



FLORIDA
ATLANTIC
UNIVERSITY

NEW COURSE PROPOSAL Undergraduate Programs

UUPC Approval 3-24-25

UFS Approval _____

SCNS Submittal _____

Confirmed _____

Banner Posted _____

Catalog _____

Department Visual Arts and Art History

College Arts and Letters

(To obtain a course number, contact erudolph@fau.edu)

Prefix GRA Number 4154C	(L = Lab Course; C = Combined Lecture/Lab; add if appropriate) Lab C Code	Type of Course Studio	Course Title Intro to Illustration
Credits (See Definition of a Credit Hour) 3	Grading (Select One Option) Regular <input checked="" type="radio"/> Sat/UnSat <input type="radio"/>	Course Description (Syllabus must be attached; see Template and Guidelines) This course introduces students to the visual language, materials, and media of the illustration practice. Lectures and assignments examine the history, terminology, and techniques of visual storytelling. Students learn to make appropriate media choices, the importance of craftsmanship, and to develop a critical eye for effective visual problem-solving in the context of graphic design elements (typography, color, composition) and the development of a personal style.	
Prerequisites, with minimum grade* GRA2190 with C or above Permission of the department		Corequisites None	Registration Controls (Major, College, Level)

***Default minimum passing grade is D-. Prereqs., Coreqs. & Reg. Controls are enforced for all sections of course**

WAC/Gordon Rule Course <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Intellectual Foundations Program (General Education) Requirement (Select One Option) None General Education criteria must be indicated in the syllabus and approval attached to the proposal. See Intellectual Foundations Guidelines .
--	---

Minimum qualifications to teach course

MFA Illustration, Graphic Design, or Studio Arts or significant industry experience

Faculty Contact/Email/Phone Stephanie Cunningham, cunningh@fau.edu	List/Attach comments from departments affected by new course
--	---

Approved by Department Chair <u>Robin E. McDonnell</u> College Curriculum Chair <u>Robin Larson</u> College Dean <u>John M. McDonnell</u> UUPC Chair <u>Korey Sorge</u> Undergraduate Studies Dean <u>Dan Meeroff</u> UFS President _____ Provost _____	Date <u>February 10, 2025</u> <u>03/12/2025</u> <u>3/17/2025</u> <u>3-24-25</u> <u>3-24-25</u> <u> </u> <u> </u>
---	--

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.



FLORIDA ATLANTIC UNIVERSITY

GRA 4154C

Introduction to Illustration

Date: Tuesday & Thursday 6:00 PM - 7:50 AM

Building: FAU/BC Higher Ed Complex **FTL Room:** 1009

3 Credit(s)

Fall 2025 - 1 Full Term

Instructor Information

David Hochstadter

Email: dhochstadter@fau.edu

Office: HE 1009E

Office Hours: HEC313 Office Hours: 2:50 to 3:30 Phone: 954 515 9181

Course Description

This course introduces students to the visual language, materials, and media of the illustration practice. Lectures and assignments examine the history, terminology, and techniques of visual storytelling. Students learn to make appropriate media choices, the importance of craftsmanship, and to develop a critical eye for effective visual problem-solving in the context of graphic design elements (typography, color, composition) and the development of a personal style.

Instructional Method

In-Person

Traditional concept of in person. Mandatory attendance is at the discretion of the instructor.

Recommended Readings and Materials

1) The EducaGon of an Illustrator

ISBN: 1-58115-075-X

Authors: Steven Heller and Marshall Arisman

Publisher: Allworth Press

Publication Date: 2000

2) Innovators of American Illustration

Author: Steven Heller

Course Objective / Learning Outcomes

To learn the approach and philosophies of Robert Weaver and Marshall Arisman (Innovators of American Illustration)

1. To understand the “language” of illustration:
 - Analytic Art - the highest form of art making
 - Socially-conscious art/art in politics
 - Sue Coe’s critical realism
2. To become familiar with (aware of) the traditional materials/media as applied to illustration
3. To analyze the different types of illustration and what they communicate, and when to appropriate apply
4. To understand and apply the vocabulary and terminology used in the field
5. Learn and apply the design basics gained in the core courses (e.g., 2-D design, color theory, and drawing) and translate these elements to the area of illustration
6. Develop a critical eye for analyzing effective and ineffective illustrations
7. Learn and apply the stages of design, visual thinking/problem-solving: e. g., research, on-the-spot-sketches, refined drawings, finished art
8. Develop craftsmanship with media control for each problem-solving project
9. Instill a sense of self-confidence/self-motivation/self-discipline skills
10. Promote creativity and heighten self-awareness as innovative processes for concept development, design and layout
11. Exposure to a variety of selective graphic design visuals utilizing illustrative methods—teaching the importance of style in illustration (finding your visual vocabulary); application technique and media; graphic design elements (typography and layout design composition)

Course Evaluation Method

Your final grade will be based on points taking into consideration the completion of deliverables by the deadlines.

