San Jose State University - Animation/Illustration
ANI 116, Conceptual Illustration, FALL, 2017

Contact Information

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<tr>
<th>Instructor:</th>
<th>Barron Storey</th>
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<tr>
<td>Office Location:</td>
<td>Room 225</td>
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<td>Office Hours:</td>
<td>30 minutes before classes plus email room 225</td>
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<td>Class Days/Time:</td>
<td>Tuesdays &amp; Thursdays 6:30 pm – 9:20 pm</td>
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<td>Classroom:</td>
<td>ART 243</td>
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<td>Prerequisites:</td>
<td>ANI 113B, Passage of Mid-Program Review</td>
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Course Description
Conceptual Illustration is an advanced course in illustration professionalism, stressing individual responses to assignments that typify those expected of freelance illustration providers. Prerequisites are ANI 113B and Passage of Mid-Program Review.

Course Goals and Learning Objectives

Course Goals
Examples:
Develop understanding of and sensitivity to the principles of illustration.
Introduce the rigorous work schedule demanded of freelance professionals.
Encourage independence of thought and visual language.
Familiarize the student with the profession, the art form and its history.
Encourage the student to explore and pursue art outside the scope of the class.

Student Learning Objectives
Upon successful completion of this program, students will be able to:

Consider the possibilities of pursuing an illustration career without being directly employed on a work for hire basis.

Understand differences in the processes of illustration assignments, quick turn around, long development, personal objectives and interests, reportage and visual journalism, use of unusual materials and different states of mind, varieties of promotion, client contact and business practices

See the relationship between the objectives of the illustrator and the responsibilities of good citizenship, community and world events

Develop a sense of the qualities that are important to the illustrator from clarity and readability to originality and credibility

**Required Texts/Readings**

There are no required readings for this course, however the following books and other publications are recommended:

“The Shape of Content” Ben Shahn
“The Art Spirit” Robert Henri
“Art of the Western World” Michael Wood
“The Shock of the New” Robert Hughes
“Ways of Seeing” John Berger
The Illustrators Annual (Publication of the New York Society of Illustrators)
“Understanding Comics” Scott McCloud

Other publications of interest:
“American Illustration”
“European Illustration”
“Print” (magazine)
“Graphis” (magazine)
“CA” (magazine)

**Course Requirements and Assignments**

“Generations”. What went before, came next and what followed. History, personal or otherwise. An exploration of research, creation of art elements independently of how they will be used in final combination. Different artistic treatments for each “bit” emphasized.

“The Crew of You”. Characters created from different aspects of the artist’s personality come together in a world created with set design and three dimensional modeling to
produce an illustration that could inspire potential backers of a story telling project. Text illustration. A given manuscript illustrated in three ways with three different printing limitations: Iconic cover design in graphic simplicity, Pictorial spread in full color, Character study in two colors only. Usual author of the script for this assignment is Steven Millhauser, but other texts may be assigned.

“Pro / Con”. An examination of editorial opinion illustration presented with an attitude of total advocacy—no subtlety allowed whether positive or negative. Based on issues that are presently in public discourse. Final work must be done in class, within one class period.

“Location”. An abbreviated field trip reportage assignment stressing perceptive observation and drawing on the spot, such drawings to be enhanced by additional studio work without losing the effect of the on location immediacy.

“I Love You” Creating a work specifically to be given to a person in the artist’s life. Learning how to anticipate and serve another person’s needs and preferences in acknowledgement of that person’s influence on the artist.

Assignments do not have specific weight in overall evaluation. As in an illustrator’s career, it is overall performance that counts.

Grading Policy

Grades are based on overall performance, improvement and class participation. The assessment of participation is based on class events. Attendance per se, is not a component in this evaluation.
Grades include plusses and minuses.

Classroom Protocol.

Students are expected to be on time, to provide explanations for absence, and to behave in a professional manner within reasonable limits of safety and classroom order. Cellphone usage should be limited to important concerns only. Laptop computers are allowed but restricted to applications that are classwork related.

