

**Glasgow School of Art Course Specification**

**Course Title: Etching**

*Course Specifications for 2021/22 have not been altered in response to the COVID-19 pandemic. Please refer to the 2021/22 Programme Specification, the relevant Canvas pages and handbook for the most up-to-date information regarding any changes to a course.*

<b>Course Code:</b>	<b>HECOS Code:</b>	<b>Academic Session:</b>
		2021-22

<b>1. Course Title:</b>
Etching

<b>2. Date of Approval:</b>	<b>3. Lead School:</b>	<b>4. Other Schools:</b>
PACAAG April 2020	Open Studio	School of Fine Art

<b>5. Credits:</b>	<b>6. SCQF Level:</b>	<b>7. Course Leader:</b>
10	7	Gordon Webb, Head of Continuing Education

<b>8. Associated Programmes:</b>
N/A

<b>9. When Taught:</b>
Open studio programmes throughout the year.

<b>10. Course Aims:</b>
The specific aims of this course is to:  Introduce students to the theory and chemistry of Etching. <ol style="list-style-type: none"> <li>1. Line, tone and texture Etching</li> <li>2. The proofing and development of an etching</li> <li>3. Intaglio printing in monochrome and colour</li> <li>4. Students developing their own personal ideas and projects via the etching process</li> </ol>

<b>11. Intended Learning Outcomes of Course:</b>
<ol style="list-style-type: none"> <li>1. Demonstrate Etching on zinc, steel and copper using a variety of processes including hard and soft ground</li> <li>2. Apply tonal effects to their image using aquatint and burnishing/scraping</li> <li>3. Integrate brush marks with their image using sugar-lift and spit bite techniques</li> <li>4. Prepare paper for printing</li> <li>5. Print plates in the intaglio method to a good standard in monochrome and colour</li> <li>6. Identify and appreciate results of different applications to finished pieces</li> </ol>

7. Develop their own ideas and themes via the medium of etching
8. Use the print room tools and equipment safely and effectively

### 12. Indicative Content:

This course will allow the student to gain a wide range of practical knowledge, skills and experience, whilst learning the theory and processes associated with Fine Art Etching. Initially students will be shown a selection of prints from the schools archive to indicate what can be achieved. Through discussion and demonstrations students will learn the various techniques required to create an etching. Students will use their ideas/drawings/source material as a starting point to etch them onto zinc/steel plates using hard/soft grounds. Using aquatint and burnishing/scraping techniques, students will learn how to create and alter tonal values to their image. The student will also learn about the application of other mark making techniques such as Sugar Lift, Spit Bite, Drypoint and the collage process of Chine Colle'. As the student gains confidence and experience of inking, registering, and printing using our largest press they can then print a multi-plate image which allows the overlaying of several colours.

This course is project led with briefs set at regular intervals to challenge the students' abilities and knowledge. Students will be expected to carry out project work out with the workshop as well as independent developmental research including sketchbook work

### 13. Description of Summative Assessment Methods:

1. Applied Knowledge and Understanding including final edition prints and project outcome - 60%
2. Technical ability 20%
3. Development of ideas - 20%

#### 13.1 Please describe the Summative Assessment arrangements:

Summative assessment occurs at the end of the course. Students should present their final prints along with support work proof prints, sketchbook. Students will be assessed on how they responded to the project/brief and their working practice. Finalised collection of work will be assessed by the tutor and another member of staff, in the presence of the student and an assessment checklist will be completed.

Submitted work will be assessed in accordance with the GSA scheme of assessment.

### 14. Description of Formative Assessment Methods:

Engagement with formative assessment is a mandatory requirement.

Formative assessment occurs during regular contact with the tutor, including informal tutorials and discussions within the workshop. The tutor will monitor the student's progression throughout the course evaluating their work in progress and learning to modify its development.

#### 14.1 Please describe the Formative Assessment arrangements:

N/A

### 15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
40	100

#### 15.1 Description of Teaching and Learning Methods:

Development of sketchbook work and investigation

**16. Pre-requisites:**

N/A

**17. Can this course be taken by Exchange/Study Abroad students?**

Yes

**18. Are all the students on the course taught wholly by distance learning?**

No

**19. Does this course represent a work placement or a year of study abroad?**

No

**20. Is this course collaborative with any other institutions?**

No

**20.1 If yes, then please enter the names of the other teaching institutions:**

N/A

**21. Additional Relevant Information:**

Private Study may include research time, library time, reading journals, art magazines or newspapers, talking about relevant topics to artists, fellow students or experts in their fields. Going to galleries, exhibitions and museums; and preparing and presenting your coursework for assessment.

**22. Indicative Bibliography:**

Tallman, S., 1996. *The contemporary print: from Pre-Pop to Postmodern*, Singapore: Thames and Hudson.

Booth-Clibborn, C. & Elliott, P., 1995. *Contemporary British art in print: the publications of Charles Booth-Clibborn and his imprint* The Paragon Press 1986-95, London: Paragon Press.

Benjamin, W. & Underwood, J.A., 2008. *The work of art in the age of mechanical reproduction*, London: Penguin Books