

San José State University
Department of Art and Art History
Art 155, Monotype, Section 1, Fall 2021

Course and Contact Information

Instructor(s):	Rebecca Foster
Office Location:	Art Building, Room 331 (virtual office as well this semester)
Telephone:	408/924-4374
Email:	rebecca.foster@sjsu.edu
Office Hours:	Monday & Wednesday 11:30 am- 12:30 pm (link provided on Canvas)
Class Days/Time:	Fridays 12:00 pm - 6:00 pm
Classroom:	Art 309 Canvas: https://sjsu.instructure.com/courses/1433016
Prerequisites:	ART 61 (or equivalent)

Course Description

Studio practice introduction to Monotype, a dynamic form of printmaking that merges drawing, painting and print to create rich expressive imagery. By working with either oil or water-soluble inks on a slick surface, images are transferred to paper under pressure producing unique results. The course will be an investigation of the methods, techniques and syntax of the monotype and monoprint.

Course Format

Hybrid- Synchronous and In-Person Meetings

Our class will operate using a Hybrid format. A schedule will be provided for in-person and virtual class meetings. The schedule can be accessed on Canvas as well as Zoom links for all virtual meetings. Content will be delivered via Canvas in a weekly module that clearly outlines goals, assignments, objectives and deadlines. Students will be given lectures, live and video tutorials and demos both in-person and through provided links that may be accessed at any time. Work will be submitted using Canvas, Google Docs and Google Slides. Students will need a computer in order to access and interact with the class as well as a camera (smart phone camera will work) in order to document work.

Course LMS and MYSJSU Messaging

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on Canvas Learning Management System course login website at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [MySJSU](#) on [Spartan App Portal](#) <http://one.sjsu.edu> to learn of any updates. For help with using Canvas see [Canvas Student Resources page](http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources) (http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources)

Course Goals

The project-based class is designed to allow students to learn basic mechanics and processes of monotype printmaking while experimenting with different media. Students will learn monotype terminology, techniques, and strategies as well as working toward an understanding of historical and contemporary printmaking practice. Demonstrations, videos, readings and collaborative slideshows will allow students to fully explore the medium, learn about working artists and historical examples and develop their own portfolio of work.

Course Learning Outcomes (CLO)

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

1. Produce a series of monotypes representing a variation on a theme
2. Utilize color registration methods to produce multiple color works
3. Understand the various qualities of fine paper and its role in printmaking
4. Recognize and implement expressive qualities unique to the medium
5. Safe use of print studio equipment and materials

Suggested Texts

Printmaking: A Complete Guide to Materials & Process, Bill Fick, 2015
The Complete Printmaker: Techniques, Traditions, Innovations, John Ross, 1991

Library Liaison

Gareth Scott

email: gareth.scott@sjsu.edu

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Dr. Martin Luther King, Jr. Library
4th Floor Administration Offices

Department Advising

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, [408-924-4320](tel:408-924-4320), art@sjsu.edu

Course Requirements and Assignments

This course will require weekly assignments including participation in studio work, collaborative slideshows, group discussions, printmaking exercises and projects. There will be weekly exercises and “test prints” as well as 4 total “Projects.” Goals and grading criteria will be outlined as each project is introduced. Students will

create a Final Project utilizing the medium, format, and substrate of their choice. Due dates for all assignments and projects will be clearly outlined in the Weekly Modules found on Canvas.

Students should also keep a sketchbook in order to record notes, practice new techniques, draft compositions for projects and make note of ideas and concepts that apply to their work.

A major component of a successful art practice course is the environment of the studio, in this case both our physical shared studio and virtual studio utilizing Zoom. Participation, collegiality and cooperation are significant. Discussion with both the instructor and studio peers is noted, as is each student's willingness to participate in critiques and class discussions. Please be on time to meetings and mute yourself when not speaking.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus. More details about student workload can be found in University Policy S12- 3 at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Final Examination or Evaluation

The Final Project will serve as our Final "Exam" in this class. We will meet as a class on Zoom during our allotted Final Exam time for discussion and critique (Friday 12/10 at 9:45 am)

Grading Information

Grading will be determined based on individual development, commitment, quality of work and assignments fulfilled, i.e. The successful balance of technical and conceptual concerns in each piece must be clear. As mentioned above a specific assessment matrix outlining goals and technical focus for each project will be provided. Projects will be accepted up to one week late, one grade lowered (For example an A- will become a B-).

You will be given separate grades for each of the projects in this class, one grade for participation, and one grade for assignments including studio collaboration, collaborative slide shows, written responses, and sketches. Missing work will result in a 0 for the project (with the exception of documented medical or personal issues that have been discussed with me prior to class).

