



18. Does this topic impact any other disciplines? Note: This number can be skipped if answer to part 9 is "yes."

     Yes   X   No     If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

\_\_\_\_\_ Support \_\_\_\_\_ Oppose  
Discipline                      Signature                      Date

\_\_\_\_\_ Support \_\_\_\_\_ Oppose  
Discipline                      Signature                      Date

19. Location (if topic not offered at main campus): **San Diego Museum of Art – Balboa Park – San Diego**

20. Is this course being offered on-line?      Yes   X   No

21. Is this a contract topic?   X   Yes      No

22. Enrollment Limit: 15

23. Requested Bldg/Room \_\_\_\_\_

*Please call Extended Studies first to reserve the room.*

**Please note: A separate Form E-T must be submitted for each section offered.**

SIGNATURES

*Gene Henderson*  
1. Program/Center/Department – Director/Chair

1-30-07  
Date

*W. [Signature]*  
2. College Dean (or Designee)

2/1/07  
Date

The academic credentials of the instructor listed above are known to the Program/Center/Department (either regular faculty, or adjunct faculty with a curriculum vitae on file in the Program/Center/Department Office). The instructor is qualified to deliver the topic as described in part 9 (or on a previous Form T or Form E-T in the case of a topic that has already been offered).

*Jan Jackson*  
3. Dean of Extended Studies (or Designee)

02/05/07  
Date

Completed form received in the Office of Extended Studies

*[Signature]*  
4. Associate Vice President for Academic Affairs - Academic Programs\*

2/7/07  
Date

Approved w/o VPA  
signature on line 18  
because course is already

\*A copy of this form will be forwarded by Academic Programs to Extended Studies, College Dean's Office, Program/Center Director/Chair.

**San Diego Museum of Art – CSUSM Partnership Program**  
**EDAS E533 – Painting: The Monotype**  
**Mondays, February 5<sup>th</sup> through March 12<sup>th</sup>**

Syllabus

In this class, students will be introduced to the monotype process. This process is the most painterly of printmaking processes, and involves laying color down on a surface and then transferring it onto paper. Additional and more advanced printing and inking techniques will give students multiple avenues for creative expression. A tour of the special SDMA exhibition of *Jasper Johns: Green Angel* will provide students with an insight into the printmaking process.

February 5<sup>th</sup>

Class introductions

Visit to the Museum

Introduction of printmaking as an art form

Demonstration of the basic process – rolling up a plate, press operation, registration techniques, paper and inks.

February 12<sup>th</sup>

Review of process

Preparation of paper – tearing down and soaking if necessary

Work time

February 19<sup>th</sup>

Class discussion – questions and answers, problem solving

Additional technique demonstration – Viscosity techniques, additive and subtractive techniques, use of stencils

Work time

February 26<sup>th</sup>

Class discussion – question and answers, problem solving

Additional technique demonstration – multiple pass printing, ghost images

Work time

March 5<sup>th</sup>

Class discussion – question and answers, problem solving

Work time

March 12<sup>th</sup>

Class discussion – question and answers, problem solving, sharing of work

Work time

Final Project sharing