San José State University
Animation/Illustration
113B, Intermediate Project, Section 2, FALL 2018

Instructor:	Owen Aurelio
Office Location:	211
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Office Hours:	T/TH: 7:00AM- 7:50AM Drop in, 11:30- 11:50 by appointment
Class Days/Time:	T/TH 12:00AM- 2:50AM
Classroom:	206
Course Fees:	We will discuss in class
<mark>**Group:**</mark>	<mark>https://www.facebook.com/groups/513051162482966/ Please sign up for this group as soon as possible</mark>

Course Format

The course is made up with a combination of traditional lecture, participatory in-class discussion & activity, in-class critique & demonstration, and lastly a flipped classroom delivery format for some of the lecture content. *Adobe Photoshop* software, available as part of the *Adobe Creative Suite* (available for free to students) is required. A laptop or home computer with a minimum of 2GB RAM, and a graphic tablet, are also necessary for the course exercises and assignments. More details provided through *Canvas*.

Faculty Web Page and MYSJSU Messaging

Copies of the course materials such as the syllabus, major assignment handouts, etc. may be found on our Yahoo Group web page accessible at TBD. You are responsible for regularly checking your messages here.

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Course Description

Intermediate Project

Description

Completion of a complex painting incorporating knowledge of drawing principles, construction, composition, value and technique. Prerequisite: ANI 055; Allowed declared Animation major only Misc/Lab: Activity 6 hours.

Course Goals

Students in Intermediate Project will build upon the fundamental skills of drawing and painting introduced in previous courses, while transitioning them to the equivalent in the digital medium. Special emphasis will be placed on the development of digital image-making proficiencies. They will further their understanding of perspective and composition through the completion of a series of drawings, still life studies, and value & color studies culminating in the production of two complex illustrations. The studies are designed to facilitate the finished illustrations: Two color renderings of an indigenous Northern California forest facilitated by their own study of the natural environment. The paintings must include recognizable plants and animals appropriate to the chosen environment, and satisfying the process and instructions presented throughout the course. The final illustration will feature an introduction to some of the core methods common to the Visual Development processes. The finished paintings will be formatted to a 1.66:1, wide screen, aspect ratio.

Course Goals and Student Learning Objectives

Learning Outcomes (LO)

1. LO1 to enable students to conceptualize, design, and complete two intricate illustrations within a proscribed deadline

2. LO2 introduce working methods necessary for concept artists in the screen arts

3. L03 basic introduction to the Visual Development pipeline

4. LO4 generation of several renderings and exercises aimed at developing the understanding and ability to complete the final process

Course Learning Outcomes (CLO)

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

1. CLO1 Students will develop better observational and interpretation skills

2. CLO2 Students will learn about and achieve greater "authenticity" in their work

3. CLO3 Students will learn to streamline production flow and juggle the stresses of rapid project deadlines

4. CLO4 Students will have a greater understanding of visual communication and story telling

5. CLO5 Students will be able to complete mature, professional level illustrations through a complex, effective process

Required Texts/Readings

Textbook

I will provide you with a link to online materials when it is time. There are no required texts to purchase.

Other Readings

List provided at the end of this document.

Other equipment / material requirements (optional)

Adobe Photoshop (or similarly capable program) and a laptop or all instruments required to digitally paint in class. Paper and preferred drawing materials. Portable lamp.

Library Liaison (Optional)

The Library Liaison for Animation is Rebecca Kohn. She can be reached via e-mail at rebecca.kohn@sjsu.edu or by telephone at (408)808-2007. Her office is located on the 4th floor of King Library, and she encourages students to contact her with research questions.

Library Resources specific to animation are available online at http://libguides.sjsu.edu/animation

All of the University Library Resources can be accessed at http://libguides.sjsu.edu/a-z

Course Requirements and Assignments

Students will complete the following studies applicable to the final assignment:

1. Graphite rendering of a pine cone to be completed in class

[Type here]

2. Digital rendering of the Pine Cone
3. Graphite Rendering and study of a NA tree
4. Graphite Rendering and Vis Dev process of a character tree
5. Research, one-sheet, thumbnails, value comps, layouts, building a model, and color comps for the final paintings
6. 2 Final Paintings with different moods
7. A digital sketchbook of material related to projects: weekly assignments may change

"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."

Final Examination or Evaluation

Final is the completion of the Final Project, and a critique review of the work with the class present on the Designated Final Day.

