UNIVERSITY OF THE FRASER VALLEY

OFFICIAL COURSE OUTLINE (page 1)

COURSE IMPLEMENTATION DATE:	September 1999
COURSE REVISED IMPLEMENTATION DATE:	September 2013
COURSE TO BE REVIEWED:	February 2016
(six years after UEC approval)	*(month, year)*

OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

VA 351	Faculty of Arts – Visual Arts	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UCFV CREDITS

Print Media III: Mixed Media
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course is designed to continue the exploration of mixing print mediums. Photo intaglio is introduced, encompassing Photoshop manipulation, transparency output and working with photo-polymer applications, preparing images for digital printing, and the combination of digital printing with more traditional print applications. Projects and critiques focus on conceptual development in relation to contemporary and historical visual print culture.

PREREQUISITES: VA 113, VA 115, VA 116, VA 252, and one of either VA 160 or VA 180. Students in programs outside of the BFA or the Visual Art diploma who do not have the 100-level prerequisites may seek permission of the department.

COREQUISITES:

SYNONYMOUS COURSE(S):
(a) Replaces: **FA 351**
(b) Cross-listed with:
(c) Cannot take: for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: **60**

STRUCTURE OF HOURS:

Lectures:	**14**	Hrs
Seminar:	**8**	Hrs
Laboratory:	**32**	Hrs
Field experience:		Hrs
Student directed learning:	**6**	Hrs
Other (specify):		Hrs

TRAINING DAY-BASED INSTRUCTION:
Length of course:
Hours per day:

OTHER:
Maximum enrolment: **17**
Expected frequency of course offerings: annually
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? ☒ Yes ☐ No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: ☒ Yes ☐ No

Course designer(s):	**Davida Kidd**		
Department Head:	**Tetsuomi Anzai**	Date approved:	**May 20, 2011**
Supporting area consultation (Pre-UEC)		Date of meeting:	**September 23, 2011**
Curriculum Committee chair:	**Susan Fisher**	Date approved:	**September 16, 2011**
Dean/Associate VP:	**Jacqueline Nolte**	Date approved:	**September 16, 2011**
Undergraduate Education Committee (UEC) approval		Date of meeting:	**October 28, 2011**

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

1. Identify appropriately exposed black and white negatives and digital files for photographic print applications.
2. Demonstrate competency in multiple plate printing.
3. Exhibit competency with a range of printing techniques.
4. Develop basic selected Photoshop skills for image development and print ready applications.
5. Demonstrate competency in IMAGE-ON plate development and applications.
6. Demonstrate an understanding of half tone applications to digital film.
7. Articulate philosophical and political awareness of contemporary Print Media issues.
8. Express analytical skills and critical thinking for group discussions and critiques.
9. Produce a portfolio of images reflecting student's thought processes and personal creativity.
10. Present and discuss their original artwork in a critique style setting.

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lecture/slides/viewing of previous student work and professional print works; class critiques; technical demonstrations; Printmedia assignments; studio assignments relate to demonstrations and lectures given; group and individual critiques of student working drawings, concepts, and prints in progress will occur throughout the term.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s)

☐ Other (specify): ☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS: *[Textbook selection varies by instructor. Examples texts for this course might be:]*

Printmaking" A complete guide to Materials and Processes" 2009 Beth Grabowski and Bill Fick. Prentice Hall
Adobe Photoshop CS3 Classroom in a Book 2007 Pearson Education
"Non-Toxic Intaglio Printmaking" by Keith Howard, 1998 Printmaking Resources

SUPPLIES / MATERIALS:

STUDENT EVALUATION: *[An example of student evaluation for this course might be:]*

Print projects	60%
Technical development	25%
Verbal assignment	5%
Participation/attendance	10%

COURSE CONTENT: *[Course content varies by instructor. An example of course content might be:]*

Each class will begin with a short lecture by the instructor about contemporary and historical print practices. Throughout the term students will give short class presentations about artists chosen from current contemporary art periodicals.

1. Introduction to Project #1 New Material requirements.
   Lecture: Contemporary process oriented art practice and Print Media
2. Class discussion: Individual research presented for first assignment.
   Studio time: Assisted documentation of project with studio lighting using digital camera.
3. Demo: Selected Photoshop skills for image development and print ready applications.
   Studio time: MAC LAB
4. Studio time: MAC LAB
5. Demo: Image-on Plate application. Exposure unit usage.
6. Studio Time. Plate development and printing.
7. Critique Project #1
8. Introduction Project # 2
   Experimental picture taking. Exploration of process and documentation concepts.
9. Studio time: Individual critiques/ image development
   Class discussion: Individual research presented for second assignment.
10. Studio time: MAC LAB. Individual critiques.
11. Demo: Combining a variety of tradition print methods with digital print.
    Registration techniques.
12. Studio time: Individual critiques/ image development
13. Final Critique Project # 2