Course Inventory Change Request

New Experimental Course Proposal

Date Submitted: 09/14/15 10:27 am

Viewing: **ARTIS 532X : Sequential Narrative Drawing**

Last edit: 09/30/15 8:34 am

Last edited by: cchulse

Changes proposed by: chuckric

In Workflow

1. **Registrar pre-check**
2. **ARTIS Curr Chair**
3. **ARTIS Chair**
4. **Design Coordinator**
5. **Grad Coordinator**
6. Registrar
7. Scheduling

Department	Integrated Studio Arts (ARTIS)
Catalog Year	2015-2016
First Expected Offering Term	Spring
Instructor	Chuck Richards
Title	Sequential Narrative Drawing
Transcript Title	

Major Teaching Department	ARTIS	**Cross Listed Courses**
Dual Listed Course	432X	
Dual List Approval Document	DualListFormARTIS532X&432X .doc RevisedDualListFormARTIS532X432X.doc	

Credit Hour Details	Credit Type	Credit Hours
	Fixed	3
Grading Method	A-F	

Instruction Type

Instruction Type	Contact Hours per Week
Studio	6

Repeatable?	Maximum Repeat	Options
Yes	3 Times	

Semesters Offered

Fall

Spring	Yes
Summer	
Prerequisites	Graduate classification and permission of instructor after portfolio review.
Description	A studio course in drawing focusing on the fundamentals of communicating a narrative through sequential images. Applications include concept art for graphic novels, children's books, comic strips, video games, storyboarding for live action and animated films including instructional and marketing applications, plus character and scene development.
Graduation Restrictions	

Meets U.S. Diversity Requirement	Meets International Perspectives Requirement
No	No

Syllabus & Supporting Documentation	ARTIS432XSYLLABUS_09-2015.docx ARTIS532XSYLLABUS_09-2015.docx
Reason for proposal (programmatic justification, need for course, intended use, etc.)	The College of Design has students from different programs with plans to work professionally with some form of sequential graphic narrative. These professions include fine artists, graphic novelists, filmmakers, animators, game designers, graphic designers, industrial designers, architects and interior designers. Sequential Graphic Narrative is an art form that has become increasingly prevalent in all design disciplines and requires rapid drawing skills as a means of generating reiterative solutions to a design problem. The College of Design currently offers no course that covers the fundamental content of this proposal. This course would eventually become a permanent studio elective.
Course outcomes/objective	To learn the fundamentals of visually communicating a narrative through drawing. To develop an understanding of the core principles of graphic narratives. To understand and apply basic design principles directed toward clear visual story-telling including sequencing, pacing, framing and layout, camera movement, character design, acting (gestures and expressions) and stylistic possibilities. To use rapid sketching involving multiple iterations of a design solution as a standard working methodology. Assignments will be structured that require several possible solutions to each design problem, over prematurely polishing a single design solution. To develop proficiency and fluidity in rapidly working with a variety of drawing media (allowing both traditional and digital media). Work will include linear, tonal and color studies. To develop research methods in locating and creating visual reference materials. Students will collect and organize these references to establish a "morgue" of files that can grow throughout their careers. To research artists and designers who work with various forms of sequential narrative, to analyze their work, and to apply lessons learned therein. Examples would include comic books, movies, animation, video games, illustrated books of

any level, webcomics, mixed media narratives, television shows, IKEA instructions, some music videos, etc. This research will be expected and examples presented that reflect their influence on a problem solution during reviews and table critiques.

Students should demonstrate the following competencies (listed chronologically) by the end of the course:
The basic understanding of a story arc (beginning, middle, end, conflict, change).
The ability to understand, analyze and critique visual narratives.
The ability to develop characters and to manipulate characters to tell a story.
The ability to visualize and sketch imagined spaces using linear perspective.
The ability to organize form, space, time and text to clearly communicate a story.
The ability to design and complete graphic narratives through the penciling stage.

Course content/major topics to be addressed (attach syllabus if required by your college/department)	Fundamentals of Visual / Graphic Narrative and Story (various applications). Character Development Composition, Staging Scenes and Layout Visualizing space, point-of-view and drawing in linear perspective Combining text and images to tell a story Storyboarding
Assessment Plans: Mechanism for assessing student mastery of course outcomes/objectives	The course calendar includes both formative reviews of in-progress work and final critiques at the end of each assignment throughout the semester. The evaluation of student mastery will be measured relative to how assignment learning outcomes have been addressed and reflected in the studio work. Students will also write self assessments both as part of their working methodology as well as to provide one more measure of their understanding of principle components of sequential visual narrative.
Relationship of this course to existing courses in other departments and programs (supporting, overlap, etc.)	This course supports all programs in the College of Design as all design fields have varied applications of sequential graphic narratives. Courses with more direct overlap would include ArtIS 308 (computer Modeling), BPMI 327 (Illustration as Communication), ArtIS 407 and 408 (Computer Animation), ArtGR 472 (Photography and Narrative Message), and IND D 540 (Visual Communication for Industrial Design).
Results of consultation with relevant departments and programs	C. Richards consulted with faculty in the College of Design to discuss course content relevancy for design disciplines outside of his own background (Fine Arts and picture books). This included faculty from Graphic Design (Andrea Quam, Paul Bruski, Anson Call), Art History (John Cunnally), Industrial Design (David Ringholz), and Architecture (James Spiller). Faculty consensus of the primary benefit of this course is that students need better rapid drawing skills as a means of generating ideas, multiple solutions, and becoming clearer visual communicators.
Course reviewer comments	**cchulse (09/15/15 3:17 pm):** a proposal was submitted for the 400-level course. Only one proposal is needed for a dual listed course.

Key: 535