

COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Conventional Printmaking II	VCDE 304	VI	Theory 2	Practice 2	3	5
Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
		YES				
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		Yes		-	

Language of Instruction	English
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Course Instructor(s)	Korhan Akbaytogan	E-mail : korhan.akbaytogan@arucad.edu.tr	
		Office : 1069 Printmaking Studio	
Course Objectives	This course introduces students to the basics of conventional printmaking, aiming to enable them to gain knowledge about various techniques while producing handcrafted visual artifacts. Students will identify and recall key printmaking methods, along with the tools used to create these works. The course will also explain how conventional printmaking functions as an artistic expression style, rooted deeply in both Art History and the History of Visual Communication. As students explore these traditional techniques, they will apply their learning to create original prints, demonstrating their understanding of color separation and industrial printing methods. Throughout the course, students will analyze the relationship between conventional printmaking and modern printing practices, particularly focusing on how these techniques influence color separation in industrial applications. By examining traditional methods of print production, they will better understand how these practices have shaped contemporary printing. Students will be encouraged to generate original, handcrafted visual artifacts and design prints that demonstrate mastery of conventional printmaking methods, integrating their knowledge of color separation and industrial printing processes.		
Course Learning Outcomes	Students will able to:	Teaching Methods	Evaluation Methods

Course Content	Recall the historical background of conventional printmaking methods.	Lecture with visual demonstrations	Project Evaluation
	Identify the key printmaking techniques: Stencilling, Mixed Media, Collagraph, and Poster Art.	Hands-on demonstration	Project Evaluation
	Explain the cultural, artistic, industrial, and design-wise significance of conventional printmaking.	Analysis of historical and contemporary printworks	Project Evaluation
	Summarize the role of conventional printmaking in contemporary and commercial print industries such as packaging, book design, poster design, and textile design.	Analysis of historical and contemporary printworks	Project Evaluation
	Use conventional printmaking methods to communicate visually in both artistic and design contexts.	Guided practice with feedback	Project Evaluation
	Implement stencilling, mixed media, and collagraph printmaking techniques in creating design works.	Guided practice with feedback	Project Evaluation
	Examine the use of typography within the context of conventional printmaking.	Analysis of historical and contemporary printworks	Project Evaluation
	Evaluate the significance of conventional printmaking as both a design and artistic expression medium.	Analysis of historical and contemporary printworks	Project Evaluation
	Develop advanced color separation knowledge through printmaking processes.	Guided practice with feedback	Project Evaluation
	Create original works using conventional printmaking methods, demonstrating mastery in technical execution and creativity.	Guided practice with feedback	Project Evaluation
<p>By the end of this course, students will gain a comprehensive understanding of conventional printmaking methods such as stencilling, mixed media, collagraph, and poster art. They will not only grasp the historical and cultural significance of these techniques but also apply them in both artistic and design contexts. Students will explore the relationship between traditional printmaking and modern commercial industries, such as packaging and textile design, and critically analyze works from various artistic movements, including Pop Art and Postmodernism. The course will also emphasize the technical aspects, including advanced color separation techniques, typography in printmaking, and the importance of craftsmanship. Health and safety standards for print production will also be an integral part of the curriculum. Teaching methods will include a combination of lectures, hands-on workshops, group discussions, case studies, and individual critiques to ensure a well-rounded learning experience.</p>			

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required reading, preliminary preparation
1	Introduction to Poster Art Prints. Design process for Typographic Poster Printmaking project. Historical and technical significance of Poster Art. Mixed media techniques; relief print, collagraphy, material use, emboss-deboss, stenciling, hand coloring, transfer techniques, typography, pattern design	T	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
2	Typographic Poster Printmaking Assignment 1: Transforming a design quote into a typographic poster. Stencilling, collagraphy and mix media practice with various materials. Thematic printmaking workshop for Monoprint.	T/P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
3	Typographic Poster Printmaking workshop. Sketching, design and color separation.	T/P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
4	Typographic Poster Printmaking workshop. Matrix preparation.	T/P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
5	Typographic Poster Printmaking workshop. Printing process.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
6	Typographic Poster Printmaking workshop. Printing process.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
7	Typographic Poster Printmaking workshop. Printing and finalising process.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
8	Midterm.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
9	Typographic Poster Printmaking Assignment 2: Transforming a philosophical quote into a typographic poster with respect to an art movement	T/P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.

