

# ART 494/598: Time, Narrative & the Multiple

## Herberger Institute for Design & the Arts, ASU

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### Course Information

**Semester:** Spring 2019  
**494 CN:** 30207 **598 CN:** 30215  
**Class time:** TTH 4:30–7:15 pm  
**Classroom:** ART 426  
**Session:** C  
**Credit Hours:** 3

### Instructor Information

**Instructor:** Heather Green  
**Email:** Heather.J.Green@asu.edu  
**Phone:** 480/727.3489  
**Office:** ART 426C  
**Office Hours:** TTH 12:30–1:30 or by appt.

### Class Website

<http://www.asu-bookarts.com>  
password: asubook

### Enrollment Requirements

Prerequisite(s): minimum 45 hours

### Required Materials

Materials for visual projects

### Important Dates

**First Day of Class:** 1.08  
**Drop/Add deadline:** 1.13  
**Residency Classification deadline:** 1.11  
**Tuition & Fees Refund Deadline:** 1.20  
**Martin Luther King Jr. Holiday:** 1.21  
**University 21st Day:** 1.28  
**Tuition & Fees Payment Deadline:** 3.25  
**University 45th Day:** 2.20  
**Academic Status Report 2:** 10.25–10.30  
**Course Withdraw Deadline:** 3.31  
**Spring Break:** 3.03–3.10  
**Complete Withdraw Deadline:** 4.26  
**Study Days:** 4.27–4.28  
**Last Day of Class:** 4.26  
**Our Final Exam:** 12.04 from 9:50–2:00

### Course Description

This course will investigate sequence, narrative and time-based work in fine art as well as the potential of socially engaged practice through editioned books, zines, and other forms of printed matter. Students will have access to an etching press and the letterpress studio but will be able to work across media. This is considered a studio class and will require hands-on experience with a variety of art materials.

### Course Objectives

The book as object and vehicle for art-making is at once time-based, narrative, and ultimately reproducible in editions or multiples. This course will look deeply at the broader themes and motifs that book arts embody, and use them as prompts to explore conceptually across mediums.

The first assignment—a Bookish Zine Exchange based on the book *Vermilion Sands*—will have specific parameters, but the remaining three concept assignments will be open-ended. Book structure demos and techniques that dovetail with the themes of each prompt will be provided, but it will not be required to create a book for the final assignments.

Because of the open nature of this course and the long duration of each assignment, it will be important to check-in with progress often. We will be having an In-progress Critique with each assignment to help keep things on track.

### Student Learning Outcomes

- Explore the material and conceptual elements of book arts, discover how these concepts can be expanded to include other mediums and artists.
- Develop three personal pieces that embody the essence of the broader concepts of the course—time, narrative, multiple.
- Investigate historical or contemporary topics or issues, artists or techniques that support ideas in your own research and relate to the themes in the class.
- Participate in visual and aesthetic discussion as a means of developing critical thinking skills through written and verbal analysis of artwork.
- Engage in serious inquiry, taking constructive and critical positions about your work and openly reflect on and revise your process.

## Attendance

- Your attendance is mandatory.
- If you know you will be absent, you are expected to notify the instructor by e-mail. Find out from a classmate what was missed.
- You are allowed 3 absences for the course. For every absence after the 3rd your grade by 1/3 letter grade. For example, a B+ drops to a B, a B- lowers to a C+, and so on.
- Attendance will be taken at the beginning of each class.
- Three late arrivals and/or early departures equals one absence.

## Excused Absences

Excused absences related to religious observances/practices in accord with ACD 304-04, "Accommodation for Religious Practices." Students may be excused for the observance of religious holidays. Students should notify the instructor at the beginning of the semester about the need to be absent from class due to religious observances. Students will be responsible for materials covered during their absence and should consult with the instructor to arrange reasonable accommodation for missed exams or other required assignments.

Excused absences related to university sanctioned activities in accord with ACD 304-02, "Missed Classes Due to University-Sanctioned Activities." Students required to miss classes due to university sanctioned activities will not be counted absent. However, absence from class or examinations due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform the instructor early in the semester of upcoming scheduled absences and immediately upon learning of unscheduled required class absences. Reasonable accommodation to make up missed exams or other required assignments will be made. Consult the instructor BEFORE the absence to arrange for this accommodation.

