

Name: .

Class: 2020

Address: 815 N Broadway Saratoga Springs, NY

Phone Number:

Advisors: Sonya Chung, Janet Sorensen

Proposed Major: Illustrated Fiction

(1) Rationale

Fiction writing and illustration are disciplines that require skill, imagination, and the ability to generate new ideas by exploring quality works and practicing the craft of storytelling. To pursue these disciplines, I must build an environment where I can cultivate my skills in writing and drawing, and thoroughly hone my authorial voice. This environment will consist of a carefully selected group of courses, from the English, Art and World Literature departments, that focus on written and visual storytelling.

I am proposing a self-determined major in fiction writing and illustration, the art of storytelling, which combine specific established courses and independent studies.

Through this program, I will be improving my creative and problem-solving skills, increasing my creative energy, and finding my unique place in the field. The proposed SDM will prepare me and propel me toward my goals of illustrated fiction writing and publication in the field of young adult fiction, comics and animation, with a focus on creating young adult illustrated fiction.

Although the English Major/Art Minor combination has aspects of writing and drawing, it limits my ability to focus on a combination of both pictures and words in all mediums from traditional to digital. The standard mix only explores the components of word and image separately and fails to encompass both as a single entity, whereas, my self-determined major allows me to work in words and pictures simultaneously.

My SDM curriculum homes in on the fictional narrative—marrying word and image. I am first and foremost, focused on fiction writing and illustration. This proposed course of study involves continuous practice in the craft of writing, through my writing workshops such as *Fiction Writing* and *Fiction Workshop*. It also concentrates on illustration in both traditional

mediums practiced in classes such as *Intermediate* and *Advanced Drawing*, and digital mediums practiced in courses such as *Communication design* and *Animation/motion graphics*.

Through the classes that I have specially selected such as *Advanced Drawing*, *Victorian Illustrated Book*, *Books and Prints*, and *YA/Graphic Novel independent study*, I am working with both fictional text and illustration. This curriculum launches me towards my goal of working in Illustrated Fiction Writing and publishing for the young adult audience. My self-determined major enables me to convey my ideas through personalized writing and illustration projects, preparing me for my final project where I combine all that I have learned, using skill and craft, to produce an illustrated fiction work of my own.

My education in fiction writing and illustration requires a structured curriculum, that allows me to develop my knowledge in fictional storytelling, both in visual and written forms, and that fully enables me to form my own works of illustrated fiction. To achieve that goal, I have included Independent studies in my SDM--*The YA/Graphic Novel* and *The Animated Narrative*. In these independent courses, I will be working with professors here at Skidmore who are scholars of the YA literature and visual narrative. These professors also offer multicultural learning concerning the fictional story.

The third component of my SDM is an exploration of the techniques of visual storytelling of East Asian cultures. I will focus on traditional and contemporary works, specifically Japanese and Korean film and fiction, for young adult audiences. In this component, I will learn from their mastery of the art of evoking emotion through fictional stories. The course selected for this component (*The Animated Narrative*) aids in further strengthening my future career in fiction writing and illustration, for a global young adult audience. East Asian film and fiction has always inspired me. Their approach to telling stories for the young adult audience is more intricate than

Western methods and delves deeper into the mind of the youth. For example, in many Western narratives for youth, there is a typical progression of the underdog character overcoming an obstacle, solely to experience a victorious triumph; the audience is led to focus on a unidimensional concept of coming of age. However, Eastern storytelling explores the subtle emotional battles and victories that young adult's face. The characters are not strictly 'heroic', and their mission in life is not only to achieve higher greatness, but they are also involved in their constant self-evaluation and in their need to form deeper connections with those around them all of which give a more relevant and compelling meaning to their stories. This cross-cultural component provides valued inspiration for my work in illustrated fiction for the young adult audience.

In all, my proposed SDM in fiction writing and illustration combines technique-based Foundational courses and Advanced courses to build a robust portfolio tailored to my goal of being a Writer-Illustrator for the young adult crowd.

The curriculum I have designed no longer restricts me to a very separate exploration of the disciplines of fiction writing and illustration. Instead, the proposed curriculum allows me to purposefully merge the craft of writing and illustration, with a cross-cultural and personal flair.

In addition to the Skidmore coursework, I plan on attending creative writing fiction based-intensives and specialized art workshops, i.e., *Illustration Summer Intensive*, at respected U.S schools, such as Pratt Institute of Design. Credit for these courses will easily transfer to Skidmore's Academic structure and give depth and variety to my SDM.