Assignments and Grading Policy

Each assignment is designed to facilitate a better execution of the final project. All of the work is necessary for successful completion of the course. There is no grading curve, each student is carefully assessed individually, but all students are held to the same grading standards. Extra credit is available in the form of simple reports taken after event attendance (10 per half grade). Missed assignments may not be turned in any later than one class session after the deadline, and will be marked down heavily (usually no higher than a "C" is possible in this case). Work not turned in by this date will automatically fail. There is a small portion of the grade reserved for participation. Attendance will never be graded, but the absent student is solely responsible for acquiring any missed information.

Academic Policy S12-3 at http://www.sjsu.edu/senate/S12-3.htm has defined expected student workload as follows:

"Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five hours over the length of the course (<mark>normally 3 hours per unit per week with 1 of the hours used for lecture</mark>) for instruction or preparation/ studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus."

Grades will be assigned according to University policy from A through F as outlined in the SJSU Catalog. All work must be finished and turned in according to proscribed deadlines. In keeping with established professional standards, any work missing the deadline will receive a failing grade. **Students wishing to receive an A grade must turn in all assignments on time and do excellent work.** Students wishing to receive a B grade must turn in all assignments on time and do above average work. Students wishing to receive a C grade must turn in all assignments on time and do average work. Below average assignments turned in on time will receive a grade of D. **Arrangements must be made in advance for deadline extensions or none shall be granted.** All emergencies will be dealt with on an individual basis. Students with unforeseen emergencies must be prepared to present paperwork justifying the absence from the class. Work that is incomplete or not turned in by the assigned date will be given a failing grade.

Rough Breakdown of assignment weight, subject to change:

Still life work (pine cones and trees) 25%
Sketchbook 20%
Final Rendering 30%
Rendering Process and Character Tree 20%
Class participation 5%

Classroom Protocol

1. Be on time. Late arrivals disrupt the class.
2. Turn off your cell phone.
3. Private conversations during lectures and class discussions are not permitted.
4. No aromatic foods are allowed in any of the classrooms.
5. Classes are crowded. Please be attentive to your personal hygiene.
6. Fill the front seats first, but do not over-crowd them. Sit in the back at your peril!
7. No headphones during class.
8. No checking email or using laptops for activities unrelated to the class.
9. No spray mount or fixative spraying in the class.
10. Use the trashcans in the rooms, hallways, and restrooms.
11. Do not dump toxic wastes in restroom sinks. Use the recycling drums upstairs.
12. Clean the sinks if you use them for your project clean ups. Do not discard paper towels on the floor. Wipe up water off the floor.
13. Do not use the tabletops as a cutting surface.
14. Do not leave valuable items unattended.
15. Do not leave the classroom without cleaning your area and replacing your chairs.
16. Do show respect for others and their work during crits!

University Policies (Required)

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' Syllabus Information web page at http://www.sjsu.edu/gup/syllabusinfo/" <mark>Make sure to review these university policies and resources.</mark>

General Expectations, Rights and Responsibilities of the Student

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU's policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. To learn important campus information, view University Policy S16-15 and SJSU current semester's Policies and Procedures. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not address the issue, it is recommended that the student contact the Department Chair as the next step.

Workload and Credit Hour Requirements

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 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

Attendance and Participation

Attendance per se shall not be used as a criterion for grading. However, students are expected to attend all meetings for the courses in which they are enrolled as they are responsible for material discussed therein, and active participation is frequently essential to ensure maximum benefit to all class members. In some cases, attendance is fundamental to course objectives; for example, students may be required to interact with others in the class. Attendance is the responsibility of the student. Participation may be used as a criterion for grading when the parameters and their evaluation are clearly defined in the course syllabus and the percentage of the overall grade is stated. The full policy language can be found at http://www.sjsu.edu/senate/docs/F15-3.pdf

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Accommodation to Students' Religious Holidays

University Policy S14-7 states that San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage. Students should be aware of the current deadlines and penalties for dropping classes (Late Drop Information).

Information about the latest changes and news is available at the Advising Hub.

Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

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  o "Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material."
  o It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
  o In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
  o "Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent."

Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy F15-7 requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. Visit the Student Conduct and Ethical Development website for more information.

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Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) to establish a record of their disability.

Student Technology Resources

Computer labs and other resources for student use are available in:

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  - Academic Success Center at http://www.sjsu.edu/at/asc/ located on the 1st floor of Clark Hall
  - Academic Technology Computer Center at http://www.sjsu.edu/at/hd/ on the 1st floor of Clark Hall
  - Associated Students Computer Services Center at http://as.sjsu.edu/ascsc/ on the 2nd floor of the Student Union
  - Student Computing Services at http://library.sjsu.edu/student-computing-services/student-computing-services-center
  - Computers at the Martin Luther King Library for public at large at http://library.sjsu.edu/reserve-studymeeting-room/computers-king-library
  - Additional computer labs may be available in your department/college

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Peer Connections

Peer Connections' free tutoring and mentoring is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. Peer Connections tutors are trained to provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group and individual tutoring are available. Peer Connections mentors are trained to provide support and resources in navigating the college experience. This support includes assistance in learning strategies and techniques on how to be a successful student. Peer Connections has a learning commons, desktop computers, and success workshops on a wide variety of topics. For more information on services, hours, locations, or a list of current workshops, please visit Peer Connections website at http://peerconnections.sjsu.edu for more information.