## Instructor Absence Policy:

Students should wait for an absent instructor 15 minutes in class sessions of 90 minutes or less, and 30 minutes for those lasting more than 90 minutes, unless directed otherwise by someone from the academic unit.

## Late Work/Make up Policy

Assignments turned in late will have points deducted (10% off) for every class period after the due date.

For assignments that have been turned in too late to receive points, a grade will not be awarded, but will be taken into consideration when tallying final grades.

## Class Etiquette

- Come to class prepared to work with sketchbook and art supplies.
- No cell phone use, esp. during demos and presentations (talking, texting or checking messages.) Mute sound. Please leave the classroom to take emergency calls.
- Pace your work so that you are not too far ahead or behind.
- If you are tardy or absent, the instructor will not repeat the lecture for you. Try to form an alliance with a fellow student to trade notes and information in case of absence.
- At the end of class, please clean your work area.

## Critiques

Your attendance and participation are mandatory during critiques. Even if you have not completed the assignment, being present and supporting your classmates by actively contributing to discussions is essential for your success in this class.

## Project Grades

Your grades on concept projects will reflect the mastery of techniques, conceptual development and other project-specific criteria. A grade breakdown will be provided with these categories when projects are handed back.

Graduate students will be expected to produce work at a much higher level than undergraduates. Criteria will be clearly delineated for each assignment.

## Grade Breakdown

Your final grade will be a weighted average, calculated on a 200 point system which will be divided in two to determine your final grade:

- A: 90-100 % (Excellent, Original Work)
- B: 80-89% (Good, Above Average)
- C: 70-79% (Average, Competent)
- D: 60-69% (Below Average)
- E: 50-59% (Fail)

## Undergraduates

### STUDIO PROJECTS

The Book of Sand Exchange 40

Time 40

Narrative 40

Multiple 40

### PARTICIPATION

Demos/discussions of readings/field trips: 20

### WRITTEN PROJECTS

Research Project: 20

## Graduates

### STUDIO PROJECTS

The Book of Sand Exchange 40

Time 40

Narrative 40

Multiple 40

### PARTICIPATION

Demos/discussions of readings/field trips: 20

### WRITTEN PROJECTS

Research Project: 20

## Students For Repeat Credit

For students that are repeating the course for credit, you will need to create a proposal for your work for the semester. We will meet one-on-one to create a plan of study that makes sense based on your skills and projects. You will not be expected to participate in the larger class assignments, but will have the same deadlines for critiques so that you can give and receive feedback on work. You will still be required to post a research project onto our class' blog with comments.

### STUDIO PROJECTS

Independent Project(s) TBD: 175

### WRITTEN PROJECTS

Research Project: 25

## Overview of Studio Assignments

### BOOK OF SAND EXCHANGE:

*The Book of Sand* is a short story by Argentine writer Jorge Luis Borges. Read the story and choose a scene, a single detail, or a written fragment as a starting point for a more personal piece in the form of a book. Don't feel as though you need to illustrate the story in any literal way—rather, use the imagery or ideas as a lens or an entry to explore themes that interest you. We'll be making an edition with enough copies for each student to exchange in the class, plus two more. Together these will create a rich collection that will be titled *The Book of Sand*, but may not resemble Borges' book in any way.

### TIME:

Books are inherently a time-based medium: both visually, from spread to spread, going forward towards the next scene; but also the time that it takes to turn each of the pages from its beginning to its end. Although books are a vehicle that captures time, there are other art forms that also express the nature of time in a poetic way. In this assignment, design a project that is a good leaping point in the trajectory of your work, that essentially embodies the essence of time.

### NARRATIVE:

Storytelling does not necessarily require plots, characters, or settings. Narrative potential exists in everyday objects and materials, and their inherent cultural associations. Projects that require extensive research, acts of appropriation or performance can uncover layers of meaning, turning to individual experience as a means of communicating shared stories, whether real or fictional. In the current digital world, these new narrative frames highlight the roles that each of us can play as both author and reader, foregrounding the fact that meaning is dependent on today's interconnected and visually complex world. In this assignment, design a piece that continues on the path of your work, but focuses more carefully on its narrative potential.

### MULTIPLE:

Multiples in fine art have, by the very nature of repetition, the power to exaggerate and suggest consumption, oppression, even bliss or the sublime. Unlike an edition of multiple prints or objects for the purpose of resale, the multiple in fine art can also create a place for social engagement, using interactive elements that perform various duties. Whether you're amassing, distributing or destroying multiples—this project asks you to consider how the use of multiplicity can inform the meaning of your work.