(3) Core Courses for Illustrated Fiction Major:

Note that the classes crossed out have already been completed

(3.1) Foundation:

- ~~AR 133 Drawing (4)~~
- AR134 Color (4)
- ~~EN 281 Fiction Writing (3)~~
- AR 209 Communication Design (4)

(3.2) Methodology:

- ~~EN 380 Fiction Workshop (4)~~
- ~~R224 Figure Drawing (4)~~
- ~~AR 223 Intermediate Drawing (4)~~
- AR264H Books and Prints (4)
- AR358 Animation Motion Graphics/Digital Motion (4)
- AR326 Advanced Drawing (4)

(3.3) Theory:

- WLJ371 The Animated Narrative (Independent study with WLL teacher on Japanese animation and film) (3)
- EN 371 Independent study on specific genre workshop (Young adult fiction/Graphic novels) (4)
- ~~EN228H The Victorian Illustrated Book (3)~~
- ED223 Adolescence Development (3)

(3.4) Capstone/Final Project.

- ID351A SDM Prep Seminar (1)
- ID371 Final Project (3-4)

(4) Courses providing disciplinary breadth:

- AH313 Image and Narrative in Asian Art (4)
- WLJ371 The Animated Narrative (3)
- EN228H The Victorian Illustrated Book (3)

(5) Sequence of Courses:

**Core courses are in bold*

Writing Component

EN110 Intro to Literary Studies (Pre-requisite to Fiction)

EN211 Fiction (Pre-requisite to Fiction Writing)

EN281 Fiction Writing

EN228H The Victorian Illustrated Book

EN380 Fiction Workshop

EN371 Independent Study YA/Graphic Novel

Art Component

AR131 Visual Concepts (Pre-requisite to Drawing)

AR133 Drawing

AR134 Color

AR209 Communication Design

AR264F Water Based Media

AR224 Figure Drawing

AR223 Intermediate Drawing

AR326 Advanced Drawing

AR358 Animation Motion Graphics

Cross-Cultural Component

WLL243 Modern Japanese Literature in Translation

AH313 Image and Narrative in Asian Art

WLJ371 The Animated Narrative IND

(6) Elective Courses:

- AR214 Fiber Arts (4)

- WLL243 Modern Japanese Literature in Translation (3)
- WLX371 Korean 300 level independent study (2)
- AH313 Image and Narrative in Asian Art (4)
- AR264F Water Based Media (4)
- WLJ101 Japanese 101 (4)

(7) Academic Semester Outline

**Note that the courses in bold are core courses that are part of the curriculum of my proposed major*

Academic Year	Fall	Spring
2016-2017	• WLF102 French II (3) • EN110 Intro to Literary Studies (4) • PA101R Intro to Riding (1) • SSP100 Japanese Pop culture studies (4) • AR131 Visual Concepts (4) • PA111 Self-Paced Fitness (2)	• AR133 Drawing (4) • EN211 Fiction (4) • WLX 102K Korean (3) • PA102R Intro to Riding II (1) • EN228HVictorian Illustrated Book (3) • PA112C Weight Training (2)
	18 credits	17 credits
2017-2018	• AR224 Figure Drawing (4) • AR214 Fiber arts (4) • EN281 Fiction Writing (3) • WLX201K Korean (3) • WLL242 Modern Japanese literature in Translation (3)	• EN380 Fiction Workshop (4) • AR223 Intermediate Drawing (4) • PY194 Astronomy (4) • HI243 Leisure and Fun in the Middle East (3) • PA103R Riding (1) • WLX 202Korean (2)
	17 credits	18 credits
2018-2019	• WLJ101 Japanese 101 (4) • EN371 YA/Graphic Novel IND (4) • PA104 Riding (1) • WLX220K Korean (1) • AR134 Color (4) • AR209 Communication Design (4)	• Abroad in Seoul, Korea for Art (mostly theory), Writing and Language classes

	17 credits	12-15 credits
2019-2020	• AR326 Advanced Drawing (4) • WLJ371 The Animated Narrative IND (3) • AH313 Image and Narrative in Asian Art (4) • AR264H Books and Prints (4) • WLX340K Advanced Korean (2) • ID351A (1)	• Capstone (4) • ED223 Adolescence Development (3) • AR264F Water based Media (4) • WLX371K Korean Advanced tutorial (2) • AR358 Animation Motion Graphics/Digital Media Motion (4)
	18 credits	17 credits

(8) Course Description for Core Courses and Elective Courses

AR133 DRAWING

Credit: 4

This course builds on basic drawing experiences, refining skills in observation, organization, interpretation, and critical analysis. Studio work introduces a range of traditional drawing tools and materials while exploring a variety of approaches to image making and visual expression.

