**New Course Request**

**Indiana University**

Check Appropriate Boxes:  
- Undergraduate credit [ ]  
- Graduate credit [X]  
- Professional credit [ ]

1. **School/Division**  
   Herron School of Art and Design

2. **Academic Subject Code**  
   HER

3. **Course Number**  
   450.3

4. **Instructor**  
   Varies

5. **Course Title**  
   History of Printmaking

6. **First time this course is to be offered (Semester/Year):**  
   Spring, 2008

7. **Credit Hours:**  
   Fixed at 3.0 or Variable from 0.0 to 3.0

8. **Is this course to be graded S-F (only)?**  
   Yes [X] No

9. **Is variable title approval being requested?**  
   Yes [X] No

10. **Course description (not to exceed 50 words) for Bulletin publication:**  
   This course examines the history and cultural significance of printmaking in Western Europe ca. 1500-1900. Examines the development of four major printmaking processes (woodcut, engraving, etching, lithography) and the achievements of significant graphic artists such as Dürer, Rembrandt, Goya, and Blake. Previous art history experience recommended.

11. **Lecture Contact Hours:**  
    Fixed at 3.0 or Variable from 0.0 to 3.0

12. **Non-Lecture Contact Hours:**  
    Fixed at 0.0 or Variable from 0.0 to 2.0

13. **Estimated enrollment:**  
    12, of which 100% percent are expected to be graduate students.

14. **Frequent of scheduling:**  
    Every other year

15. **Justification for new course:**  
    Extends Herron’s graduate course offerings in art history to better serve Herron and IUPUI.

16. **Are the necessary reading materials currently available in the appropriate library?**  
    Yes [X] No

17. **Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.**

18. **If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.**

19. **A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.**

Submitted by:  
**Eric Nowacki**  
Date 5-4-06  
Department Chairman/Division Director

Approved by:  
**Valerie Eckman**  
Date 5-8-06

Dean

Dean of Graduate School (when required)  
**Julie O’Haara**  
Date 5/30/06

Curriculum Subcommittee

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
GRADUATE SYLLABUS

H523 / HISTORY OF PRINTMAKING
HERRON SCHOOL OF ART AND DESIGN IUPUI
Instructor: Varies
3 credits. One weekly meeting, 2 1/2 hours
Pre-requisites: No formal pre-requisites. Some previous art history coursework preferred. Suggested preparation: H102 History of Art II (undergraduate) and/or one or more courses in Renaissance, Baroque or 19th Century art history

COURSE DESCRIPTION AND CONTENT

This is a graduate level art history course exploring the history, development and significance of printmaking in Western Europe, with a focus on the period from about 1400 to 1900. This historical period encompassed two revolutionary inventions, the printing press and the photograph, as well as the development of four major printmaking processes (woodcut, engraving, etching, and lithography) and the careers of significant graphic artists such as Dürer, Goltzius, Rembrandt, Callot, Goya, Blake and Whistler. We will examine the development, mechanics and aesthetic properties of these media, the accomplishments of key artists in each historical period, and the ways in which printmaking (succinctly defined by William Ivins as "the exactly repeatable visual statement") functioned to express and disseminate meaning in a variety of cultural contexts.

Students will complete assigned readings and participate in weekly discussions for each class meeting. Additional course requirements include three short papers (response to a discussion topic, visual analysis of a work of art, critique of a reading assignment), a 15-page research paper, and an oral presentation. We will also visit the Indianapolis Museum of Art to study original prints first-hand. As part of the research project, students have the option to complete and present to the class a work of art produced in emulation of historical printmaking techniques.

This course is recommended for M.F.A., M.A.E. and M.A. in Museum Studies students and for any graduate student interested in the history of visual culture. Participants are expected to have some familiarity with the history of art from the Renaissance through the 19th century. If you have not taken at least an introductory undergraduate art history course (equivalent to Herron H102 History of Art II), it is strongly recommended that you read the relevant sections in Gardner's Art through the Ages or a similar survey text within the first two weeks of class.

EDUCATIONAL OBJECTIVES

Students who complete this course successfully will be able to
• demonstrate understanding of the significance of printmaking as an aesthetic and social practice
• demonstrate familiarity with major artists and trends in the history of
printmaking from its introduction in the 1500s to the present day
• analyze works of art in a variety of graphic media, with attention to medium,
style, content and historical significance
• communicate ideas related to course content effectively in oral and written form
• formulate a specific research question, conduct research using both library
materials and visual analysis of works of art, and produce a well-organized and
well-defended thesis to be presented as both an oral report and a research paper

SCHEDULE OF TOPICS

Week 1 Introduction: plans, goals and expectations
The history of art and the invention of the exactly repeatable visual
statement: context, goals and consequences (Read: Ivins)
First paper assigned

Week 2 Basic techniques of printmaking: relief, intaglio, planographic
Discussion and analysis of methods
Demonstration in Herron printmaking lab

Week 3 Printmaking in 15th century Europe
First paper due. Second paper assigned (reading response).