	(Vienna Secession). Stencilling, collagraphy and mix media practice with various materials. Thematic printmaking workshop.		
10	Typographic Poster Printmaking workshop. Sketching, design and color separation.	T/P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
11	Typographic Poster Printmaking workshop. Colour separation and matrix preparation.	T/P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
12	Typographic Poster Printmaking workshop. Printing process.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
13	Typographic Poster Printmaking Assignment 3: Illustrated Monogram Design for a typographic poster. Modern illumination/Illustration practice with various materials. Thematic printmaking workshop.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
14	Typographic Poster Printmaking workshop. Sketching, design and illumination.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
15	Typographic Poster Printmaking workshop. Colour separation and matrix preparation.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
16	Typographic Poster Printmaking workshop. Printing process.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
17	Final.	P	

Required Course Material(s) / Reading(s)/ Text Book(s)	<p>Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials & Process.</i> rev. Ed. Bill Fick; Beth Grabowski. Laurence King. (NE 850 .G733 2015)</p> <p>Meggs, P., Purvis, A. & Meggs, P. (2016). <i>Meggs' history of graphic design.</i> Hoboken: Wiley. (Z246 M44 2016 c.1)</p> <p>Stanfield, F. & McGeown, L. (2019). <i>The printmaking ideas book.</i> London: ILEX, an imprint of Octopus Publishing Group Ltd. (NE 850 .S736 2019)</p>
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	Xia, J. (2014). <i>Printing technology: Print the world, Read the heart</i> . Artpower.
Recommended Course Material(s)/ Reading(s) /Other	<p>Hughes, A. & Morris, H. (2008). <i>The printmaking bible: the complete guide to materials and techniques</i>. San Francisco: Chronicle Books.</p> <p>Gale, C. (2009). <i>Practical printmaking</i>. London: A & C Black.</p> <p>Stanfield, F. & McGeown, L. (2019). <i>The printmaking ideas book</i>. London: ILEX, an imprint of Octopus Publishing Group Ltd.</p>

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-
Other	-	-
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		100

	CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES					
	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5-highest)				
		1	2	3	4	5
1	Knows the historical development of the field of communication, basic concepts, theories and research methods.					x

2	Knows the principles and elements of basic design.					x
3	Knows the history, theories and theorists of visual communication.					x
4	Knows advanced practical skills in various commercial and creative contexts, including graphic and audiovisual multimedia design.			x		
5	Knows national and international ethical rules, standards and legal documents on communication and visual communication design.					x
6	Able to use the tools, methods and techniques and computer software required for visual communication design applications.					x
7	Able to produce innovative and original works that reflect abstract and concrete concepts by emphasizing creativity					x
8	Has the knowledge and skills to transform creative and innovative ideas into graphic, photographic, typographic, illustrative, 2 and 3-dimensional, animated and interactive visual expressions.			x		
9	Applies visual communication design techniques with design technologies in developing and changing media environments.			x		
10	Has the competence to create visuals with designs that emphasize aesthetics in design processes.					x
11	Has the competence to define the problem, solve the problem, plan, manage the project and present in the design-based project development process.				x	
12	Has the ability to use research methods and techniques in the field of Visual Communication.			x		
13	Has the competence to research, plan, implement and report during the project phase.				x	
14	Has the competence to establish the connection between design and aesthetic values.					x
15	Has the competence to interpret universal visual culture and associate the ties of symbols with universal visual culture.				x	
16	Has the competence to analyze, understand and interpret projects in the field of visual communication design with a critical and independent approach.					x
17	Knows how to integrate and use digital technologies and artificial intelligence based/supported design tools creatively and innovatively in visual communication design and production stages.					x
18	Knows how to integrate and use digital technologies and artificial intelligence-based/ supported design tools creatively and innovatively in visual communication design and production stages.					x
19	Evaluates artificial intelligence applications in design studies with a critical approach in terms of aesthetics and originality, and uses them in accordance with ethical rules.			x		

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	15		4	60

Preliminary Preparation and self- study	15		1	15
Mid-Term	1		25	25
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		25	25
Other				
TOTAL WORKLOAD				125
TOTAL WORKLOAD / 25				5
ECTS				5

ETHICAL RULES WITH REGARD TO THE COURSE
Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional life.

Plagiarism is easy to avoid if you make sure you thoroughly identify and recognize your sources and do not copy from visual examples, designs or notes taken directly from your sources word for word. The maximum citation limit cannot exceed 20%. Artificial intelligence citations are also considered within this scope. If proven otherwise, the student will fail the course.

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply with the Education and Examination Regulation set forth by the University.

Students will be given various printmaking projects during the lessons to evolve their perception and craftsmanship on Conventional Printmaking. Throughout the course, the related methods of print production will be put into practice. Students will be given Art/Design History based assignments and will be asked to utilise the applied techniques. They will need to utilise both digital and hand-crafted techniques for the creation process. They will be monitored and directed through the whole process both conceptually and practically, for each case.

70% attendance to courses is compulsory. Health reports belong to 30% absenteeism right.

PREPARED BY	Korhan Akbaytogan
UPDATED	01.01.2025
APPROVED	

