Special Topics in Illustration Art 389 | Spring 2019 | SYLLABUS
St. Norbert College
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Office: Bush Art Center, 164, Ext. 2996
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Overview:
This hybrid course introduces upper-level art students to the field of illustration with an emphasis on creative problem-solving, visual storytelling, collaborative critique, and professional communication. Students will be expected to integrate basic design principles with drawing skills to produce complex visual solutions to problems posed. All students must work independently on projects and share both work-in-progress and finished work online. Reliable access to the internet is required for this course.
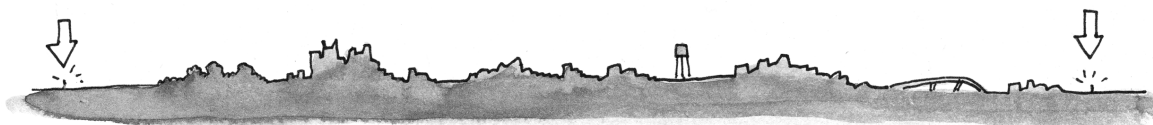
Illustration of a long walk

About the Hybrid Nature of this Course (It's Weird but Good)
This course will take place both in "real life" (IRL) and online. Sometimes we'll have work that can be done independently at any time (asynchronously) and sometimes we'll have meetings that require us to assemble at the same time (synchronously) either in "meat space" or online. Our designated course time is 2-3:30 PM Tuesdays and Thursdays. Although we will not have synchronous meetings every week, please keep that time slot open. We will have round-table discussions and talks from "visiting" artists scheduled during that time.

As with other studio courses, you are expected to do work "outside of class." In this case, that might mean watching a demo tutorial video *and* doing the exercises it recommends before you get to the homework drawings or readings. Please plan to spend a minimum of 4 hours a week "outside of class" on this work. You can think of this format as modeling what it *might* be like to make work for an art director in another city, with whom you only communicate via email, skype, and other digital platforms.

This course will run more like a seminar than a lower-level studio course. By that I mean that you will have assigned readings, videos, and work to do, but—especially after our first assignment—you will be expected to work largely independently. Class time will be reserved discussing work and giving feedback. For some of you, this will feel LIBERATING! Others of you may find you miss the additional contact and instruction. If you find yourself in the second camp: PLEASE REACH OUT TO ME. I am available for individual feedback and guidance. Want to know how to do a particular Photoshop technique? Let me know and we can set up a meeting to work on it. Curious about using monotypes in your illustration? Again, contact me and we can work on it together, in person.

This is one of the exciting differences of this class, as opposed to a strictly online course: we can get together to reinforce and bolster the work we do online. BUT YOU MUST INITIATE CONTACT. Please do. It is quite literally my job (and my pleasure) to help you with this work, but I will not know what you need unless you tell me. As Deanna Donegan says, in an interview you'll read later, "there is no such thing as over communication."

Technological Requirements
Please read the list below and make sure you have and know how to use everything listed here. Let me know if you have concerns about this technology, you have questions, or you do not remember how to do something with any of it.

- Access to a computer with a camera and microphone and a quiet spot with good bandwidth. We will need this for our synchronous meetings with Google Hangout
- Working knowledge of the following platforms and software:
  o **Slack** – our back channel site for sharing ideas and work-in-progress
  o **Adobe Creative Cloud (CC)** – Particularly Photoshop and Illustrator
   Illustrator is not required but will be helpful. Photoshop will be necessary for importing and editing scanned images. Please contact me if you are concerned about the cost of the CC subscription and we can talk about work-arounds.
  o **Gmail and Google Drive** – You should be able to send images electronically through both
  o **A flatbed scanner** – Available in the BAC computer lab
  o **USB Drive or external hard drive** – For backing up your work, which, of course, you ALWAYS do, right?

These are platforms and sites we will introduce in class; you will be expected to use them regularly as well.
- **Skillshare.com** – A premium subscription is part of our required materials; you will be assigned specific tutorials to watch. (Use skillshare's link to refer a friend (in this class) and get a discount when they sign up!)
- **knight.domains** – Domain space provided for SNC students; we will use this to host the outward-facing (i.e. public) facet of our class work
       o You can get additional help with your domain space at the Tech Bar on campus; schedule an appointment online for an in-person session

Course Schedule Outline
This schedule is subject to change. Changes will be announced over slack and via email. A more detailed schedule with specific assignments will be available later. **Bolded items** indicate events where we will be meeting on campus. We will always meet on Thursdays.

Week 1	**Introductions**: You, Gouache	
Week 2	Gouache continued, Ink	
Week 3	**Domains Introduction**, Gouache continued	

Week 4	Contemporary Illustrators, Gouache FINAL
Week 5	Surface Design: Repeating Patterns
Week 6	Surface Design **Lauren Minco Lowe talk**
Week 7	Surface Design FINAL due
Week 8	**Check In + Final Project Introduction**
Week 9	SPRING BREAK – No Class
Week 10	Editorial Illustration **Library Visit**
Week 11	Editorial Illustration
Week 12	Editorial Illustration FINAL due
Week 13	Final Project
Week 14	Final Project
Week 15	Final Project
EXAM	May 9th, 7-9 PM, **off-campus location TBD**

Project Work Flow

Each assignment will start with a project brief that includes objectives, an overview, a detailed schedule, and lists of video tutorials relevant to the project. The tutorials are in lieu of in-person demonstrations. Plan to watch them, take notes, and then complete the exercises they describe. For every project you will be expected to post:

- Work-in-Progress (#WIP) images posted to slack and to our class site with the work-in-progress category tagged
- Thoughtful written feedback given to your peers throughout process and as a final online critique
- Final piece posted to your domain with reflection, with link posted to our class site with "featured image"

At the end of each project, I'll ask you to fill out the Self-Guided Rubric for the project. You are welcome to refer to it as you work to make sure you're staying on top of things. I will also fill out the rubric, paying special attention to the points where we differ in our assessments. My intention here is twofold: 1) to help you with a practice of self-generated feedback and discernment about your work and 2) to involve you with the assessment so that any final grades are reasonably anticipated and not an unpleasant surprise.

