



ART141xg: Creating and Understanding Visuals

Units: 4

Fall 2020, Monday and Wednesday, 9:00am – 10:50am

Location: Online

Instructor: Charla Elizabeth

Office: Zoom Platform

Office Hours: Monday and Wednesday by appointment

Contact Info: celizabe@usc.edu

Teaching Assistant: Jose Sanchez

Office: Zoom Platform

Office Hours: Monday and Wednesday by appointment

Contact Info: josegsan@usc.edu

Course Description

This course will provide you, the student, with an understanding of how and why images arise and the relationship between perception and image making. We will look to advance your conception of image making beyond the illustrative impulse. During the class you will gain a deeper understanding of the relationship between image, the image-making process, and the way images exert themselves in cultural discourse. The goal is to understand that images are made inside a context and work in relationship with the time and place in which they are produced, in response to specific problems. This goal necessitates the understanding of one's own self as integral to an ecosystem of image production and consumption.

Learning Objectives and Outcomes

- Seeing — Left brain vs. Right brain. Bottom up vs Top down processing. The physiology related to the visual process.
- Image making — The elements of design. The principles of design. The picture plane and the relationships within it and outside it, object to object, audience emotion stimulus, and eliciting content. Discovering yourself as a maker of images.
- Image making — Considering the context and compositional considerations.
- Image and text — The relationship between pictorial content and typeface. Attention seeking and message delivery. Setting the tone for an audience. Understanding yourself as an apprehender of visuals.
- Image and narrative — Creating a fertile ground for story telling *as projected by an audience* rather than illustrating one that is decoded by the audience. Considering content as a goal not as a given, and tuning the visual to yourself as an imagined audience who functions as an avatar telling a story to itself.
- Image and identity — learning to notice, uncover, explore, and exploit or resist, the unconscious models and biases that inform the making of visuals and their understanding.

Course Notes

Ideate. Create. Share. Critique. Repeat.

Critique. Possess a willingness to discuss your process and presented work, as this is the best way to get to the conceptual premises of the work.

Your Cohort and group discussions will continue to grow deeper and richer with daily practice. Writing and sketching will further your personal awareness of your energies and artwork.

Readings and Supplementary Materials

Various handouts, slide shows, short essays and videos posted on Blackboard

Though NOT REQUIRED for purchase, these books will expound on the class subject matter:

Rudolf Arnheim, *Art and Visual Perception*
John Berger, *Ways of Seeing*
Betty Edwards, *Drawing on the Right Side of the Brain*
Margaret Livingstone, *Vision and Art: The Biology of Seeing*
Alva Noë, *Action in Perception*
Bridget Riley, *The Eye's Mind*

Description and Assessment of Assignments

Creating hands on work: In class work will be projects primarily hands on with drawing, cutting, gluing, arranging, exploring color and tone and shade as well as form and intra-pictorial relationships.

Gaining a basic visual language: We will use elements and principles of Art and Design to give us a basic language for understanding and discussing the complexity of visual making.

The Elements: Space, point, line, form, value, color, typography

The Principles: Balance, movement, emphasis/focal point, proportion, hierarchy

We will put these terms to use in developing our understanding of how to create and see in new and interesting ways. Proficiency in terminology will be emphasized in critiques and discussions, and assignments may focus on the use of many of these concepts at once. Each assignment is designed and sequenced to build upon the other so that by the end of the course, you will have an efficient understanding of the interplay of the formal and aesthetic considerations of most two-dimensional work. Your work ethic in class, your willingness to engage with the projects whether personally challenging or not, success at meeting the deadline, and visible signs of personal investment in the class all contribute to your grade. We will do short critique sessions as we go to create feedback for you and other students as well as ascertaining your level of engagement. If you desire some one on one feed back then you are encouraged to talk to your peers and/ make time to talk with the professor.

Materials List

- 1x Strathmore Drawing Paper Pad Medium Surface, 80lbs (approx.), 18 x 24 Spiral Bound, 24 sheets
- 5x rubber bands
- 2x Ebony 6B pencil
- 1x Generals all-art pink eraser
- 1x Pencil sharpener
- 1x scissors
- 1x Craft knife
- 1x Glue stick
- 1x Package of black construction paper
- 1x Package of white construction paper
- 1x Set of 12 colored pencils (must include primary colors - Red, Blue, Yellow)

THE USC BOOKSTORE WILL NOT HAVE ALL OF WHAT YOU NEED.
Support Local Businesses!!

