



ART-141: ILLUSTRATION

Effective Term

Fall 2026

BOT Approval Date

06/12/2025

Discipline

ART - Art

Course Number

141

Course Title

Illustration

Short Title

Illustration

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Activity Units**

3.00

Total Units

3.00

Hours**Activity Contact Hours**

96-108

Out of Class Hours Activity

48-54

Total Contact Hours

96 - 108

Total Out of Class Hours

48 - 54

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education**Distance Education Type**

Both Fully Online and Hybrid Online

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional

c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times.

ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Catalog Description

This course will investigate illustration as a specific form of visual communication and its relationship to written information. Imagery generation and refinement in both black and white and color will be explored as well as the historical development of illustration in advertising. The course will focus on traditional studio methods involving drawing and painting as well as the materials and techniques most compatible with publishing.

Requisites

Recommended Preparation

Recommended Preparation (note that students can enroll in the class even if they haven't take the recommended course)

ART-108 or ART-120.

Codes

TOP Code (CB 03)

1030.00* - *Graphic Art and Design

CIP Code

50.0410 - Illustration.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Art (Masters Required)	End

Learning Objectives

Learning Objectives

Learning Objective
1. Distinguish the various styles and purposes illustration has served in an historical context.
2. Develop illustration compositions that demonstrate a comprehension of the principles of design.
3. Apply methods of illustration to the graphic design discipline.
4. Create illustrations using a variety of styles, techniques and media.
5. Develop illustrations that examine imagery as metaphor.
6. Create work that demonstrates an acceptable mastery of hand skills using various materials.
7. Operate under the constraints of deadlines and within the parameters of predetermined visual formats.
8. Analyze and evaluate their own and others' finished work for visual effectiveness and successful application of materials.
9. Compare the intersections of cultures in illustration along lines of gender, sex, race, religion, and cultural identity.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. Student will develop illustration compositions that demonstrate a comprehension of the principles of design.
2. Student will create work that demonstrates an acceptable mastery of hand skills using various materials.
3. Student will create illustrations using a variety of styles, techniques and media.

Content

Course Activity Content

1. Rendering skills
 - a. Materials
 - i. Pen and ink, colored markers, water colors, acrylics and mixed media.
 - ii. Illustration board, canvas, paper and acetate.
 - iii. Brushes, pens, pencils, T-squares and templates.
 - b. Techniques
 - i. Applying washes, cross-hatching, glazing, drawing and painting.
2. Digital Illustration
 - a. Common platforms
 - i. Adobe Creative Cloud (and historical generations)
 - ii. Computer Aided Drafting Software
 - iii. Procreate
 - iv. Blender
 - b. Historical development of digital tools
 - i. Early use of Photoshop in film
 - ii. Digital photography
 - iii. Bitmap art
 - iv. Digital mapping and drafting
 - c. Artificial Intelligence
 - i. Appropriate vs Inappropriate uses
 - ii. Legal issues
 - iii. Displacement of under-represented groups of artists
 - d. Input/Output
 - i. Color profiling to print
 - ii. Pre-print considerations
 - iii. Vector Illustration
 - iv. Digital Rights Management (DRM)
3. Principles of design in illustration

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- a. Space, color, negative space and typography
 - b. Value and contrast
 - c. Proportion and scale
 - d. Predetermined formats
 - e. Compositional framework
 4. Professional practices
 - a. Development of concepts
 - i. Thumbnails
 - ii. Refinement of idea
 - b. Time management
 - i. Understanding deadlines
 - ii. Delegation and collaborative illustration
 - c. Client-based interactions
 - i. Interview and Pitch
 - ii. Client revisions vs. Artist revisions
 - iii. Contracts
 - d. Economics
 - i. Invoicing
 - ii. Licensing agreements
 - iii. Residual payments
 - e. Attributions and Collaborations
 - i. Copyright
 - ii. Image sampling
 - iii. Open source imagery
 - iv. Branding collaboration
 - v. Watermarks
 5. Styles
 - a. Photo/realistic illustration
 - i. Photographic reference materials; a “morgue”
 - ii. Tracing and projected images
 - b. Stylization
 - i. Simplification
 - ii. Expressionism
 6. Imagery as metaphor
 - a. Symbols and images for emotions
 - b. Symbols and images for states of being
 7. Historical overview of illustration
 - a. Ancient illustration methods from Lascaux, Egypt, Greece and Rome
 - b. Manuscript illuminations
 - c. The effects of the printing press on illustration
 - d. The “Golden Age” of illustration
 - i. Frederick Remington
 - ii. N.C. Wyeth
 - iii. Howard Pyle
 - e. The effects of war and propaganda on illustration
 - f. The influence of illustrators on modern society
 8. Illustration as Cultural Critique
 - a. Afrofuturism
 - i. Luke Cage
 - ii. Black Panther
 - b. Dada collage
 - i. Hannah Hoch
 - ii. Consumerism critique
 - iii. Illustration as anarchy
 - c. Illustrations of Queer Artists