Weeks 4-5 The Sixteenth Century: Albrecht Dürer and contemporaries
Role of prints in the Reformation and Counter-Reformation

Week 6 The Mannerist Print: Goltzius and graphic virtuosity

Week 7 The Baroque era: Holland, Italy, Spain, France
Rembrandt and innovative techniques in etching
Genre prints and the politics of everyday life
Second paper due. Third paper assigned (visual analysis).

Week 8 VISIT TO INDIANAPOLIS MUSEUM OF ART Print Study Room.
First-hand study of prints from 15th-17th centuries

Week 9-10 Rococo to Revolution: The 18th Century
Mezzotints and the quest for printed tone
Nature and imagination: Tiepolo, Piranesi, Canaletto
Prints as social satire (Hogarth, Goya et al.)
William Blake et al.; new techniques of commercial illustration

Week 11-12 Printmaking and the birth of modernity: The 19th Century
Advent and impact of lithography and photographic processes
Role of printmaking in Impressionism and other movements
Whistler and the Etching Revival
Third paper due.

Week 13 VISIT TO INDIANAPOLIS MUSEUM OF ART Print Room
First-hand study of works from the 18th-19th centuries
Weeks 14-15 Oral reports on research projects
Research papers due one week from last class meeting.

TEXTBOOKS
Required:
• Linda C. Hults, *The Print in the Western World*, Madison 1996

Recommended:
For additional reading and reference sources, see below.

BIBLIOGRAPHY
The following sources will be available on reserve in Herron Art Library or through the IUCAT system (e.g., via JSTOR). Weekly readings for discussion will be assigned from this list. Additional sources may be added as needed. For research, consult Herron Art Library for the Grove Dictionary of Art (also available on-line), monographs on specific artists, and other sources. Consult Herron Art Library staff if you need assistance with interlibrary loan, JSTOR, etc.

Books

Journal Articles


Schulz, Jurgen, "Jacopo de' Barbari's View of Venice: Map Making, City Views, and Moralized Geography before the Year 1500," *Art Bulletin* 60:3 (Sept. 1978), pp. 425-474

**EVALUATION AND GRADING**

| Paper I (discussion response) | 10% |
| Paper II (visual analysis)    | 10% |
| Paper II (reading critique)   | 10% |
| Paper IV (research)           | 25% |
| Oral Report on research project| 20% |
| Class Participation           | 25% |

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Graduate courses completed with grades below C are not counted toward degree requirements, but such grades may be counted in calculating a graduate student's degree progress.
Incomplete. An incomplete grade in this course will only be permitted in exceptional circumstances, such as a documented serious illness or injury. No one may have an incomplete simply to gain more time to complete course requirements.

CLASS PARTICIPATION
Consistent attendance is expected except in case of emergency or illness. More than two unexcused absences will result in a reduction of the course grade (1/2 a letter grade per absence). If a student must be absent, check the reserve shelf and/or Oncourse for any missed hand-outs or announcements.

Class participation is more than just attendance. It includes consistent preparation, active listening, and contributing to discussions and projects. Your grade for participation will be based on the following criteria:

1. Preparation: Did you read the required material thoughtfully and critically? Did you come to class with questions to ask and issues to consider? Graduate students will be called upon to start discussion with thought-provoking questions from the readings—write these down in advance.

2. Engagement: Do you ask questions of all members of the class? Do your questions close the conversation, or stimulate it? Are they deliberate and relevant to the discussion? Do you try to apply the material you have learned, relating and synthesizing information with previous discussions, readings, and experiences, as well as other classes and intellectual interests.

3. Courtesy: Do you listen to others as they speak? Are you considerate of opposing viewpoints? Do you contribute to an atmosphere of mutual respect?

CHEATING AND PLAGIARISM
All tests and papers must be written in your own words. All ideas and quotations taken from research sources must be acknowledged with appropriate footnotes or references to the source of information. Cheating or plagiarism on tests, papers, and other assignments is a violation of the IUPUI Student Code of Conduct and must reported to the Dean of Students. For information about policies and procedures, including due process requirements, see the Code of Student Rights, Responsibilities, and Conduct, especially part III: Student Misconduct and Part IV: Student Disciplinary Procedures. The code is accessible on the internet at http://www.life.iupui.edu/Who/Dean/Code

Learning Disabilities
Accommodations will be given to any student needing accommodations because of disability, provided the student has registered with Adaptive Educational Services (AES) at IUPUI and completed the appropriate forms issued by that office. Students requesting disability-related accommodations should contact AES at (317) 274-3241. AES is located in Cavanaugh Hall (CA) 001E.