

San Jose State University - Animation/Illustration

ANI 112, Conceptual Illustration, Spring, 2022

Contact Information

Instructor:	Barron Storey
Office Location:	Room 225
Telephone:	(415) 673-0580
Email:	rossbarronstorey@aol.com
Office Hours:	30 minutes before classes <i>room</i> 225 plus email. These are the teacher's preferences for contact.
Class Days/Time:	Tuesdays & Thursdays 6:00 pm – 8:50 pm
Classroom:	ART 243
Prerequisites:	ANI 122, Passage of Mid-Program Review

Course Description

Conceptual Illustration is an advanced course in illustration professionalism, stressing individual responses to assignments that typify those expected of free lance illustration providers. Prerequisites are ANI 122 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 free lance 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

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.

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. The college requires the following text to appear in this syllabus:

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.***
- <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. If so, a final exam will take place in the last week of the semester and will consist of a required showing in digital form of completed work from the semester.

COURSE SCHEDULE: ANI-112, CONCEPTUAL ILLUSTRATION Spring , 2022

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. Thumbnailing 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

Th: Finish due on S.J. Stereotypes. Critique, prize.
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:

T: 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

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:

T: Building of 3D mask. Demos. Workshopping. Background for object discussed.

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

Week	Date	Topics, Readings, Assignments, Deadlines
1		
2		

3		
4		
5		
6		
Week	Date	Topics, Readings, Assignments, Deadlines
7		
8		

Course Description

Emphasis on individual expression and personal direction.

Additional Information

The University has required the inclusion of additional statements in the revised format of the syllabus. They are listed below:

“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.”

On Grading:

University Syllabus Policy S16-9 (<http://www.sjsu.edu/senate/docs/S16-9.pdf>)

University Attendance and Participation policy F15-12
(<http://www.sjsu.edu/senate/docs/F15-12.pdf>)

“This course must be passed with a C- or better as a CSU graduation requirement.”

University Policies

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/>”