Final grades are an average of the following:

50% Projects

35% Assignments/Test prints/Exercises

15% Participation (includes submissions, written comments and participation in discussions and critiques)

**All assignments must be completed in order to receive a passing grade in the course

NUMERIC GRADE EQUIVALENTS:

93% and above A	77% - 73% C
92% - 90% A-	72% - 70% C-
89% - 88% B+	69% - 68% D+
87% - 83% B	67% - 63% D

82% - 80% B-
79% - 78% C+

62% - 60% D-
below 60% F

An example of A work: Excellent craftsmanship, assignments were fulfilled above and beyond the basic requirements, participation was extremely active in class and critiques, artist statement and evaluations were well-written and insightful.

An example of B work: Good craftsmanship, assignments were fulfilled with apparent preliminary work, participation was noticeable, written statements were thoughtful.

An example of C work: Mediocre craftsmanship, assignments were fulfilled to the bare minimum requirements, participation was average, statements were not thoughtful, and only covered required topics.

An example of D work: Poor craftsmanship, assignments were not fulfilled or missing elements, participation was poor, statements were poorly written and not thought out. An example of F work: Assignments were not completed, no participation, statements were not turned in.

Classroom Protocol

Any successful learning experience requires mutual respect on behalf of the class participants and instructor. As such the class should not be subjected to any behavior that is intentionally disruptive, rude, or disrespectful. Any behavior that makes a student feel intimidated or demeaned will result in the temporary removal or exclusion from the classroom of the student engaged in disruptive activities. Overall, I hope that you will enter the class with an open mind, willingness to take chances, embrace new processes, and explore new ideas. Please be on time for Zoom meetings, mute yourself when not speaking and offer feedback to your classmates as generously as possible. Be sure to submit images to collaborative slideshows by deadlines so that classmates have time to offer feedback. Communicate with the instructor if you run into challenges with scheduling and meeting deadlines.

University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo) (<http://www.sjsu.edu/gup/syllabusinfo>), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.

Materials List

ART SUPPLY STORE

4" Speedball brayer (you may wish to also purchase additional sizes, 2" and 6" for example)

A variety of paint brushes-all sizes, flats, rounds, soft, stiff-not expensive

Thin & thick Sharpie markers

A variety of drawing pencils

1 white magic rub eraser

1 piece of acetate, 24 x 40" .075 or .10 thickness

Blotters or towels, if you want your own (to be explained in class)

Tracing paper-a roll or large pad *optional

1 pair of solvent gloves

HARDWARE STORE

1 piece 1/8" clear plexiglass 12 x 16" or larger (can also purchase at TAP plastic

Toothbrush

1 box of Q-tips (may be shared)

1 roll of painter's tape

cotton rags and/or scraps of fabric

1 Exacto knife with a pack of extra blades

scissors

apron-be prepared to get dirty

PAPER: you will need to purchase a variety of paper through the semester based on your preference. Most of these recommended papers come in 22 x 30" sheets.

Somerset Satin

Rives Lightweight

BFK

Arches

Stonehenge

A variety of rice papers, for chine colle

Weekly Course Schedule*

Art 155- Monotype, Section 1

*This schedule is subject to change with notice.

WEEK 1 (8/20): Course introduction, materials overview, course format discussion, home studio set-up, course survey.

WEEK 2 (8/27): Introduction to monotype: Additive and reductive monotype, developing the image, registration, printing.

WEEK 3 (9/3): Studio work day. First small scale monotype series.

WEEK 4 (9/10): Stencils and viscosity printing. Working with color and layering. Introduce Project 1.

WEEK 5 (9/17): Studio work day, continue work on Project 1.

WEEK 6 (9/24): Studio work day, complete Project 1. Incorporating chine colle and photo transfer.

WEEK 7 (10/1): Incorporating chine colle and photo transfer. Introduce Project 2

WEEK 8 (10/8): Texture and detail, offsetting, planning for multiple drop printing. Continue work on Project 2.

WEEK 9 (10/15): Studio work day. Complete work on Project 2.

WEEK 10 (10/22): Project 2 online critique. Introduce and gather materials for Project 3.

WEEK 11 (10/29): Collagraph process, building plates. Continue work on Project 3.

WEEK 12 (11/5): Collagraph printing, wiping, registration, and printing. Complete Project 3.

WEEK 13 (11/12): Critique Project 3, Introduce Final Projects.

WEEK 14 (11/19): Final Project (details TBA)

NO CLASS 11/26- THANKSGIVING BREAK

WEEK 15 (12/3): Open studio work day, continue work on Final Projects. Individual meetings.

FINAL PROJECT/CRITIQUE: Friday 12/10 at 9:45 am