Illustrations Due	Assignment	Description	Points
08/27	Self- Portrait	Pencil	20
09/17	Object	Medium of choice	20
10/08	Character	Medium of choice	20
10/15	Memory	Medium of choice	20
			100

Visual Essay Due	Assignment	Description	Points
10/31	20 Drawings	Pencil	30
11/19	Layout	Design	20
12/05	Book and Card	Medium of Choice	50
			100

MAIN PROJECT: VISUAL ESSAY

An introduction to the designer/ illustrator as a visual journalist, documenting the world that surrounds us through on-the-spot drawings. Research material will be used to design a visual essay (16-page black and white or color booklet), and a promotion card. A sketch book is a requirement and must be brought to every class for group discussions.

The first eight weeks will be spent working on-the-spot drawings and layout first in pencil and then in a medium of your choice, the final will be spent as editing sessions in the computer lab and the last class for presentation. You must decide as soon as possible what medium you want your finished book to be illustrated.

It is very important to work on the construction of the book, what type of binding, paper, and feel to compliment your story.

Your final presentation will be a sixteen-page booklet: 6 x 6 inch square, consisting of a cover page, content page, double- and single-page spreads, and an end page with a drawn self-portrait on the back. This will be a visual essay, the original drawings must be scanned and laid out digitally on a computer. Keep proportions in mind when sketching on location. The visual essay must have an element of contrast—a before and after. Think of the progression and order of your images. You may use regular text to compliment your pictures; however, remember that it is the drawings that show the story.

After the first week, you must have visited a location, interviewed a person, and worked out the focus of your story. Class time will be used to bring in your sketches for group discussions, edit sessions, and re-drawing and designing the pages. Bring all drawings to class, even if you think they are “bad”!

Remember to make notes on your sketches of colors, time of day, and conversations.

One of the best ways to learn how to draw is to draw. And one of the most immediate and exhilarating ways to draw is directly from life—contending with time and natural elements as parameters for the work.

Process: Document the profiles of persons who live and work in and around your environment in Florida. Take a visual walk, sketching the scenes that excite you from Las Olas Boulevard in Fort Lauderdale, to the beaches, bars, retirement homes, hotels, hospitals, etc.

Your job as a visual journalist will be to interview people who are forgotten by the regular media; a day in the life of a patient dying of aids or cancer; a lifeguard, a street cleaner, a homeless person, a fisherman, a boat builder, etc. First and foremost when selecting your individual direction, consider the depths of your interest.

Make sure your characters are accessible, and that you can work with them throughout the quarter. Content is more important than style, and the directness of your hand/mark-making approach will give life to your drawings. Locason sketches are your mental notes (reference material). Draw - Redraw Edit your drawings. Use only the parts of your sketches that are essential for the content and design of the page.

My advice on materials is keep materials simple and portable. This is a black and white drawing assignment.

Course Grading Scale

Letter Grade

A	94 - 100%
A-	90 - 93%
B+	87 - 89%
B	83 - 86%
B-	80 - 82%
C+	77 - 79%
C	73 - 76%
C-	70 - 72%
D+	67 - 69%
D	63 - 66%
D-	60 - 62%
F	Below 60

Grade Appeal Process

You may request a review of the final course grade when you believe that one of the following conditions apply:

- There was a computational or recording error in the grading.
- The grading process used non-academic criteria.
- There was a gross violation of the instructor's own grading system.

[University Regulation 4.002](#) of the University Regulations contains information on the grade appeals process

Policy on Make-up Tests, Late work, and Incompletes

Project / exercise / study that is not submitted on the designated time / date will automatically be deducted in points (exceptions will be allowed).

All projects and studies can be revised and resubmitted.

INCOMPLETE GRADES: will ONLY be given due to an emergency – e.g. hospitalization.

Classroom etiquette policy: All cell phones and beepers must be turned off during class time.

Attendance Policy Statement

Students are expected to attend all their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations, or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances, and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

Course Topical Outline

Week 1: Overview of Intro to Illustration and Visual Essay Project

Lecture: Marshall Arisman slide presentation. How Marshall started his illustration career in New York City with his book “Frozen Images” and illustrations for Time Magazine Covers. Marshall painted his portraits in oil paint with his hands and fingers and custom tools. Illustrators are storytellers

In Class: Draw your classmate portrait/ character

Discuss Visual Essay Project – The Journalistic approach, finding your visual voice and own unique visual language. How we draw with our own signature, the way we make lines and marks on the paper

Home Assignment: Self-Portrait in the mirror for next class drawn in pencil

Deadline: Thursday, August 29

Week 2: Draw in class – Realistic On-the-Spot Drawing

Lecture: Robert Weaver presentation. How Robert drew real people on the streets of New York. Working class people doing working class things. He drew the Macy's Parade, spent a day at the Racetrack drawing the horses getting groomed, Jockeys getting ready before the race, and the horses racing on the racetrack (before and after). He also drew his brother who was an actor backstage on Broadway.

Draw people behind the scenes that are not in the regular media. Here in Florida a lifeguard on the beach, a Marina attendant, a homeless person, a Taxi boat driver. These people all surround us everyday.

In Class: Draw your classmate's full figure in three different positions – front, side and back views.