I took this course during the spring semester of my freshman year and learned about step-by-step drawing knowledge of line, contour, negative/positive space as well as drawing from observation.

AR134 COLOR

Credit: 4

An introduction to the study of color in studio art. This course develops understanding of the characteristics of color through color theory, observation, organization, and experimentation, and builds skills in perception, visual thinking, and creativity. Guided exercises explore the role of color in compositional relationships, the psychological and expressive effects of color, and the physical properties of color mixing.

This class will give me an accurate understanding the basics of color; a necessary component in any kind of visual art be it *illustration*, graphic design or photography.

EN281 INTRODUCTION TO FICTION WRITING

Credit: 3

An introduction to the writing of short stories. Writing and reading assignments are geared to the beginning writer of fiction. Workshop format with the majority of class time devoted to discussions of student writing.

This course allowed me to focus on elements of the short story such as plot, character, setting, etc. I studied selected published stories and workshopped my own stories.

EN380 FICTION WORKSHOP

Credit: 4

Intensive practice in the writing of fiction. Workshop format with most class time devoted to discussion of student writing. Readings and weekly writing assignments aimed at increasing the fiction writer's range and technical sophistication. **Currently taking this course (spring 2018).**

It delves into the workshop format more heavily than that of fiction writing.

Workshopping my own stories as well as working on writing style (regarding punctuation, grammar and sentence making).

EN228H VICTORIAN ILLUSTRATED BOOK

Credit: 3

What was the last book you read with illustrations? Was it a graphic novel, a comic book, or a children's book? All of these types of books have their roots in the Victorian illustrated book, a genre for adults as well as young readers. Illustrations were part of the adult reading experience of the Victorian age. Images did not simply embellish the Victorian illustrated book as we often conceive of illustration today; rather, pictures added meaning, which, in turn, influenced how an audience "read" fiction and poetry. This Honors, writing-intensive course explores the form of the Victorian illustrated book with attention to illustration, critical analysis, and creative practice. The class will focus on illustrated novels, picture-poems, and critical studies in aesthetics and literature to discern how a poem is like and different from a picture (the "ut pictura poesis" tradition) or comment upon the collaboration of image and word as an art form. Special attention will be given to the poem and painting pairs of D.G. Rossetti; the illustrated fiction of Dickens, Carroll, and Potter; the aesthetic ideas of Horace, Plato, and Lessing; analytic writing; and primary research. Students will learn to read illustrations like their Victorian audiences once did. We will work in the rare book room and put on a library exhibition on an aspect of Victorian literature and culture. In addition to writing frequent papers, students will become author-illustrators to create their own illustrated texts.

When I took this course in spring 2017, I was able to study the origins of the 'Illustrated novel.' Focusing on authors such as Beatrix Potter, Charles Dickens, Lewis Carroll (all famous writers and illustrators). And how these illustrated works of fiction evolved into today's comic books, graphic novels, etc.

AR223 INTERMEDIATE DRAWING

Credit: 4

A further investigation of the formal and expressive characteristics of drawing, with a focus on drawing as visual communicative act. Structured assignments provide a context for focused exploration of materials and processes and development of individual vision. Readings and discussions will complement studio work.

Currently taking this course (Spring 2018). It allows me to build on concepts and crafts of design and visual communication. In this class I am using skills absorbed from *Drawing I* and *Figure Drawing*, and applying these skills more actively to develop my own personal vision. In my case, more focus on illustration and narrative.

AR 224 FIGURE DRAWING

Credit: 4

An extensive investigation of drawing from the life model. Guided exercises refine observation skills by building understanding of anatomical and spatial relationships, as well as providing a

context for exploration of interpretive and expressive aspects of figure drawing. Assignments encourage exploration of compositional relationships, drawing media, and conceptual ideas. **This course allowed for the constant study of the human body, focusing on many ways of expressing human anatomy. In illustration, where expressing movement and emotion in characters is crucial to telling a story, it is essential to continually draw from the human figure, which is what this class entailed.**

AR209 COMMUNICATION DESIGN

Credit: 4

An introduction to visual design and communication theory. Emphasis is on developing a strong foundation in visual perception, design principles, and typography. Students will undertake studio problems aimed at developing visual awareness, analytical thinking, craftsmanship, and use of hands-on media and digital techniques.