## Readings

We will have approximately 8 short readings relating to the themes of the assignments that will be uploaded to the course website as PDFs for discussion. Discussion dates are listed on our calendar.

## On-line Vendors

TALAS

<http://talasonline.com/>

HOLLANDERS

<http://www.hollanders.com>

GRAPHIC CHEMICAL & INK CO.

<http://www.graphicchemical.com/>

HIROMI PAPER

<http://store.hiromipaper.com/>

## Local Vendors

BLICK ART MATERIALS

930 E. University Dr

Tempe, AZ

(480) 446-0800

JERRY'S ARTARAMA

4421 S Rural Rd #1-3

Tempe, AZ

(480) 775-6787

ARIZONA ART SUPPLY

Southern Palms Shopping Center

1628 E Southern Ave #13

Tempe, AZ

(480) 775-4102

KELLY PAPER

1998 E University Dr

Tempe, AZ 85281

(480) 829-0298

*see class website for more resources*

## Research Project

Explore some aspect relating to the themes in this course that interest you and really delve into it to share with the class. You will create a minimum 500 word report with supporting images or video and post it on our course website. Some possibilities might include researching a particular artist that relates to your work, or looking at something that links several artists together, a technique that interests you, a book that you may have seen at Special Collections or in a presentation in class, a printshop, collective, etc.

## Class Website

The website serves as a venue for news, useful information, links, copies of handouts and presentations, as well as a blog space for research projects. After proposals have been accepted, you will be invited to be an author and will be able to upload your research, images and/or video onto the blog.

## Art Supplies

Demo materials will be supplied, unless otherwise stated.

Project materials will be supplied by you, although many things will be available in the classroom, but will not be available for you to take home.

## Required Materials

Sketchbook, at least 8" x 10"

Materials for projects

## Classroom Access & Protocol

You will be given the number to the combination lock for the type shop and for room 426, and will have access to the classroom anytime there is not a class being held.

It is imperative that you lock the classroom and supply cabinets up again when leaving! Many students have supplies stored inside the room. Please be mindful of this!

## ASU Policies

### ACADEMIC INTEGRITY AND STUDENT CODE OF CONDUCT:

Besides academic performance, students should exhibit the qualities of honesty and integrity. Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the ASU Academic Misconduct Policy including cheating, plagiarism, and dishonesty will be subject to disciplinary action. Plagiarism is defined as deliberately passing off someone else's words or ideas as your own. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. Arizona State University and the Herberger Institute for Design and the Arts expect the highest standards of academic integrity from all students. Failure to meet these standards may result in suspension or expulsion from the university or other sanctions as specified in the ASU Student Academic Integrity Policy (<http://provost.asu.edu/academicintegrity>), "[e]ach student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments." This policy also defines academic dishonesty and sets a process for faculty members and colleges to sanction dishonesty. Violations of this policy fall into five broad areas that include but are not limited to:

- Cheating on an academic evaluation or assignments
- Plagiarizing
- Academic deceit, such as fabricating data or information

- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

I sanction any incidents of academic dishonesty in my courses using University and HIDA guidelines. Should you have any question about whether or not something falls subject to this clause, feel free to contact me or review the university policy on academic integrity at the above link. Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course, and may be placed back in the course in order to face sanctions resulting from academic integrity violations. You are responsible for abiding by this policy.

### COPYRIGHT:

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement. A statement that the course content, including lectures and other handouts, is copyrighted material. Students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course (see ACD 304-06, "Commercial Note Taking Services" for more information). **THIS CONTENT IS PROTECTED AND MAY NOT BE SHARED, UPLOADED, SOLD, OR DISTRIBUTED.**

### STUDENT CONDUCT:

ASU adheres to a university-wide Student Code of Conduct. The philosophy behind this policy states: The aim of education is the

intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals. The Student Code of Conduct is designed to promote this environment at each of the state universities. You are expected to treat your instructor and your fellow classmates with respect and kindness. In all correspondence and in Discussion Board postings, you should show respect for the viewpoints of others who may disagree with you or see things from a different perspective. Criticizing, ridiculing, insulting, or belittling others will not be accepted. Keep in mind that electronic communications do not have the advantage of nonverbal cues that are so much a part of interpersonal communication. Humor or satire can sometimes be misinterpreted in strictly electronic communication forums.