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SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website at http://www.sjsu.edu/writingcenter. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. (Note: You need to have a QR Reader to scan

this code.)

SJSU Counseling and Psychological Services

The SJSU Counseling and Psychological Services is located on the corner of 7th Street and San Carlos in the new Student Wellness Center, Room 300B. Professional psychologists, social workers, and counselors are available to provide confidential consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling and Psychological Services website at http://www.sjsu.edu/counseling

EXTRAS:

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Wet Media (acrylic) Supplies- <mark>OPTIONAL (only if you are not working digitally- wait until the first class to discuss and decide before purchase)</mark>

I recommend <mark>Liquitex acrylic, Heavy Body, professional artist color</mark> (attainable at Aaron brothers and many other stores- also look online for deals and discounts)

Acrylic Paints in tubes (no jars):
Yellows
Yellow Orange Azo
Yellow Oxide (Ochre)
Cadmium Yellow
Yellow Light Hansa
Oranges
Burnt Sienna
Cadmium Orange
Burnt Umber
Raw Umber
Reds
Acra Magenta
Alizarin Crimson
Cadmium Red
Purples
Dioxazine Purple*
Medium Magenta
Blues
Cerulean Blue
Light Blue Violet
Cobalt Blue
Ultramarine Blue
Prussian Blue
Green
Permanent Green Light
Liquitex Gesso 4 fl oz. In plastic squeeze bottle (you may want more as it is your white)

<mark>Brushes: White Sable Windsor & Newton University series or comparable short-handled watercolor brushes; must be either new or in mint condition, size 2-4, and a 10 or 12</mark>

Pencils
Transfer paper
Large tracing pad
<mark>Wet palette</mark>
Triangles
Straight edge
24 Pushpins
Illustration board: Hot pressed. cut into 6x10'' pieces for still life paintings.
Artist's tape- **not masking tape!**

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Practical Books for Artists

1. Perspective for Artists, by Vicat Cole

2. Artistic Anatomy, by Paul Richer and Robert Beverly

3. Atlas of Human Anatomy for the Artist, by Stephen Rogers Peck

4. Alla Prima: Everything I Know About Painting, by Richard Schmid

5. Figure Drawing for all its Worth, by Andrew Loomis (difficult to find, try< http://www.saveloomis.org/> or available in PDF form online at < http://www.gfxartist.com/features/tutorials/7639>)

6. How to Draw Comics the Marvel Way, by Stan Lee and John Buscema

7. Drawing the Head, by William L. Maughan

8. The Practice and Science of Drawing, by Harold Speed

9. The Art of Animal Drawing, by Ken Hultgren

10. Animal Drawing and Action for Artists, by Charles R. Knight

11. Creative Illustration, by Andrew Loomis

12. Perspective Made Easy, by Ernest Norling

13. Bridgeman's Complete Guide to Drawing from Life, by George Bridgeman (Figure drawing and folds)

14. Drawing Sharp Focus Still Lifes, by Robert Zappalorti

15. The Illusion of Life: Disney Animation, by Frank Thomas and Ollie Johnston

16. Animation, by Preston Blair

17. The Animator's Survival Kit, by Richard Williams

18. Glen Vilppu (Website to order drawing books and tapes) http://www.vilppustudio.com/

19. Bill Peet, an Autobiography, by Bill Peet (not how-to…more how to survive)

20. Oil Painting Techniques by Harold Speed

21. Perspective for Comic Book Artists by David Chelsea

22. Story by Robert McKee

23. Stealing from the Gods: The Complete Guide to Story for Writers and Filmmakers by James Bonnet

24. Shot by Shot: A Practical Guide to Filmmaking, by John Cantine, Susan Howard, Brady Lewis

25. The Five "Cs" of Cinematography: Motion Picture Filming Techniques, by Joseph V. Mascelli

26. Basic Perspective Drawing: A Visual Guide, by John Montague, Wiley 5th Edition, 2009

27. Anatomytools.com

28. Pixalovely.com (Models for teaching drawing)

29. How to Make a Watercolor Paint Itself, by Nita Engle, Watson-Guptill, 1999

30. Color and Light: A Guide for the Realist Painter, James Gurney, Andrews McMeel 2010

31. Imaginative Realism: How to Paint What Doesn't Exist, James Gurney, Andrews McMeel 2009

Colors and Palettes

Three Color Palette
Winsor Lemon, PY 175
Permanent Rose, PV19
Winsor Blue (red shade), PB 15

