

San José State University
Animation/Illustration – Department of Design
Conceptual Illustration, ANI 116, Section 01, Spring 2019

Course and Contact Information

Instructor:	Barron Storey
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Office Hours:	30 minutes before classes ART 225 plus email.
Class Days/Time:	Tuesdays & Thursdays 6:00 pm – 8:50 pm
Classroom:	ART 243
Prerequisites:	ANI 113B; Passage of Mid-Program Review; Allowed Declared Majors only.

Course Format

Important Web Pages and Class Messaging

ANI Program Google group (mandatory for ANI students): www.shmgoogle.com

Course Description

Emphasis on individual expression and development of personal direction.

Course Learning Outcomes (CLO)

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

1. Describe the opportunities of pursuing an illustration career without being directly employed on a work for hire basis.
2. Articulate 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.
3. Specify the differences between the objectives of the illustrator and the responsibilities of good citizenship, community and world events.
4. Visually express the qualities that are important to the illustrator; from clarity and readability to originality and credibility.

Required Texts/Readings

Textbook

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

1. “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.
2. “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.
3. 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.
4. “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.
5. “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.
6. “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. However, if a percentage is required, it would be: 25% for “Generations”, 25% for “Crew of You”. The remaining assignments would divide the remaining 50% evenly with a non graded assignment at the end of the class.

“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

The final exam for this class will be on Thursday, May 16, 1445-1700.

Grading Information

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.

Determination of Grades

A grades indicate excellent work.

B grades indicate above average work.

C grades indicate average work.

D grades indicate below average work.

F grades are failing.

A plus = 100% to 97%

A = 96% to 93%

A minus = 92% to 90%

B plus = 89% to 87%

B = 86% to 83%

B minus = 82% to 80%

C plus = 79% to 77%

C = 76% to 73%

C minus = 72% to 70%

D plus = 69% to 67%

D = 66% to 63%

D minus = 62% to 60%

F = 59% to 0%

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.

Animation/Illustration Program Policies

- Students must arrive to class on time with materials ready to work.
- Cell phones must be silenced.
- Private conversations during lectures and class discussions are not permitted.
- No checking email or using laptops for activities unrelated to the class.
- No playing personal audio through speakers, use headphones only.
- Do not prop open any doors.
- Do not leave valuable items unattended.
- Do not leave the classroom without cleaning your area.
- Be courteous to others, keep private conversations quiet.
- Aromatic foods are not allowed in any of the classrooms or labs.
- Please be attentive to your personal hygiene.

Computer Labs: Violation of rules will result in loss of lab access for the whole semester

- No food or beverages by the workstations.
- Do not change the connections on the equipment.
- Do not move any equipment in the lab.
- No traditional painting.

University Policies

Per University Policy S16-9 (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs' Syllabus Information web page at <http://www.sjsu.edu/gup/syllabusinfo/>

Conceptual Illustration, ANI 116, Section 01, Spring 2019, 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. The instructor reserves the right to change assignments, due dates and other activities. Students will be notified of adjustments.

The final exam in this course is the presentation of the final assignment.

Course Schedule

Week (Optional)	Date	Topics, Readings, Assignments, Deadlines (If appropriate, add any extra column(s) to meet your needs.)
1	1/24	Introductory discussion. The realities of illustration careers Freelance vs. employment; team standards vs. a unique visual “voice” First day drawings: portraits for roll sheet Image communication basics: “The Big Triangle” Assignment: “Generations”
2	1/29	“Round table” “Generations” presentations Pin up of first “bit” Discussion: Scale of undertaking, seriousness
2	1/31	Slideshow: “Bits” process in professional work Art of multiples: combines, collage, assemblage Appropriate ways of combining images
3	2/5	First two bits evaluated
3	2/7	Demo and exercise: mounting, use of materials Two more “bits” pin up, Critique
4	2/12	All six bits to class with backing surface Workshop: Commitment vs. planning
4	2/14	New assignment presentation: “Crew of You”, First goal: character designs; discussion of archtypes
5	2/19	Final presentation: “Generations”. Critique and prize for best work
5	2/21	Character design presentation, modeling characters in clay, Photographing models Set design principles / assignment: Three designs Exercise: French Revolution
6	2/26	Critique of set designs. Assignment: Maquette of chosen set design
6	2/28	“Light Day”. Set model maquettes lit with flashlights and other light sources Lit sets photographed, comps assigned
7	3/5	“Crew of You” comps presented, critiqued
7	3/7	New assignment: Fiction, icon, scene, character(s). Manuscripts handed out. Thumbnailing exercises. Comps assigned
8	3/12	Finish of “Crew of You” due. Critique, prize
8	3/14	Pin up of fiction comps; critique “Verb lists” and other exercises

Week (Optional)	Date	Topics, Readings, Assignments, Deadlines (If appropriate, add any extra column(s) to meet your needs.)
9	3/19	“The Big Heads” Chalk drawings at mural size. Collaborative exercise
9	3/21	Finishes due on text assignment. Critique, prize
10	3/26	Issues. Explanation of “Pro / Con” assignment. Discussion of topics for Class ‘Zine. First name of zine ideas.
10	3/28	“Pro / Con” In class creation of issue driven illustration.
11	4/2	SPRING RECESS
11	4/4	SPRING RECESS
12	4/9	New assignment: ‘San Jose Stereotypes’. Location photographic research gathering, partnering with another student. Photo realist art examined, grid exercise
12	4/11	In class workshop on photo realist (grid) background for S.J. Stereotypes
13	4/16	Finish due on S.J. Stereotypes. Critique, prize. Finalizing theme and name for class “zine”. Bristol given out. Size decided.
13	4/18	Presentation of previous zines. Comps assigned
14	4/23	Zine comps reviewed. Icons, lettering and signatures created in class, editor Selected.
14	4/25	Zine page finishes due. Page order determined. Printing “dummy” made. Pages Cut, taped to make printing boards. Students take boards to get copies. Decision on cover, editorial statement collected.
15	4/30	(if possible) Copies folded, collated, collected for final cover and extra pages to be created. New assignment: “Mask” three dimensional painted object.
15	5/2	Building of 3D mask. Demos. Workshopping. Background for object discussed.
16	5/7	Magazines assembled, trimmed and distributed.
16	5/9	Display of Mask assignment results. Final assignment (TBA) Teacher’s personal journals brought in. Discussion of the particulars of journal keeping and review of student journals.
Final Exam	5/16	Thursday, May 16, 1445-1700 ART 243 Presentation of final (TBA) assignment.