Missing Classes + Late Work

There is no attendance taken in this class. That said, please make every effort to attend our few in-person meetings. Please let me know as soon as possible if something comes up that prevents you from tending to class work.

All work is due by 2 PM on the day of class. Work turned in (posted, emailed, etc.) late will be lowered by a half letter grade for every class period it is late. E.g. A piece that would have earned an AB will drop to a B. Always turn in late work. Late is better than nothing and you will have made the work and hopefully learned from it…which is the thing that helps you in the long run.

I will not be accepting resubmitted work in this class. Get it in on time or late, but get it done.

Our Projects
These are the projects we'll cover in this class as well as a little bit about what I hope you'll gain from them.

Gouache Introductions – This project is intended to help you dive in to working faster, build a familiarity with gouache, and learn the ropes of posting text and images to our various platforms. The content is intended to help you all get to know each other better and to start thinking about what we're doing here in an illustration class.

Contemporary Illustrators – This is a mini-project within the one above. It is intended to make sure we're all look at, appreciating, and analyzing the work of contemporary illustrators. Please feel free to post additional illustrators as you come across them.

Weeklies – These are small, ideally quick, illustrations due on slack almost every week on Thursday. They are intended to keep you working quickly and often. Quantity leads to quality, y'all! Sometimes they'll have required text and sometimes there will be two due in a week. They will be embedded in the project briefs and should be posted to the slack channel for the same project.

Surface Design: Repeating Patterns – This project introduces repeating patterns as a product that you might produce as an illustrator. It can be completed with or without illustrator, although I think illustrator will make things easier.

Editorial Illustration – This project introduces the concept of editorial illustration and to creating images that can work easily well in print or digital environments.

Final Project – This project will have you act as art director for a fellow student. Conversely, you'll answer to a peer who will serve as your art director. Project brief and parameters will be supplied by your peer art director. This is intended to give you experience working with unfamiliar content and direction and to help you hone your professional communications.

Grading + Assessment
In my experience, no instructors like grades. In art especially I think it would be more beneficial to you to just make a lot of work, get lots of feedback, and then either pass or fail. Unfortunately, that's not the system we've signed on for. We're beholden (somewhat) to the college's system and scale. It's not unreasonable, but let's try and keep other motivations in the forefront, ok?

For my part, I'll try to be clear about how a project will be graded and how you earn the grade you get. Your job is to figure out a way to be motivated to do the project for your own reasons and not just to earn a high mark. If you get a grade that you feel does not reflect your work relative to the stated parameters of the project, please follow the 24/7 rule and let me know about it. The 24/7 rule asks you to wait 24 hours before contacting me about grades and no

later than 7 days out. Please refer to the rubric and make your case in writing for the grade you think you should have earned. (Small math errors are exempted from the 24/7 rule.)

We will be using this grade scale.

A	100 – 93
AB	92 – 87
B	86 – 81
BC	80 – 75
C	74 – 69
CD	68 – 63
D	62 -57
F	56 - 0

You will earn your final grade through the following assignments:

20%	Online participation + professional communication
20%	Gouache Introductions assignment
20%	Surface Design assignment
20%	Editorial Illustration assignment
20%	Final Project

Copyright, Classwork + Plagiarism

By enrolling in this course and submitting projects for evaluation, you agree to grant me and St. Norbert College world-wide reproduction rights of your work. Your work may be reproduced electronically, printed in publications, or used as an example for a future course. If your work is reproduced, you will not be paid a fee or granted a license, but it will be credited to you. In all instances, you retain copyright and the right to use and reproduce your work in any context.

I agree to the above statement.

X_____ Date:_____

This statement above is so I can show your work to other students, at conferences, etc. It does not give me permission to take your work, make t-shirts with it, or any other commercial use.

In this course, we will be watching tutorial videos and looking at the work of many other illustrators online. You are expected to be inspired by the work you see, but you must not copy or reproduce portions of another person's work and present it as your own. This is plagiarism. If you are caught passing off someone else's work as your own, you will receive a zero grade on the assignment and face disciplinary action according to the student handbook. Don't do it.

This does not mean you can't imitate someone else's style or try to tackle content that someone else has done. In these cases, be clear about what you're doing and credit your source.

Academic Accommodations
In keeping with the St. Norbert mission to help students develop their full potential, and in compliance with the Americans with Disabilities Act (ADA), the College provides supportive services to students with disabilities. For enquiries and further details, please visit the Academic Support Services Office located in Todd Wehr Hall, room 211 or contact Carole Basak, Associate Director of Academic Support (ph: 403 - 3875) or visit the website:
https://www.snc.edu/academicsupport/accommodation/

St. Norbert College Mission Statement
Respecting the dignity of all people is one of the Core Values of St. Norbert College. In this measure, it will be the expectation of all participants in this class to conduct themselves in such a way as to not embarrass, harass, or degrade one another. The classroom is a safe space where all voices are valued, all experiences can enrich the conversation, and all questions are honored as sincere attempts to deepen awareness and understanding. Behavior that seeks to silence or ridicule the full and active participation of anyone in the classroom will not be tolerated. Please see me at any time for further clarification of either the College Mission Statement or the my interpretation of the St. Norbert College Mission Statement.