Raw Materials Art Supplies
436 South Main Street, LA, 90013
info@rawmaterials.com

Artist & Craftsman Supply
1917-1921 E 7th St. LA, 90021 Arts District, Downtown
<http://www.artistcraftsman.com>

Dick Blick Art Supplies
<http://www.dickblick.com/items/01637-0069/>

ATTENDANCE

- Due to the nature of this studio course, attendance is mandatory.
- 3 or more excused or unexcused absences will result in a lowered grade. For each subsequent absence (excused or otherwise) the student's letter grade will be lowered by the following increment: 1 absence over 3 = the lowering of the final course grade by one full grade.
- Being absent on the day a project or critique is due can lead to an F for that project or critique.
- Tests, quizzes, exams and the final critique cannot be made up. Failure to attend class on those days will result on an F for that test, quiz, exam or final project.
- Tardies can accumulate and become equivalent to an absence. 3 tardies equal one absence. Any student not in class after the first 10 minutes is considered tardy.
- Students will be considered absent if they leave before the class has ended (without the instructor's approval) or if they take un-approved breaks that last longer than 15 minutes.
- Arriving late, leaving early, making poor use of class time or arriving without proper supplies will be considered a tardy and can severely affect student's grade.
- Students are responsible for announcements and assignments missed due to an absence.
- Absence is not an excuse for late work. All late work will be deducted one full grade per late class meeting.
- More than 5 absences will automatically result in a failing grade. NO EXCEPTIONS.
- All students must attend the final critique to receive a grade for the final project. NO EXCEPTIONS.

PARTICIPATION AND ATTENDANCE POLICY under ZOOM / COVID situation

Participation and attendance: 15%

All students are expected to engage deeply in class discussion. *Student must complete the viewings of films/art and required readings **before** the seminar meeting in order to participate in discussion.*

Due to COVID restrictions class will take place over Zoom. Individual and small group meetings may be planned for face-to-face interaction if the legal (state, city, county) situation allows.

Attendance policy: Participation is REQUIRED for every class meeting. You are expected to show up on Zoom in every class, on time, prepared, and engaged. Students who miss more than 2 classes without a medical excuse or family emergency in writing will receive a deduction of half a letter grade for the course; a further half grade will be deducted for each 2 additional classes missed. Students who have more than 5 unexcused absences (i.e., those absences that have not been cleared with professor) will receive a failing grade for the course. Habitual tardiness is not acceptable. Three tardies equals one absence, with consequences as above.

*****You must email the professor ahead of the beginning of the semester if you have any issues attending every class synchronously and using your computer video camera to be visible during class. If you have an issue only for one or two classes, make arrangements before the class begins.*****

Class etiquette: MUTE your sound unless you are called on or have something to contribute. Turn off cell phones before class. Laptops may be used to make notes and for Zoom only. Students who are obviously surfing, checking email, watching videos/television, or similar will be asked to leave Zoom and marked absent for that day with results per the above.

EVALUATION + GRADING

- The quality of the work submitted will be the most important criterion. This includes resolution and presentation of ideas, attention to detail, level of craftsmanship, and overall presentation.
- Commitment to the work and the creative process as exhibited by research, materials located and processes completed outside of class. The level of experimentation and risk taking demonstrated by this commitment.
- Participation in class discussion, group critiques and presentation of preliminary sketches.
- Understanding of terms and issues relating to the specific project.
- Mid-term and Final exam grades are factored into your overall score.

REQUIREMENTS + EXPECTATIONS

READINGS: Readings will be assigned throughout the semester to enhance your understanding of the subject matter.

HOMEWORK: On average, homework assignments are given on a weekly basis and, in each class, students will be critiqued on their work. Homework assignments are due at the beginning of each class. You are responsible for completing homework assignments when absent. 10 points will be deducted for each class period that the assignment is late.

SUPPLIES: In addition to the preliminary supply list (see attached) you may need additional materials for specific projects during the semester. You are responsible for having all the necessary supplies on hand for each class meeting. Not having the required materials at each class session will affect your participation grade.

