USC

Art 499
DIGITAL PAINTING STUDIO

Spring 2022
Thurs 6-8:40PM
Location: ZOOM
Units: 2

Instructor: Zoe van Dijk
Office: By appointment (in class or via e-mail)
Contact Info: zvandijk@usc.edu
Or shewolf@zoevandijk.com

Course Description
The primary focus of this class is for student artists to create a portfolio of images that reflect their interests, voice, and sensibilities, by way of digital drawing/painting, and using the software and hardware of their choice. This is much like a traditional advanced painting class, in that the primary focus of the course is for the student to build a body of work with total creative freedom, and assumes that the students already have some experience creating digital work and have their own tablet/drawing devices.

Students will learn, experiment with, and engineer new techniques for creating digital images, using software such as Photoshop and Procreate, and additional software that may come up as being of interest. Students will analyze and remix techniques from other images, empowering them to learn from their inspiration without imitating. Students are also expected to learn from each other and contribute their knowledge and practices to the class in the form of demonstrations and critiques.

Learning Objectives
It is the aim of this class to provide a space for students to develop their digital painting skills and further educate the student in the skills and techniques of rendering digitally and in creative problem-solving, enabling the student to work to master their medium, while also inspiring the student to take stock of their digital process so as to strengthen their artistic voice.
Prerequisite(s): None
Co-Requisite(s): None
Concurrent Enrollment: None
Recommended Preparation: Any drawing, painting, or graphic design classes.

Course Requirements
An internet connection, a computer capable of running Zoom, and prior familiarity with digital painting.

Technological Proficiency and Hardware/Software Required
Adobe Photoshop
Tablet (iPad, Surface, Cintiq, Wacom tablets)
Screen-sharing—come to class prepared to share your screen!

Technological Proficiency and Hardware/Software Optional
Procreate
Clip Studio Paint
Your app or program of choice
Blender's grease pen

Description and Assessment of Assignments

In this class, students will create six digital paintings and a final project, which is also a digital painting. For the most part, students will be given full creative freedom over the subject and style
of the paintings they turn in, and may use any program or brushes they choose, so long as there is a digital component aside from simply scanning in a traditionally created image. This includes digitally-created paintings, digitally-colored lineart, animation, digital collage, and so on.

Additionally, every student will be expected to give a 10-15 minute demonstration of various aspects of their digital painting technique to present to the class. I will assign two-three students to give a demo every other week.

Regarding the demonstration: the demo can be as casual or as elaborate as you want it to be, but you will receive full credit so long as you do it on your assigned day. Examples of demos you could do: a few Procreate process videos with an explanation, a live demo showing how you paint a tree branch, a little Google Slides tutorial breaking down your animation method, a live demo of how you color lineart, or even a simple 12-minute live-drawing session, and so on. The goal of this demonstration is to impart knowledge to fellow artists in the class using your own particular process for digital drawing, and to recognize and acknowledge your own areas of expertise. Since there are so many wildly different approaches to digital art, this allows us all to learn from each other, as whatever your style or level is, you have something to teach everyone else about your own unique process.

Grading Rubric:

Assignments	60
Class demo	10
Participation in class/attendance	15
Final project	15

                                                              100%

Each assignment will be graded on the following criteria:

Execution	5 points
Concept/Creativity	3 points
Growth/Effort	2 points

                        Total: 10 Possible Points

Assignment Submission Policy
All final art will be delivered digitally. You should always keep a high-resolution (300 dpi+) PSD or TIF files for all of your digital paintings so that you can print them, but you should send me a smaller JPG or PNG preview file of at least 1200 px wide, just so you're not sending me a 200 MB file. If animated, GIF files should be under 2 MB or MP4 files under 7 MB.

Either attach the file in your email with zvandijk@usc.edu or use Dropbox, Google Drive, or whatever file transfer service you prefer. Please include a written description of your assignment, including any successes you felt you had or areas where you struggled. Are you proud of it? Tell me why. Were you frustrated while making it? Tell me!

Assignments must be turned in by noon the day they are due, not by the beginning of class. This both ensures I have time to review your work and ensures that you have time to problem solve any technical issues you might encounter when saving or uploading. **Technical issues will not be accepted as valid reasons for your assignment to be late.**

This is a critique class. You are expected and required to participate in critiques. We are all here to help each other become better artists, and that requires giving **constructive feedback.** As a general rule, when critiquing, always try to say one thing you think was successful or that you really enjoy about a piece, and one thing that you think could be improved. Critiques aren't just for the people being critiqued: learning to examine art, take it apart and analyze what makes a picture successful are just as important as creating it.