Home Assignment: Bring in clothing and props - things you like to wear for next class. A hat, swimsuit, sunglasses, your favorite jacket, suntan lotion, snorkel mask and flippers.

Week 3: Draw in class – Character/ Figure Drawing

Lecture: Andreas Vesalius drawing the skeleton and anatomy

In Class: Draw your character in class five 20 minute drawings
First draw the head – the shape of the hairline and the jawline then shade in these shapes as you go. Draw the expendables (movable part of the body). On the face draw the upper eye lids and the lips smiling, squinting etc. Expressions are what you are trying to capture. Draw hands holding things. Make sure you use the head measurement for proportion with the figure

Week 4: Draw in class – Objective Drawing

Lecture: Drawing objects from life is the best way to draw. Play the game of drawing an object and placing that object next to another.

In class: Draw your two objects in an environment in color – medium of your choice
Deadline: Show five drawings for Visual Essay Project and discuss your project with the class

Home Assignment: Complete your object illustration
Deadline Tuesday September 17th

Week 5: Draw in class – Inventive Drawing

Lecture: Magritte (Surrealist) slideshow – he created illusionistic images

Inventive images are images that we create that don't exist in the real world

In Class: Create an Inventive illustration

Home Assignment: Acrylic or Oil painting

Deadline Tuesday October 8

Week 6: Draw in class – Realis-c/ Symbolic/ Abstract Character

Lecture: Ben Shaun slide show – he freed illustrators from the burden of the craft (Classical Realism). Shaun treats realistic subjects in an abstract and symbolic manner

In Class: From a realistic photo create 4 portraits 1) Realistic 2) Graphic 3) Symbolic 4) Abstract

Home assignment: Bring in photos of your characters to draw. You need to think of your story and develop the action photos you will need. A musician playing an instrument at the Jazz Festival. Develop your character however you want to draw them – realistic, symbolic, graphic or even abstract

Deadline: Tuesday, October 15th

Week 7: Draw in class – Memory Illustration

Lecture: MAPS Assignment – Memory Approved Picture System

In Class: From memory draw 5 images with pencil, pen and ink and colored pencil

Home Assignment: Complete Memory Illustration

Deadline October 15th

Week 8: Visual Essay in class

Visual Essay – Work on Illustrations

Week 9: Visual Essay in class

Visual Essay – Work on Illustrations

Week 10: Visual Essay in class

Visual Essay – Work on Illustrations

Week 11: Visual Essay in class

Visual Essay – Work on Illustrations

Week 12: Visual Essay in class

Visual Essay – Illustrations Complete

Week 13: Visual Essay in class - layout
Visual Essay – Work on Layout

Week 14: Visual Essay in class
Thursday November 14, Complete Visual Essay Layout

Week 15: Visual Essay in class
Visual Essay – Work on Promotion card 4x5 inches

Week 16: Visual Essay in class Final Presentation
December 5th, 16 Page Book Visual Essay DUE

Policy on the Recording of Lectures

Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

Artificial Intelligence Preamble

FAU recognizes the value of generative AI in facilitating learning. However, output generated by artificial intelligence (AI), such as written words, computations, code, artwork, images, music, etc., for example, is drawn from previously published materials and is not your own original work.

FAU students are not permitted to use AI for any course work unless explicitly allowed to do so by the instructor of the class for a specific assignment. [Policy 12.16 Artificial Intelligence]

Class policies related to AI use are decided by the individual faculty. Some faculty may permit the use of AI in some assignments but not others, and some faculty may prohibit the use of AI in their course entirely. In the case that an instructor permits the use of AI for some assignments, the assignment instructions will indicate when and how the use of AI is permitted in that specific assignment. It is the student's responsibility to comply with the instructor's expectations for each assignment in each course. When AI is authorized, the student is also responsible and accountable for the content of the work. AI may generate inaccurate, false, or exaggerated information. Users

should approach any generated content with skepticism and review any information generated by AI before using generated content as-is.

If you are unclear about whether or not the use of AI is permitted, ask your instructor before starting the assignment.

Failure to comply with the requirements related to the use of AI may constitute a violation of the Florida Atlantic Code of Academic Integrity, Regulation 4.001.

Proper Citation: If the use of AI is permitted for a specific assignment, then use of the AI tool must be properly documented and cited. For more information on how to properly cite the use of AI tools, visit <https://fau.edu/ai/citation>

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (**CAPS**) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Student Support Services and Online Resources

- [Center for Learning and Student Success \(CLASS\)](#)
- [Counseling and Psychological Services \(CAPS\)](#)
- [FAU Libraries](#)
- [Math Learning Center](#)
- [Office of Information Technology Helpdesk](#)
- [Center for Global Engagement](#)
- [Office of Undergraduate Research and Inquiry \(OURI\)](#)
- [Science Learning Center](#)
- [Speaking Center](#)
- [Student Accessibility Services](#)
- [Student Athlete Success Center \(SASC\)](#)
- [Testing and Certification](#)
- [Test Preparation](#)
- [University Academic Advising Services](#)
- [University Center for Excellence in Writing \(UCEW\)](#)
- [Writing Across the Curriculum \(WAC\)](#)