- i. Tom of Finland
 - ii. David Hockney
 - iii. Elizabeth Peyton
- 9. Principles of presentation, portfolio and critique
 - a. Mounting and matting consideration
 - b. Visual analysis of technique, content and concept
 - c. Digital hosting
 - i. Website
 - ii. Social Media

Methods of Instruction

Method

Experiments

Integration

In-class experimentation with various illustrative techniques and materials.

DE Adaptations for MOI

Online discussions, via threaded discussion boards hosted by the course management system (CMS), will take place on a regular basis. The discussions will facilitate student to student interactions with their respective experiments.

Students will log into the CMS to access the outlined discussion board. Students will respond to the posted prompt in the discussion board, embed images, and reply to peers in the frequency stated in the prompt. This tool will be made fully accessible to all students.

Method

Critique

Integration

In class oral critiques of completed, or in-progress student work. The work is presented physically and both the instructor and the students will critically interact with the artwork.

DE Adaptations for MOI

Online discussions, via threaded discussion boards hosted by the course management system (CMS), will take place on a regular basis. The discussions will facilitate critical analysis of posted student work.

Students will log into the CMS to access the outlined discussion board. Students will respond to the posted prompt in the discussion board, embed images, and reply to peers in the frequency stated in the prompt. The instructor will also leave critical feedback in the discussion board thread. This tool will be made fully accessible to all students.

Method

Directed Study

Integration

Guided in-class assignments that will explore specific ideas, methods, and materials related to Illustrative design.

DE Adaptations for MOI

In-class assignments will be replaced by text, videos, images posted via the CMS. Some instructional material will include readings, videos, and material outside the course shell, which students will be directed to via links. Using the CMS students will have access to text, videos, images, and other needed materials/information. All content and platform access will meet accessibility requirements.

Method

Lecture

Integration

Classroom lectures that explore the historical and contemporary context of Illustration. Lectures will place a heavy emphasis on the use of cultural critique found in historical and contemporary illustration. These lectures will place additional focus on the intersections of illustrators and the cultures that produce them along line of race, ethnicity, sex, religion, gender expression, and other cultural identities. Lectures are presented as a slide-based lecture with discussion in real time.

DE Adaptations for MOI

Lectures will be replaced by text, videos, images posted via the CMS. Some instructional material will include readings, videos, and material outside the course shell, which students will be directed to via links. Using the CMS students will have access to text, videos, images, and other needed materials/information. All content and access to the CMS will meet accessibility requirements.

Methods of Evaluation

Method

Homework

Integration

Assignment prompts will be given to students to explore independently at home to offer greater personal freedom in developing visual ideas. The students will turn in their work and are evaluated on their use of Illustration concepts to solve the visual problem. They are additionally evaluated on effective visual communication of intended idea.

DE Adaptations for MOE

Using the accessible tools in the course management system, Assignment will be graded on an established rubric which evaluates the accuracy, cohesiveness and completeness of each assignment. Feedback will be provided within 1-2 weeks of the due date via CMS grade book. Scheduled online office hours using the accessible tools in the course management system (CMS) for any query or clarification about their assignments.

Method

Oral Presentation

Integration

Students are required to orally present their completed Illustrations and participate in a group critique. This group critique involves peer to peer discussion as well as Instructor to student discussion. Students are evaluated on effectively communicating their intended concept to the audience both contextually and visually. Students are additionally assessed on maintaining eye contact with their audience during discussion.

DE Adaptations for MOE

Using the accessible tools in the course management system, students will post their project to the discussion board along with a written rationale for the artwork. Assignment will be graded on an established rubric which evaluates the accuracy, cohesiveness and completeness of each assignment. Feedback will be provided within 1-2 weeks of the due date via CMS grade book. Scheduled online office hours using the accessible tools in the course management system (CMS) for any query or clarification about their assignments.