This course thoroughly delves into the technical side of Illustration and design, introducing me to necessary skills for future illustration projects.

WLLJ 371 INDEPENDENT STUDY ON THE ANIMATED NARRATIVE

Credit: 3

An introduction to the world of Japanese animation (anime), one of the most important cultural products in contemporary Japan. Students will study prevailing themes and genres of anime, in their cultural and historical contexts and from a variety of perspectives. The course also focuses on anime in relation to popular culture and the role of anime fan culture.

In this course, I will study the renowned animation of Japan: the narrative style, themes, and context of animation in Japan. This course is similar to WLL243; however, I am studying methods of storytelling specifically for the young adult audience and the themes and concepts they explore. This course is a part of my cross-cultural component.

ED223 ADOLESCENCE DEVELOPMENT

Credit: 3

An exploration of how adolescents learn in light of adolescent development processes. The course will integrate theoretical and educational foundations as well as current research while examining the physical, social-emotional, and cognitive changes occurring in the period between childhood and adulthood. Students will gain an understanding of the developmental role played by contextual influences impacting the period of adolescence including the community, family, school, work, peers, culture, significant others, and biological imperatives. Special topics include identity, gender, autonomy, sexuality, moral development, and possible pathology. We will identify how these subtopics affect students as they progress through adolescence.

This course focuses on the psychological and physical growth of the young adult as they learn; i.e., all aspects the adolescence is faced with during their coming of age and the

learning process. Here I will be studying the way my audience thinks about themselves and the world around them, a much-needed component in writing and illustrating fiction for the young adult.

EN371 INDEPENDENT STUDY: THE YA GENRE/ THE GRAPHIC NOVEL

Credit: 4

Research in English or American literature and special projects in creative writing. Independent study provides an opportunity for any student already well grounded in a special area to pursue a literary or creative writing interest that falls outside the domain of courses regularly offered by the department. The student should carefully define a term's work which complements her or his background, initiate the proposal with a study-sponsor, and obtain formal approval from the student's advisor and the department chair. Application to do such work in any semester should be made and approved prior to preregistration for that semester or, at the very latest, before the first day of classes for the term.

Working alongside a scholar of the graphic novel/YA genre (Professor Paul Benzon), this course will go in-depth these genres, allowing me to study and analyze relevant published works that supports and further strengthens my Fiction Writing and Illustration goals of targeting the young adult audience. In this course, I will be working with literature that falls into the category of illustrated fiction. Illustrated fiction includes comics books and graphic novels, both of which, I must re-iterate, align with my goals of fiction and illustration for the YA audience.

AR264H BOOKS AND PRINTS

Credit: 4

An introduction to the traditions and methods of the handmade artists' book in a combination of the critical study of original works and bookmaking processes. The student will learn the expressive possibilities of sequential pictorial information combined with original text. Construction of various bindings, relief prints, and letterpress will be explored.

This course focuses on bookmaking. It combines both image and text and focuses on graphics and narrative work through printmaking methods. The processes in this bookmaking class will allow me to focus on visual storytelling and be helpful in manifesting my illustration ideas. Note that this class, usually in the fall, may have a different title, i.e., *Artist books* or *Bookmaking*.

AR358 DIGITAL MEDIA I: MOTION/ANIMATION MOTION GRAPHICS

Credit: 4

An investigation of the relationship of text and image through time using motion graphics and image-editing tools. Students will develop short films and animations using visual material from photographs, prints, drawings, paintings, illustrations, and three-dimensional work. Projects will

explore the visual vocabulary of motion, principles of animation, typography, storytelling, and two and three-dimensional space. Through critiques, readings, discussions, and writing assignments, students will build a historical and critical context for their work.

In this course, illustration meets with many aspects of design and allows me to embark on multiple projects that involve both traditional and digital methods.

AR326 ADVANCED PROJECTS IN DRAWING

Credit: 4

A further investigation of drawing as a visual communicative act. The development of images through individual exploration of form, structure, and space with emphasis being placed upon the growth of personal vision and skill.

This course will give me the experience of building on my portfolio, focusing entirely on my illustrative work. As it indicates above, there is a lot of emphases placed on personal vision and skill.

***Strictly Elective Courses that are *only related to but not included* in major courses.**

***WLL241 MODERN JAPANESE LITERATURE IN TRANSLATION**

Credit: 3

A critical survey of modern Japanese prose literature in English translation beginning with the Meiji period and continuing to the present. Students will study the interaction of traditional Japanese sensibilities with Western literary ideas and techniques as represented in major literary movements in Japan. Works will be discussed in terms of their cultural, historical, and literary contexts.