University Policies

University Policies: the link below contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. HYPERLINK "http://www.sjsu.edu/gup/syllabusinfo/" http://www.sjsu.edu/gup/syllabusinfo/

Course Schedule
The instructor reserves the right to set deadlines for assignments as well as the order in which they are given in accordance with his perception of class needs and dynamics. There is no final exam in this course presently though this may change if such an exam is required by the university.

**COURSE SCHEDULE: ANI-116, CONCEPTUAL ILLUSTRATION FALL, 2017**

**Week 1:**

**Th:** Introductory discussion. The realities of illustration careers
   - Free lance vs. employment; team standards vs. a unique visual “voice”
   - First day drawings: portraits for roll sheet
   - Image communication basics: “The Big Triangle”
   - Assignment: “Generations”

**Th** “Round table” “Generations” presentations
   - Pin up of first “bit”
   - Discussion: Scale of undertaking, seriousness

**Week 2:**

**T:** Slideshow: “Bits” process in professional work
   - Art of multiples: combines, collage, assemblage
   - Appropriate ways of combining images

**Th:** First two bits evaluated

**Week 3:**

**T:** Demo and exercise: mounting, use of materials
   - Two more “bits” pin up, Critique

**Th:** All six bits to class with backing surface
   - Workshop: Commitment vs. planning

**Week 4:**

**T:** New assignment presentation: “Crew of You”,
   - First goal: character designs; discussion of archtypes

**Th:** Final presentation: “Generations”. Critique and prize for best work

**Week 5:**

**T:** Character design presentation, modeling characters in clay,
   - Photographing models
   - Set design principles / assignment: Three designs
   - Exercise: French Revolution

**Th:** Critique of set designs. Assignment: Maquette of chosen set design

**Week 6:**

**T:** “Light Day”. Set model maquettes lit with flashlights and other light sources
   - Lit sets photographed, comps assigned

**Th:** “Crew of You” comps presented, critiqued
Week 7:
T: New assignment: Fiction, icon, scene, character(s).
Manuscripts handed out. Thumbnailsing exercises. Comps assigned
Th: Finish of “Crew of You” due. Critique, prize

Week 8:
T: Pin up of fiction comps; critique
   “Verb lists” and other exercises
Th: “The Big Heads” Chalk drawings at mural size. Collaborative exercise

Week 9:
T: Finishes due on text assignment. Critique, prize
Th: Issues. Explanation of “Pro / Con” assignment. Discussion of topics for
   Class ‘Zine. First name of zine ideas.

Week 10:
T: “Pro / Con” In class creation of issue driven illustration.
Th: New assignment: ‘San Jose Stereotypes’. Location photographic research
    gathering, partnering with another student. Photo realist art examined, grid
    exercise

Week 11:
T: In class workshop on photo realist (grid) background for S.J. Stereotypes
    Finalizing theme and name for class “zine”. Bristol given out. Size decided.

Week 12:
T: Presentation of previous zines. Comps assigned
Th: Zine comps reviewed. Icons, lettering and signatures created in class, editor
    Selected

Week 13:
    Cut, taped to make printing boards. Students take boards to get copies. Decision
    on cover, editorial statement collected
Th: (if possible) Copies folded, collated, collected for final cover and extra pages to be
    Created. New assignment: “Mask” three dimensional painted object

Week 14:
Th: Magazines assembled, trimmed and distributed.
Week 15:
T:       Display of Mask assignment results. Final assignment (TBA)
Th:      Teacher's personal journals brought in. Discussion of the particulars of journal keeping and review of student journals.

Week 16:
T:       Presentation of final (TBA) assignment. No final examination in this class.

Note: Teacher reserves the right to change assignments, due dates and other activities. Students will be notified of adjustments.

LIBRARY LIASON:
For assistance in finding library resources, contact MLK Librarian Paul Kauppila, Paul.Kauppila@sjsu.edu

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<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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