### THREATENING OR DISRUPTIVE BEHAVIOR:

Self-discipline and a respect for the rights of others in the classroom or studio and university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class. Threatening, violent, or disruptive behavior will not be tolerated in this class, and will be handled in accordance with ASU policy. For more information please visit: <https://eoss.asu.edu/>

[dos/srr/PoliciesAndProcedures](https://eoss.asu.edu/dos/safety/ThreateningBehavior) and <https://eoss.asu.edu/dos/safety/ThreateningBehavior>.

#### TITLE IX:

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <http://sexualviolenceprevention.asu.edu/faqs/students>.

#### CLASSROOM BEHAVIOR/ TECHNOLOGY USAGE:

It is encouraged that you bring technology (cell phones, tablets and laptops) to class to help you take notes and do research, however please turn off cell phone ringers and do not use your phone to make personal calls in class or use any technology to use social media in class. Do not answer your phone in class. If you believe you are receiving an emergency call, please step outside to take it.

#### WITHDRAWAL:

If you are unable to complete the course, it is your responsibility to arrange for withdrawal from the class. You will not be automatically withdrawn and unless you are officially withdrawn from the course you will receive a final grade based upon the total points you have earned for the semester. Students are required to pay all tuition and fees for any registered

course unless enrollment is officially canceled during the 100% refund period. Please visit the Academic Calendar to review the withdrawal deadlines for this semester. For more information on Drop/Add and Withdraw visit: <https://students.asu.edu/drop-add>

#### SPECIAL ACCOMMODATIONS:

Your instructor is willing to make any reasonable adaptations for limitations due to any documented disability, including learning disabilities. Please contact the instructor during office hours or by appointment to discuss any special needs you may have. You must contact the Disability Resource Center to process the paperwork for special course accommodations. To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (<http://www.asu.edu/studentaffairs/ed/drc/#> ; Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me no later than the end of the first week of the semester so that your needs can be addressed effectively.

#### DISABILITY SUPPORT SERVICES:

Students with disabilities must have an equally effective and equivalent educational opportunity as those students without disabilities. Students experiencing difficulty accessing course materials because of a disability are expected to contact the course instructor so that a solution can be found that provides all students equal access to course materials and technology.

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. It may be difficult to make accommodations retroactively. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

#### INFORMATION WITH STUDENTS WITH DISABILITIES:

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Students should contact the Disability Resource Center on the campus that your class is being held. Campus-specific location and contact information can be found on the DRC website. DRC offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the DRC website for eligibility and documentation policies (<https://eoss.asu.edu/drc>)

#### POLICY ON SEXUAL DISCRIMINATION:

Policy on sexual discrimination as described in ACD 401, "Prohibition Against Discrimination, Harassment, and Retaliation", including the fact that the instructor is a mandated reporter and therefore obligated to report any information regarding alleged acts of sexual discrimination. Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university

based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information. As an employee of ASU, I am a mandated reporter and obligated to report instances of reported or suspected incidences of sexual harassment.

#### STUDENT RIGHTS AND RESPONSIBILITIES:

Students must abide by all the requirements stated in this syllabus. In addition, all students should be aware of their rights and responsibilities at Arizona State University. Please reference the college catalog and student handbook for student rights and responsibilities.

These can be found here: [http://herbergerinstitute.asu.edu/students/undergrad/documents/student\\_handbook.pdf](http://herbergerinstitute.asu.edu/students/undergrad/documents/student_handbook.pdf)

#### STUDENT SERVICES & RESOURCES:

You will find a list of student resources at: <https://tutoring.asu.edu/student-resources>

Resources included are advisement, registration, financial aid, disability services, counseling, tutoring, library, and more.

#### ACADEMIC CALENDAR AND IMPORTANT DATES:

The academic calendar can be found here: <https://students.asu.edu/academic-calendar>

#### SUBJECT TO CHANGE:

The Instructor reserves the right to change portions of this syllabus (assignments, deadlines etc.) by verbal instructions during scheduled class time. The student is responsible for noting changes and acting accordingly. Grading and absence policies are not subject to change.