GRADING SCHEME

A	4.0 or 94 – 100%
A-	3.75 or 90 – 93 % Student performs in an outstanding way. Student exhibits excellent achievement and craftsmanship in all work. Student exceeds the design criteria and challenges him/herself to seek fresh solutions to design problems. Student exhibits commitment to expanding ideas, vocabulary and performance.
B+	3.5 or 87 – 89 %
B	3.0 or 84 – 86%
B-	2.75 or 80 – 83 % Student performs beyond the requirement of the assignments. Student exhibits above average progress and craftsmanship. Student meets and exceeds the design criteria. Student exhibits above average interest in expanding ideas, vocabulary and performance.
C+	2.5 or 77 – 79%
C	2.0 or 74 – 76%
C-	1.75 or 70 – 73% Criteria of assignment are met, and all requirements are fulfilled. Student exhibits average progress and improvement. Student spends the minimum time and effort on the assignments. Student exhibits moderate interest in expanding ideas, vocabulary and performance.
D+	1.5 or 67 – 69%
D	1.0 or 64 – 66%
D-	0.75 or 60 – 63% Student performance is uneven, and requirements are partially fulfilled. Student exhibits minimal output and improvement in work. Student does not meet the design criteria in all assignments. Student exhibits minimal interest in expanding ideas, vocabulary and performance. Student's attendance, participation and class involvement is less than adequate.
F	0 or 59% Student fails to meet a minimum of performance levels. Student does not exhibit achievement, progress or adequate levels of craftsmanship in any assignment. Student work is consistently incomplete or unsuccessful. Student's attendance, participation and class involvement is inadequate.

GRADE DISTRIBUTION

Projects, Exercises 55%
Participation & Attendance 15%
Exams/Final Project 30%

A progress grade can be given at midterms. However you are encouraged to meet with me at any time if you have questions or concerns about your performance in the class.

Assignment Submission Policy

Assignments will be subject to critiques in class as well as recorded by submission on Blackboard.

Additional Policies

Unexplained absences, repeat tardiness, use of electronic devices not in the service of the class, non-engagement/poor engagement with class activities, all or any of these could have a detrimental affect on grades.

Behavior Violating University Standards and Appropriate Sanctions

A. Acquisition of term papers or other assignments from any source and the subsequent presentation of those materials as the student's own work, or providing term papers or assignments that another student submits as their own work.

B. Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

C. Recording a university class without the express permission of the instructor and announcement to the class. Recording can inhibit future free discussion and thus infringe on the academic freedom of other students as well as the instructor.

Course Schedule

	Monday	Wednesday
August Week 1	17 Introduction to class	19 Accessing Sight HW#1 - Reading/Writing Betty Edwards Chap. 5
Week 2	24 Seeing and Visual Processing HW #2 - Reconfigure Identical Elements for Different Outcomes	26 Critique HW#2 Space. Negative Space. Figure/Ground. HW #3 - Ambiguous Figure/Ground
Week 3	31 Critique HW #3 Lines	September 2 Form HW #4 Still Life
Week 4	7 Labor Day - No Class	9 Critique HW #4 Value, Light and Shadow HW #5 Light and Shadow
Week 5	14 Critique HW #5 Color HW #6 Color	16 Critique HW #6 Color, Emphasis HW #6 Emphasis
Week 6	21 Critique HW #6 Gestalt, Proportion, Hierarchy HW #7 Hierarchy	23 Critique HW #7 Typography HW #8 Study for Exam

Week 7	28 Mid Term Exam	30 Typography HW #9 Reading/Writing re Emory Douglas
October Week 8	5 Composition In-Class Work Day	7 In-Class Work Day HW #10 Finish Posters
Week 9	12 Poster Presentations HW #11 Reading/Writing	14 Perception HW #12 Perception
Week 10	19 Critique HW #12 Character	21 Character HW #13 Character
Week 11	26 Crit HW #13 Narrative HW #14 Reading/Writing re Charles White	28 Narrative HW #15 Narrative
November Week 12	2 Critique HW #15 Identity HW #16 Reading	4 Identity
Week 13	9 Final Projects	11 Final Projects
Week 14	16 Study Week	18 Study Week
Week 15 11a - 1p	23 Final Project Presentations	

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call

engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086

equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421

studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/ notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.