Late work that isn't finished in time for group critique will not be critiqued, and your final grade will be docked by 5%. If the piece isn't turned in at all, your final grade will be docked by 10% total--the value of the assignment.

However, given that we're still in a worldwide pandemic, I will offer relief on one (1) assignment. I would prefer that you complete all 7 paintings, but if you have a week where you are simply unable to, you may email me and ask for relief. I will mark down a solid B for that assignment, no questions asked, and you can skip it. Again, I would strongly prefer that you complete all seven of your paintings, but this is a way to help manage your load if you are having a hard time.

Additional Policies
If you miss a class, you will miss critiques of your work, demos, technique analysis and breakdowns, time set aside to work as a group, and time to connect with your fellow students. Even though we are learning remotely, class participation--building rapport with your fellow artists, seeing your work in the context of your peers, and carving out space for yourself to sit and work uninterrupted for several hours, surrounded by others doing the same--is truly important. Please come to class, and come to class on time.

After 2 absences, your grade will be docked by 5% per unexplained absence after the initial 2. Missing class is not an excuse or free pass for turning in late work. If you miss class, I still expect you to email me your final by **noon the day it is due.** Failure to do so results in not only an absence, but late work.

I will be checking my inbox regularly and will try to answer promptly, but I can't guarantee checking my email outside the hours of 9am to 5pm on weekdays.

Code of Conduct

Only constructive critique will be allowed. Any insults or damaging or malevolent comments will invite consideration for immediate expulsion from the class. In addition, no racist, misogynist, homophobic, transphobic, ableist, or otherwise bigoted remarks or work will be allowed in this course. If I judge a comment or work to be harmful in this way, I will have a serious talk with you; if it happens more than once, expulsion from the class will be considered.Be respectful of your fellow students. Refer to them with the correct names and pronouns.

I expect all assignments in this class to have been created by you, and you alone, from concept to finish. Tracing or reusing someone else's artwork will be considered plagiarism. Copying a concept or composition without giving credit or thoughtfully adapting your source material will also be considered plagiarism. Master copies, with proper credit and for practice, are not plagiarism but they will not be accepted for any of the seven digital painting assignments because the point of this class is to challenge yourself to create original artwork. We will be doing a modified form of master copies in class, but do not do master copies for your assigned paintings.

If you have plagiarized someone else's work, you lose credit for that assignment, you'll have to write a 1000-word essay on plagiarism, and 10% will be knocked off your final grade—this is all for the first plagiarism infraction. You will automatically fail the class for the second. Please don't even toe the line with plagiarism. If you turn in an assignment and I have to explain to you why your assignment was plagiarized, it will automatically count as plagiarized and will be treated as such.

If ever in doubt—if you're wondering about whether or not this image you're working on is too close to that beautiful painting you saw yesterday, or if you are working with collage or in homage and you are not sure if you've transformed your sources enough—ask me before you turn in your assignment, and I will be able to clarify for you what changes are needed, if any. As long as you ask me for help and make any changes I request, I won't consider it plagiarism and will not think any less of you, as we are all here to learn. But if you haven't checked with me and I find out that plagiarism of concept or execution has occurred, you will face the consequences listed above: writing a 1000-word essay on plagiarism and 10% off the final grade for the first infraction, and an auto-fail for the second infraction. **NOTE:** copying someone else's artwork in its entirety is different than referencing a component of it, adapting it and thoughtfully implementing it into your own work in a way that transforms the source material. Copying artwork is also drastically different from gathering reference materials and photography to build into a larger piece. If you are ever unclear of the difference between these two concepts, feel free to reach out to me and I will help you navigate those waters.

Auto-plagiarism, or "double-dipping" by turning in assignments for this class that you made for other classes, is also a form of academic dishonesty. You'll have to write a 500-word essay on auto-plagiarism, 5% will be knocked off your final grade, and you'll have to do the assignment again.

Have faith in your own concepts, your own perspective, your own voice!!!! I don't mean to scare you all, but plagiarism is an extremely serious and indelible black mark against your character and your work in the real world. But do ask me if you are worried your work might be too closely copying someone else's, and we can fix it.