Six Color Palette
Winsor Lemon, PY 175
Winsor Yellow, PY 154
Scarlet Lake, PR 188
Permanent Rose, PV 19
French Ultramarine, PB 29
Winsor Blue (green shade), PB 15

Three Color Earth Palette
Yellow Ochre, PY 43
Light Red, PR 101, PY 42
Prussian Blue, PB 27

Seven Color Earth Palette
Yellow Ochre, PY 43

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Burnt Sienna, PR101
Venetian Red, PR 101
Indian Red, PR 101
Raw Umber, PBr 7 and PY42
Viridian, PG 18
Prussian Blue, PB 27

This schedule is subject to change.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1		Introductions and overview. Assign *Welcome to Digital Tools*
2		Discuss *Welcome to Digital Tools.* Lecture *Get cozy with Photoshop.* Assign *Ctrl+Paint Digital Sketching 01_Gesture*
2		Review *Digital Sketching 01_Gesture* Assignment: Continue with *Gesture*
3		Discuss *Gesture.* Lecture *Ctrl+Paint Digital Sketching 02_RefinedLines*
3		Discuss *Refined Lines*. Assign: *Pinecone* line drawing.
4		Assign *Ctrl+Paint Digital Sketching 03_SimpleShading*
4		Discuss *Simple Shading.* Assign *Pinecone* simple shaded (directional shadows)
5		Review *Pinecone* simple shaded
5		Lecture *"Switch to Digital Tools"* Assign *The Brush Tool*
6		Discuss *The Brush Tool.* Continue with *The Brush Tool.* Assign *Basic Painting*

[Type here]

Week	Date	Topics, Readings, Assignments, Deadlines
6		Review *Basic Painting Techniques.* Continue with *Basic Painting.*
7		Discuss *Basic Painting Techniques.* Assign *Pinecone* painting.
7		Lecture *"Adding Surface Details."* Continue with *Pinecone* painting.
8		Review *Pinecone* paintings. Assign *Tree* drawing (fine line to simple shading)
8		Review *Tree* drawing, simple shaded. Assign *Tree* painting (B&W values only).
9		Discuss *Tree* value paintings. Continue painting trees.
9		Review *Tree* value paintings. Lecture *Painting with Color.*
10		Discuss *Tree* color paintings. Continue painting trees.
10		Review *Tree* color paintings. Assign *Masking & Selections.*
11		Discuss *Masking & Selections.*
11		Lecture: Vis Dev process Assign Vis Dev exercises
12		Review Vis Dev exercises. Discuss more vis dev.
12		Assign Group brainstorming, research & reference
13		Groups pitch ideas (along with inspirational images)
13		Review *Thumbnails*. Begin on final tree painting I.
14		Review rough layout.
14		Review forest I with simple shading. Assign value and color.
15		Review forest I value and color. Continue forest I value and color.
15		Discuss *Adjustment Layers, Curves.* Assign forest II painting.
16		Review forest II WIP.
16		Review forest II WIP.
Final Exam		

Course requirements include attendance at [number and type of] events outside of class meeting times. Some of these events [may] charge an entrance fee. If you anticipate any difficulty in meeting this course requirement, please consult with the course instructor in the first two weeks of the semester.

Five Steps to Successful Picture Making

0. Figure out what you want to "say" to the viewer

[Type here]

1. Decide on a horizon line (P.O.V.)
2. Establish a light source
3. Use perspective; mechanical, atmospheric, and overlap
4. Solid drawing in the following order; Gesture, construction, anatomy, technique
5. The light in the dark is the dark in the light

AUTHENTICITY OF WORK!

1. Really look at what you are drawing before you proceed, and gather tons of good **reference**.
2. **Observe** from life wherever possible.
3. Never allowing symbols to stand in for real shapes… i.e. using a box for a door or a window instead of drawing a real one from life.
4. Use good planning, decisions and forethought to compose pictures. What are you "*saying*" or doing with your picture that a photographer cannot do with a photograph?

ASK QUESTIONS!

I will always do my best to answer any questions you may have, and find the correct information if I cannot answer it… I strive to give you the best experience possible but I cannot read your minds. If you want or need something, then ask for it!!!

"GOOD ENOUGH" IS NOT GOOD ENOUGH.

FIRE IT UP!!!

[Type here]

Also, wear something, anything, pink to the first day of class, I just want to see how many of you read this thing ahead of time…Note, this will not be graded.

[Type here]