



COURSE IMPLEMENTATION DATE: January 2005
 COURSE REVISED IMPLEMENTATION DATE: September 2012
 COURSE TO BE REVIEWED: March 2018
(six years after UPAC approval) *(month, year)*

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
 Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

GD 216	College of Arts – Graphic Design	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
Drawing and Illustration II		
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course is a continuation of VA 113, Introduction to Drawing, and further explores perceptual and expressive drawing, traditional mediums, and perspective drawing. It introduces illustration for graphic and digital design (2D and 3D), the process of illustration, and professional practice. Students create illustrations from concept through to final compositions while exploring style, voice, storytelling, and emotional context.

PREREQUISITES: VA 113
 COREQUISITES:
 PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
- (b) Cross-listed with: _____
- (c) Cannot take: _____ for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: 60

STRUCTURE OF HOURS:

Lectures:	<u>25</u>	Hrs
Seminar:	<u>5</u>	Hrs
Laboratory:	<u>30</u>	Hrs
Field experience:	_____	Hrs
Student directed learning:	_____	Hrs
Other (specify):	_____	Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____
 Hours per day: _____

OTHER:

Maximum enrolment: 24
 Expected frequency of course offerings: Once per year
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only) Yes No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department) Yes No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: Yes No

Course designer(s): <u>Graphic Design Faculty</u>	Date approved: <u>February 3, 2012</u>
Department Head: <u>Tetsuomi Anzai</u>	Date of meeting: <u>February 17, 2012</u>
Supporting area consultation (Pre-UEC)	Date approved: <u>February 17, 2012</u>
Curriculum Committee chair: <u>Tetsuomi Anzai</u>	Date approved: <u>February 17, 2012</u>
Dean/Associate VP: <u>Jacqueline Nolte</u>	Date of meeting: <u>March 2, 2012</u>
Undergraduate Education Committee (UEC) approval	

LEARNING OUTCOMES:

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

- apply and build on skills learned in VA 113 – Introduction to Drawing
- describe how illustration is used in graphic and digital design
- describe the process for an illustration project and the role of the art director and client
- define style, voice and emotional context in illustration
- research and generate reference material for illustration projects
- use drawings as a method for exploration, conceptual development, storyboarding, and communication
- demonstrate skills in one-point, two-point, and three-point perspective
- implement effective use of line, shape, tone, texture, volume, proportion, shadow, space, composition, and scale in illustration
- develop techniques for applying traditional mediums
- create illustrations for graphic and digital design projects
- critique and evaluate the effectiveness of an illustration
- demonstrate professionalism for the incremental and timely completion of project tasks

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lectures; assignments; research; individual problem solving in relation to applied projects; individual and group critiques.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Examination(s) Portfolio assessment Interview(s)

Other (specify):

PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Heller, S., Chwast, S. *Illustration, A Visual History*. Harry N Abrams, 2008.
Fleishman, Michael. *Exploring Illustration*, Thompson Publishers, 2004.
Heller, S., and Arisman, Marshall. *The Education of an Illustrator*, Allworth Press, NY, 2000.
Montague, John. *Basic Perspective Drawing: A Visual Approach, 5th edition*. John Wiley and Sons, 2009.

SUPPLIES / MATERIALS:

Assorted paints, palette, water container, brushes, pencils, ruler, T-Square, compass, technical pens, utility knife, artists' quality pencil crayons, graphite, charcoal, conté, pencils (2H to 6B) illustration board, scratch board, cover stock, bond paper, tracing paper, masking tape, extra fine point black marker (pilot fineliner), 18" x 24" sketchbook. Other materials as required.
Adobe CS current edition

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

60% individual weekly projects
20% mid-term assignment
20% final portfolio presentation

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

An introduction to illustration:

The profession and how it has evolved since its beginnings in the golden age of illustration.
How illustration is used in graphic and digital design today.
Style, voice and emotional context in illustration.

Course content continued:

Technical drawing skills, mediums and techniques:

One-point, two-point and three-point perspective.

The figure in perspective.

Integration of colour and space.

Mapping functions.

Using line, shape, tone, texture, volume, proportion, shadow, composition, and scale in illustration.

An exploration of traditional mediums:

Gouache, acrylic, oil, watercolour, pastel, scratchboard, pen and ink, charcoal, graphite, and pencil crayon.

The process of illustration:

The client brief and working with an art director.

The role of the client.

Researching and generating reference material for illustration projects.

Using drawings as a method for exploration, composition, conceptual development, storyboarding, and communication.

Working with content and layout.

- Conceptual illustration— using symbolism, metaphors, puns, analogies.
- Narrative illustration and storytelling.
- Technical illustration and infographics.
- Figures, portraits, situations, environments.
- Decoration and ornament

Developing style and voice.

Preparing illustration for reproduction. Scanning, retouching, resolution and file types.

Critiquing illustration — objectives, solution, composition, mediums, aesthetic and technical qualities.

Professionalism and the incremental and timely completion of project tasks.

Types of illustration projects:

- Editorial and conceptual illustration
- Illustration for information design
- Illustration for dynamic media
- Book illustration
- Graphic novels
- Illustration for 3D packaging
- Illustration for advertising
- Illustration for environmental design
- Murals and supergraphics