Method

Papers

Integration

Students are assigned research papers that explore the intersection of artists and artwork along lines of gender, sex, race, nationality, and identity systems. Students are assessed on their use of appropriate scholarly resources, factual presentation of content, and clear expression of opinions supported by fact.

DE Adaptations for MOE

Using the accessible tools in the course management system, Assignment will be graded on an established rubric which evaluates the accuracy, cohesiveness and completeness of each assignment. Feedback will be provided within 1-2 weeks of the due date via CMS grade book. Scheduled online office hours using the accessible tools in the course management system (CMS) for any query or clarification about their assignments.

Assignments

Assignment Type

Other

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Concept Art Project

Creating an environment based on only a written description is challenging, but rewarding. The key is to not focus on style and habit, but what you can access through reading and interpretation.

Activity Objectives

This activity is designed to support the following Learning Objectives:

- Develop an illustration that effectively tells a story.
- Demonstrate proficiency in composition.

Instructions

For all projects, be sure to carefully read through the directions to ensure success. Where questions arise, be sure to follow up with questions to assist not only yourself, but your fellow illustrators!

Materials:

14x17 Bristol Paper

Whatever media you prefer

Digital media is acceptable with prior authorization from professor.

Step One: Setting

For this project, we are focusing on setting. This means you are going to create an illustration or set of illustrations that communicate an environment. This means there will be NO CHARACTERS, only the setting. It is critical that you focus on the environment first as that would usually inform the character design that would happen at a later time.

The setting you are going to illustrate will be as follows:

The woods that Little Red Riding Hoods has to travel through to visit her Grandmother.

To obtain a better understanding of what this may look like, you will have to do some light research. Here is a link to the original text as well as many other versions from other cultures: <https://sites.pitt.edu/~dash/type0333.html>

Don't copy the imagery from previous illustrations or animations. How did you interpret the setting? Was it bright and sunny? Dark and scary? Was it fantastic or mystical?

Step Two: Sketch

By now, you may have noticed a pattern in these projects; always sketch first. This should be easier now that we've worked through a few projects but make sure your sketches are your notes for how you want to solve the problem. It is critical that make your sketches with story telling in mind, so don't cut corners.

A note to digital media: Sketching is not for traditional media alone. You will need to sketch effectively no matter your media preference. If you are unable to effectively sketch in digital media, break out that old paper and pencil! It will still translate.

Step Three: Illustrate

This can go in a variety of ways, but just be consistent. Illustrate the woods as you have interpreted keeping color, architecture, texture, etc, in mind. If you need to, you can do multiple illustrations to show details, angles and other parts of the woods that you

want to show. This is YOU communicating to the viewer. The more clearly you state your interpretation, the more clearly the viewer will understand.

A quick note: You may be somewhat intimidated by this process but it is really fun to dive in. My suggestion is to first look at some really great examples of concept art and I can recommend the best; Mary Blair. That may stimulate some ideas, but make this your own!!

Step Four: Write

After you've completed your project, write a page about how you interpreted the setting. Take care to be specific about all of the attributes mentioned in this module and how you distilled that into a visual concept for that setting. This is not about being right or wrong, but about clearly connecting your visual themes to your written ideas.

How assignment will be adapted in online format

The assignment will be assigned, submitted, and graded through the course management system (CMS). The feedback can be delivered using the comment section or within an accompanying rubric through the CMS. The instructions and the assignments will meet accessibility requirements

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

The article below is about the evolving examination of the work and life of artist Tom of Finland. ToF is famous for his meticulous illustrations of exaggeratedly masculine gay men. These hyperbolic illustrations have been polarizing to those who were not ready for their graphic nature, and were a haven for the American gay community looking for a visual identity.

Read the article and take notes on the following questions:

-The article frequently mentions that "Times have changed". What does that statement mean in context to Tom of Finland's artwork?

-The terms "Intersectional Figuration", and "Homonormative Histories" are both used in this article. Please define these terms and offer an explanation for what they mean in art.

-There is a very clear critique of Tom of Finland's work as having currents of White Supremacy in it. There are even some allusions to a connection to Nazi Germany. In your opinion, how does that shape the contemporary view of the artwork?

Link to article:

"Facing Sameness: Reconsidering the Radicality of Tom of Finland" by Hunter Scott
<https://www.invisibleculturejournal.com/pub/7vwsuc18/release/1>

Bring the answers to these questions to class for a group discussion on the topic.

