignments, be prepared to question and critique their own work as well as the work of other artists, and approach each art process with an open mind and positive attitude.

Essential Content:

- Develop vocabulary of printmaking terms and techniques.
- Develop an understanding of the principles of design and composition in relation to the printmaking process.
- Identify printmaking processes.
- Effectively experiment with a variety of materials and techniques in printmaking.
- Printing editions, numbered, titled and signed.
- Organize printing procedures in a logical/ sequential manner.
- Compare and contrast printing techniques.
- Develop critique criteria and words in printmaking techniques.

Printmaking projects are executed from the following techniques:

- Collograph
- Mono prints
- Cyanotypes
- Relief Printing (Linoleum block prints)
- Foam Block
- Wood Cuts

Targeted SSL's:

- Develop automaticity in skills, concepts & processes that support & enable complex thought:

Visual Arts classes: developing muscle memory and repetition in order to fabricate a piece of art.

- Students construct questions which further understanding, forge connections, & deepen meaning.
Visual Arts classes: Students search within themselves to ask meaningful questions about social justice issues. Students work to answer these questions, finding new ways to express themselves through the process of art making.
- Record findings when observing phenomena
Visual Arts classes: Students create rough sketches before creating artworks, then record their processes and subsequent changes in their sketchbooks.
- Use appropriate technologies as extensions of the mind.
Visual Arts classes: selecting equipment & tools that will allow for creative endeavors.
- Recognize, pursue, and explain substantive connections within and among areas of knowledge; having the ability to recognize connections between the arts and other content-based curricula and cultural relationships to extend understanding and lifelong learning.
Visual Arts classes: Students see the connections of the printmaking process throughout history. They see how the ability to mass produce an image – including using the media as an 'imprinting' medium) completely changed and continues to alter our paradigms.
- Recreate the “beautiful conceptions” that give coherence to structures of thought.
Visual Arts classes: Students create works of art that have been constructed by meanings that comes from within them. Students learn to recognize that all individuals have different constructions and all are valid.
- Students identify & characterize the composing elements of dynamic and organic wholes, structures, & systems.
Visual Arts classes: As students gain the experiences they need to be good artists technically, they learn that the resulting artwork is an embodiment of the art process and their artwork contains the essence of who they are as humans.

Technical Proficiency:

Students will learn to correctly use all the tools and supplies used in the printmaking units I design.

Production Technique:

Students will learn several different types of printmaking as a communicative process.

Problem-Solving: Art techniques engage problem solving skills as no other subject can. Students who are linear thinkers will be challenged in a school where linear thinking is pre-dominant. A course such as Printmaking will allow our students to diversify their problem-solving skills using spatial reasoning and hands-on learning.

Collaborative Learning:

The Printmaking lab offers tremendous collaborative opportunities for students to communicate, critique, watch, learn, discuss, and create.

Aesthetic Appreciation:

Students will delve into art history, researching printmaking as a communicative medium since pre-historic man. Students will learn that all species on earth leave indelible marks, created for every living creature that follows, giving us clues to our aesthetic natures in our existence.

Aesthetic Experience:

Students will learn that they have a personal part in leaving their imprints for future generations. Students will appreciate that their 'print-making' artworks will literally *leave a print* of who they ARE NOW (an expression of personal identity so critical to artmaking), and who they WERE for future generations. Printmaking will allow my students the satisfaction of making artwork that matters for all time.

Student Expectations:

Students will be respected in the same way that I expect to be respected. Students will understand that a safe, productive, and happy learning community depends upon the collaborative efforts of all in the art room.

Students will not plagiarize images off the internet or in any printed media or they will be subjected to the Dean of Students for disciplinary actions (see Student Handbook)

Personal Expectations:

As a member of the IMSA community, I will respect and take pride in my peers and our achievements. I will promote growth in myself and our community by using my intellect and energy to my fullest potential. I will act to uphold this statement in all my endeavors to foster a community of trust by being honest, trustworthy, fair, respectful, responsible and sincere.

INSTRUCTIONAL STRATEGIES: *(see below)*

Demonstrations

Lectures

Critiques

GRADING CRITERIA: Grades for the course will be determined in the following manner:

Classroom/Group Participation

- Portfolio Presentation
- Studio Projects
 - Concepts/objectives have been met
 - Completion of project
 - Creativity, originality
 - Proper craftsmanship
 - Developing manual and technical skills
 - Developing perceptual skills
 - Class Participation
 - Daily work habits Care of supplies and equipment
 - Time on task
 - Group interaction

- o Studio interaction
- o Studio activities participation
- o Attendance and promptness
- o Preparation for class (materials)
- o Cooperation

Test, Quizzes, Individual Assessments

- Sketchbooks
- Journal
- Homework

Written Components

- Class critiques
- Notebooks
- Research
- Self-evaluations
- Vocabulary
- Written critiques
- Exams
- Oral presentations Research

GRADE SCALE:

A = 100-94%	A- = 93-90%	
B+ = 89-86%	B = 85-83%	B- = 82-80%
C+ = 79-76%	C = 75-73%	C- = 72-70%
D = 69- 65%	F=64%	

Feedback and a grade will be shared for each assignment on a grade sheet. Questions about grades are welcomed at any time during the quarter.