For any other code of conduct issues that may arise that are not covered here, I will create a written amendment to the syllabus that I expect you to sign to be able to continue taking the class, and the rest of the class will receive notice of the amendment as well. You will be bound by the rules and consequences in the amendment for any further infractions, and the initial infraction may also incur a penalty or consequence.

Last Notes
You are in control of what you make for this class. Try your best to make art you're proud of and excited by, and if it doesn't come out well, that's understandable and totally normal! Move on and try your best on the next assignment.

Course Schedule
Please note that this schedule is tentative and may be subject to change over the course of the semester.

	TOPICS / ACTIVITIES	HOMEWORK	DUE DATES
WEEK 1 Thurs. 1/13	● Introductions, orientation	Fill out introductions google form	1/20
WEEK 2 Thurs. 1/20	● Workshop: assignment #1 ● Painting exercise	Continue assignment #1	1/27 at noon
WEEK 3 Thurs. 1/27	● Critique ● Painting exercise		
WEEK 4 Thurs. 2/03	● Workshop: assignment #2 ● Student demos	Continue assignment #2	2/10 at noon

WEEK 5 **Thurs. 2/10**	● Critique ● Painting exercise		
WEEK 6 **Thurs. 2/17**	● Workshop: assignment #3 ● Student demos	Continue assignment #3	2/24 at noon
WEEK 7 **Thurs. 2/24**	● Critique ● Painting exercise		
WEEK 8 **Thurs. 3/03**	● Workshop: assignment #4 ● Student demos	Continue assignment #4	3/10 at noon
WEEK 9 **Thurs. 3/10**	● Critique ● Painting exercise		
SPRING BREAK **Thurs. 3/17**	**NO CLASS**		
WEEK 10 **Thurs. 3/24**	● Workshop: assignment #5 ● Student demos	Continue assignment #5	3/31 at noon
WEEK 11 **Thurs. 3/31**	● Critique ● Painting exercise		
WEEK 12 **Thurs. 4/07**	● Workshop: assignment #6 ● Student demos	Continue assignment #6	4/14 at noon
WEEK 13 **Thurs. 4/14**	● Critique ● Painting exercise		
WEEK 13 **Thurs. 4/21**	● Workshop: assignment #7 ● Student demos	Continue assignment #7	5/5 at noon
WEEK 14 **Thurs. 4/28**	● Work in class day	Continue assignment #7	
WEEK 15 **Thurs. 5/5**	**FINAL PRESENTATIONS DAY** **7-9PM – you're done!**		

EXPLANATION OF ASSIGNMENT GRADING BREAKDOWN:

Each assignment will be graded on the following criteria: execution/concept/creativity, effort/growth and application of principles, for a total of 10 points.

EXECUTION: 5 possible points
5 points - This piece was exceptionally executed, and extremely successful for your skill level whatever that may be. Your composition, value and color choices all serve your narrative or concept. If applicable, the figures in the piece show a strong understanding of anatomy and gesture. Mood and setting, if applicable, are evocative and well rendered.
4 points - The execution of this piece was mostly successful, but there were some areas for improvement. A very near complete success.
3 points - The execution of this piece was mixed. It is creative and conceptually engaging but perhaps has a poor composition, or vice versa. Perhaps you experimented with medium and it went horribly wrong – hey it happens — but the structure of your piece was otherwise sound.
2 points - The execution of this piece was largely unsuccessful and it lacks a strong foundation, or looks hastily finished. It needed considerably 'more time in the oven,' as they say.
1 points - The piece is unfinished.

CONCEPT/CREATIVITY: 3 possible points
3 Points - This piece has an innovative and unique concept or mood that is conveyed clearly and effectively.
2 Points - The piece conveys its mood/idea successfully, but the concept is not innovative OR the concept is innovative but the communication of it is muddled.
1 Point - This piece is unsatisfactory both in its concept and how that concept is communicated. You could have pushed the envelope a lot more, and your solutions were too generic.

EFFORT/GROWTH: 2 possible points
2 Points - You finished the piece to the best of your abilities, whether or not the results were successfully executed or not. You have displayed growth in concept, execution, creativity or engagement with the assignment.
1 point - You did not put in your best effort — you did not finish the piece or you did not engage with the assignment in a meaningful way.

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:
Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.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) 740-9355(WELL), press "0" after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (formerly DSP) - (213) 740-0776
https://osas.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 Campus Support and Intervention - (213) 821-4710
campussupport.usc.edu
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) 442-1200 – 24/7 on call
dps.usc.edu
Non-emergency assistance or information.