#### COMPUTER, INTERNET, AND ELECTRONIC COMMUNICATIONS POLICY:

<http://www.asu.edu/aad/manuals/acd/acd125.html>

#### MISSED CLASSES DUE TO UNIVERSITY SANCTIONED ACTIVITIES:

<http://www.asu.edu/aad/manuals/acd/acd304-02.html>

#### ACCOMMODATIONS FOR RELIGIOUS PRACTICES:

<http://www.asu.edu/aad/manuals/acd/acd304-04.html>

#### HANDLING DISRUPTIVE, THREATENING, OR VIOLENT INDIVIDUALS ON CAMPUS:

<http://www.asu.edu/aad/manuals/ssm/ssm104-02.html> For more information, refer to: [www.asu.edu/aad/manuals/acd/acd304-10.html](http://www.asu.edu/aad/manuals/acd/acd304-10.html).

#### UNIVERSITY COURSE GUIDELINES CAN BE FOUND HERE:

<https://provost.asu.edu/curriculum-development/changemaker/syllabus-guidelines>

## Week 1

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TUESDAY 1.08/  
Introduction to course  
Intro to Book of Sand Exchange,  
Reading 1  
HW: Ideas/sketches

THURSDAY 1.10/  
**Discussion of Reading 1 & Ideas**  
Book and Surface Techniques Demo  
HW: Work on Book of Sand

## Week 2

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TUESDAY 1.15/  
Letterpress Demo  
HW: Work on Book of Sand

THURSDAY 1.17/  
Letterpress Demo  
HW: Work on Book of Sand

## Week 3

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TUESDAY 1.22/  
**Field trip: Special Collections**  
HW: Work on Book of Sand, Reading 2

THURSDAY 1.24/  
InDesign Page Imposition Demo  
In-progress critique with dummy  
HW: Work on Book of Sand, Reading 2

## Week 4

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TUESDAY 1.29/  
In class workday  
Introduction to Time Project  
**Discuss Reading 2**  
HW: Ideas/sketches for Time, Reading 3

## Week 5

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TUESDAY 2.05/  
In class workday  
HW: Work on Time Project

THURSDAY 2.07/  
In class workday  
HW: Work on Time Project

## Week 6

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TUESDAY 2.12/  
**Assembling Book of Sand Exchange**  
**Discuss Reading 3**  
HW: Work on Time Project

THURSDAY 2.14/  
**In-progress Critique**/Workday  
HW: Work on Time Project

## Week 7

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TUESDAY 2.19/  
Workday  
**Discuss Reading 4**  
HW: Work on Time Project

THURSDAY 2.21/  
**Field trip: Artist Studio**  
HW: Work on Time Project

## Week 8

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TUESDAY 2.26/  
**Time Project Critique**  
Introduction to Narrative Project  
HW: Ideas/sketches Narrative

THURSDAY 2.28/  
**Proposals for Research Project Due**  
HW: Work on Narrative Project

## Week 9

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**SPRING BREAK**  
**no class!!**

## Week 10

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TUESDAY 3.12/  
**Visit with Val Britton**  
**Discuss Reading 5**  
HW: Narrative Project, Research

THURSDAY 3.14/  
**Mid-semester Check-in/Ind. Meetings**  
HW: Narrative Project, Research

## Week 11

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TUESDAY 3.19/  
**In-progress Critique**/Workday  
HW: Narrative Project, Research

THURSDAY 3.21/  
Workday  
HW: Narrative Project, Research

## Week 12

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TUESDAY 3.26/  
**Narrative Project Critique**  
Introduction to Multiple Project  
HW: Ideas/sketches Multiple

THURSDAY 3.28/  
**Field trip: Artist Studio**  
HW: Multiple Project, Research

## Week 13

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TUESDAY 4.02/  
**Discuss Reading 6**  
HW: Multiple Project, Research

THURSDAY 4.04/  
Workday  
HW: Multiple Project, Research

## Week 14

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TUESDAY 4.09/  
**Discuss Reading 7**  
**Research Projects Due**  
HW: Multiple Project

THURSDAY 4.11/  
**In-progress Critique**/Workday  
HW: Multiple Project

## Week 15

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TUESDAY 4.16/  
Workday  
**Discuss Reading 8**  
HW: Multiple Project

THURSDAY 4.18/  
Workday  
HW: Multiple Project

## Week 16

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TUESDAY 4.23/  
Workday, Final Clean-up

THURSDAY 4.25/  
**Final Critique**

## Week 17

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TUESDAY 4.30/  
Pick up Projects & Grades

DATES SUBJECT TO CHANGE!