This course gives an overview/exploration of Modern literature in Japan. Famous works from creative fiction writers, many of which aimed at a younger, more modern generation (writers such as Yoshimoto Banana for instance).

***AR264F WATER BASED MEDIA**

Credit: 4

Intensive, specialized study within one of the studio disciplines listed below. Specific topics will vary from year to year, providing students with unique opportunities to engage in methods and concepts not found in the Department's regular course offerings.

This course focuses solely on expressing visual concepts and ideas through water-based media (watercolor, thinned acrylic, etc.) Water-based press, it's function and 'how to,' are necessary when it comes to traditional methods of illustration.

***WLX 371 KOREAN**

Credit: 2

In this course, I will be working one-on-one with the Korean Language professor, focusing on young adult Korean fiction works. This also includes paper and web-comics. Here I will work on practicing translation (English to Korean and Vice versa) and final assignments will include my own narrative work (illustrated fiction work) in Korean.

This course will focus on studying and translating young adult fiction works, mainly paper and web-comics. Final assignments will be narrative work in the form of comics, working with my understanding of the language as well as the mode of storytelling.

***AH313 IMAGE AND NARRATIVE IN ASIAN ART**

Credit: 4

An exploration of methods for depicting various types of narratives in Asian art, including narrative reliefs, wall murals, illustrated manuscripts, hanging and hand scrolls, graphic novels, and films of East, South, and West Asia. Course features selected case studies drawn from the last two thousand years. Students will study mythology, epic literature, historical manuscript, poetry, and popular stories, and explore ways they have been illustrated at different times in history.

This art history class focuses on both written and visual storytelling in Asia (including East Asia which aligns with my interests) acting as a hybrid of literature, history, and art. Just like the World of Japanese Animation class, this course strengthens my illustration and fiction work by allowing me to delve into traditional illustrated practices of cultures that have an excellent understanding of the fictional image and narrative.

WLJ101 ELEMENTARY JAPANESE

An introduction to spoken and written Japanese emphasizing cultural perspectives. Linguistic emphasis is on basic grammar, vocabulary, and the development of reading, conversation, and writing skills while learning about the culture of Japan.

This course will help supplement my independent study in 'The Animated Narrative.' By knowing the basics of Japanese Language, I will more so understand animation/literature contexts and origins.

***AR214 INTRO TO FIBER ARTS**

Credit: 4

An introduction to the fiber arts. Projects will allow students to explore off-loom woven structure, loom weaving, resist-dyeing and screen-printing. Students will work with flat pattern and composition as well as three-dimensional fiber construction. Historical works will be studied as well as the contemporary evolution of this art form.

This class focuses on method-based practices in weaving, dyeing, and screen-printing. Mostly during screen-printing I was able to work on my illustrations. This class introduced me to some forms of printmaking which will help when taking core courses such as *Book and Prints*.

(9) Courses outside of Skidmore

Illustration Summer Intensive

Credits: 3

Experiment with visual storytelling by creating images that communicate new ideas for commercial purposes, combining both traditional and digital illustration to produce a professional-level portfolio. Maximize your full creative expression by developing technical and artistic skills, from drawing through life studies to skillfully using software such as Photoshop for creating images. Examine current and future styles and directions in the illustration field generated by the digital world.

Note: Every summer, Pratt Institute welcomes students to an immersion learning experience in their creative field of choice. Pratt's Summer Credit Intensive courses in art, design, creative writing, and architecture are individual elective courses designed for the college student and adult learner (19yrs+) seeking to develop or enhance their skillset in their chosen discipline for academic or professional objectives. Each intensive course represents 3 undergraduate elective credits.

* For fiction writing workshops, I plan on attending writing-intensive seminars, for instance, Yale's Writers Conference, the following summers. I will also be abroad in Seoul, Korea for the entirety of my Junior Spring. In Seoul, I will be attending classes at Yonsei University. These classes include Literature, Writing, and Language intensive courses. The full course descriptions for Yonsei courses will be released closer to Spring of my Junior year.

(10) **Brief Summary of Final Project**

For my final project during my senior year, I want to focus on combining text and image (which I would have been working on, for the entirety of my course of study) to produce a visually striking illustrated novel, which targets the young adult audience. I want to bring together all the necessary skills and personal ideas/vision that I have developed from foundational and intermediate courses, as well as the techniques and methods of powerful storytelling from advanced and cross-cultural courses.