How assignment will be adapted in online format

The assignment will be assigned, submitted, and graded through the course management system (CMS). The feedback can be delivered using the comment section or within an accompanying rubric through the CMS. The instructions and the assignments will meet accessibility requirements

Assignment Type

Writing

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

After our final critique, you will write two paragraphs that explain the following:

1. What did you see in your final project that indicated a significant change in your strategy to illustration this semester? Please consider technique, subject, strategy, and critical feedback. Please be sure to offer at least 3 examples. If you do not feel that you made significant change, focus on what change you do see.

2. Briefly describe what the next 5 illustrations will look like (just pretend that you are continuing into an independent study). Describe what the subject of these illustrations will be as a body of work. What materials are you going to explore? Which methods and techniques are you going to use? What is the intended audience for this work? What size will this be?

How assignment will be adapted in online format

The assignment will be assigned, submitted, and graded through the course management system (CMS). The feedback can be delivered using the comment section or within an accompanying rubric through the CMS. The instructions and the assignments will meet accessibility requirements

Course Materials**Textbooks**

Steven Heller, Marshall Arisman (2000). The Education of an Illustrator Allworth Press. ISBN: 158115075X

Michael Fleishman (2004). Exploring Illustration Allworth Press . ISBN: 1-4018-2623-7

Ana Benaroya (2013). Illustration Next: Contemporary Creative Collaboration Thames & Hudson. ISBN: 0764153617

Rob Howard (1993). The Illustrator's Bible: The complete sourcebook of tips, tricks and time-saving techniques Watson-Guptil . ISBN: 0823025322

Susan Doyle (2019). History of Illustration Fairchild Books. ISBN: 150134210X

Sean Adams (2017). The Designer's Dictionary of Color Harry N. Abrams. ISBN: 9781419723919

The Fundamentals of Illustration, 3rd Edition, (2020). Published by Bloomsbury Visual Arts
ISBN: 1474240399

Class Size Information**Class Size**

30

Class Size Category

F - Individualized, skills#based instruction/field practice 30

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

Illustration focuses heavily on exposing students to as many diverse perspectives in art as possible along lines of gender identity, sexual expression, cultural identity, racial identity, etc. We accomplish this by showing students works of art from each of these categories throughout the full spectrum of art history. Going beyond simply showing these works of art and diverse artists, students are then required to examine their own personal identity and synthesize original works of art that reflect these values. Students will then communicate to the instructor and to each other how they have responded to these varied examples and identities in their illustrations.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Assignments, Instruction and Content will all be delivered using Universal Design as the main concept. This will entail providing each student with multiple platforms and paths to the information needed to reach the Learning Objectives. This course will use the CMS, printed material, direct instruction and supplemental instruction to ensure all strategies for learning are addressed. Evaluations will use explicit rubrics which are distributed at the time the work is assigned and where applicable, alternate forms of evaluations such as oral presentation, written presentation and conference will be applied.

Interactions

Explain how the course will incorporate student-to-student interaction.

Student to Student contact will be incorporated in each class session as this course uses a great deal of collaborative instruction and group feedback. Students will interact with each other while pitching their illustration ideas, working on the formative structures of their projects, and throughout the process to completion. The purpose of this peer-focused process is to better mirror the relationship professional illustrators have in the commercial setting. This will better reinforce their ability to offer and receive direct feedback on illustrations.

Explain how the course will incorporate instructor-to-student interaction.

Instructor to Student interactions will be varied. Lecture presentations on historical and contemporary drawings, one on one instruction during studio drawing sessions, written feedback on completed projects, and skill demonstrations. Students in this course will also work individually with the instructor to develop future bodies of art work to create.

Explain how the course will incorporate student-to-content interaction.

Student to Content interactions will occur daily in this course as the content is embedded in all activity. Illustration students will be provided with open-ended prompts that challenge them creatively and technically in their illustrative skillsets. The content within each prompt isolates smaller concepts provided from text, professional examples, and larger cultural concerns. The students will have to incorporate their own perspectives on each prompt as well as demonstrate proficiency in basic illustrative methods when responding to the assignment.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Student to Self interactions will occur within each assignment. Each project and assignment will require the submission of a self analysis based on the project rubric. The student will evaluate their own performance from each individual illustration as well as their collective performance for their completed portfolio. They will then create a plan for responding to this self evaluation in future assignments and art projects.