- 50 points Participation
- 300 points Assignments 15 assignments at 20 points each
- 40 points Final exam
- 40 points Final project
- 50 points Critique papers, 5 points each
- 50 points Art journal

Sequence of Topics and Activities:

- History of Printmaking: Week 1
Students will begin course with the history of ancient man’s imprints in the Chauvet and Lascaux caves. Students will discuss Prehistoric man and begin to understand how the ‘printed’ image impacts history. Generally, students will begin exploration to understand positive/negative space, and spatial thinking.

- **Collographs:** Weeks 2 – 3

Collography is a printmaking process in which materials are applied to a rigid substrate (such as paperboard or wood). The word is derived from the Greek word *koll* or *kolla*, meaning glue, and *graph*, meaning the activity of drawing.

The plate can inked with a roller to the resulting collage and the board is used to print onto paper or another material using either a printing press or various hand tools. The resulting print is termed a Collograph. Substances such as sandpapers, textiles, bubble wrap, string or other fibers, cut card, leaves and grass can all be used in creating the Collograph plate.

A printing press may or may not be used.

Students will take found objects and create their first rustic printing plates.

- Mono prints: Weeks 4 – 5

A monoprint is a one of a kind print achieved by applying colored inks to a smooth surface and then transferring that image to paper. The earliest monoprints date back to the 1600's. Many famous artists including Gauguin, Rembrandt, and Degas experimented with monoprint techniques. Monoprinting is a wonderfully spontaneous art form which is well suited to mixed media techniques. The method is aptly named because it is one image (mono) painted on a plate with inks (oil based or water based) and then transferred to paper by hand pressure or with the means of a press. Students will create one-time prints using painting methods applied to acrylic plates and printed using damp paper. Students will learn about 'ghost' prints.

- Silkscreen prints: Weeks 6 – 7

Screen printing is a stencil method of print making in which a design is imposed on a screen of polyester or other fine mesh, with blank areas coated with an impermeable substance. Ink is forced into the mesh openings by a squeegee and transferred onto the printing surface during the squeegee stroke. As the screen rebounds away from the substrate the ink remains on the substrate. It is also known as serigraph printing. One color is printed at a time, so several screens can be used to produce a multicolored image or design. Students will learn about fabric, poster, and media printing using the traditional methods of silkscreen printing. (IMSA is lucky to have a wonderful stock of silkscreen frames.)

- Linoleum block prints: Weeks 8 – 9

Linocut is a printmaking technique, a variant of woodcut in which a sheet of linoleum is used for the relief surface. A design is cut into the linoleum surface with a sharp knife, V-shaped burin, with the raised (uncarved) areas representing a reversal (mirror image) of the parts to show printed. The linoleum sheet is inked, and then impressed onto paper or fabric. The actual printing can be done by hand or with a press. Students will learn about the history of relief printing and explore all the great artists throughout history who have used traditional relief printing on wood blocks. Students will explore one and two color printing.

- Cyanotypes (Sun printing): Weeks: 10 – 11

Students will experiment with "blueprinting", as the oldest non-silver photographic printing process. It involves exposing materials to the sun. Negative or positive images can be obtained by blocking UV light from reaching the sensitized material. For example, a negative image can be produced by placing a leaf upon treated paper and exposing to sunlight. The paper retains the image of the leaf after it has been rinsed with water. Once the paper dries, parts that were exposed to the sun will turn a shade of Prussian blue (ferric ferrocyanide), while parts that were covered by the leaf will remain white.

- **Image transfers to clay Weeks 12- 13**
Students will learn to transfer designs to soft sculptures using inkjet printouts of line drawings or simple images. They will trace these lines to create a relief outline. They can put multiple tiles together for larger images possibly creating a school sculpture for universal display.
- **Lithography: Weeks 14 – 15**
Lithography is a process in which the printing and non-printing areas of the plate are all at the same level, as opposed to the relief processes in which the design is cut into the printing block. Lithography is based on the chemical repellence of oil and water. Designs are drawn or painted with greasy ink or crayons on a specially prepared surface. The surface is moistened with water, which it accepts in areas not covered by the crayon. An oily ink, applied with a roller, adheres only to the drawing and is repelled by the wet parts of the surface. The print is then made by pressing paper against the inked drawing
- *Mixed media: Weeks 16 – 17 (?) To be determined*

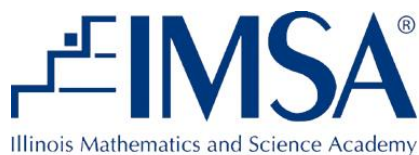
Presentation Design

Complete Calendars will be given out during week 2. Teacher has the right to make changes to projects and to calendars.

CHEATING & PLAGIARISM

- Cheating is the act of obtaining or attempting to obtain credit for work by the use of dishonest, deceptive, or fraudulent means.
- Plagiarism is the act of taking ideas, words or specific substance of another and offering them as one's own.

Cheating, plagiarism, and falsification of student work, including documents will be submitted to Katie Berger for review.



Course Syllabus Printmaking Fall 2016

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Meeting Days A&C B&D, 5/6 12:30-2:10

AGREEMENT

(please sign and return to the instructor)

I have received, read, and understand the course syllabus for Printmaking Course numbers FAR435.1 and FAR435.2

The instructor has, within the structure of the class, explained the material contained within the syllabus.

Student Signature: _____

Printed Name: _____

Contact Information (please print clearly):

e-mail address: _____

Alternate e-mail: _____

Phone number: _____

Cell phone number: _____