



source: Nintendo

ART 207A: TWO-DIMENSIONAL ART WORKSHOP: DRAWING FUNDAMENTALS FOR GAME DESIGNERS, ANIMATORS, AND NARRATIVE ART

UNITS: 2

FALL 2021, FRIDAYS 9:00-11:40 AM

COURSE DESCRIPTION

This studio class is designed to introduce the beginning (or otherwise) artist to the basics of the formal concerns drawing composition, color, technique, materials, etc-- through different exercises that explore not only classic composition themes (the still life, the landscape, drawing from the model), but also conceptual ideas of art history, and importantly narrative, gaming and animation art history, and your own creative mind as an artist. The objective of the class is to teach how to bring up great form from great content, to ultimately be able to use these skills to apply to the narrative arts of all kinds, including gaming and animation concept art, design, and art direction.

LEARNING OBJECTIVES

It is the hope of this class to educate the student in the skills and techniques of drawing and in creative problem-solving, enabling the student to work to master their medium, while also inspiring the student to be able to use drawing as a vital means of expression to strengthen their artistic voice. It is also the hope to teach critical thinking and fine art aesthetics that can then manifest in creating visual worlds for the narrative arts, wholly also embracing the world of commercial art in addition to the personal voice. The class will accept the notion of concept and technical training for the commercial arts, while also making relevant assignments to the student artist to create meaningful works. It is hoped that within the collaborative atmosphere of the class, that along with community and cohort building make clear a culture that can have crossover in the narrative arts, working as teams to achieve common goals and more. The class is to have a professional atmosphere, teaching from a point of view that regards the industry of gaming, animation, and the narrative arts, in addition to the world and history of narrative in the fine arts. The assignments and discourse will be pertinent and applicable to these platforms, making relevant each assignment to the student and to art, the commercial arts, and culture at large.



ART 207A: TWO-DIMENSIONAL ART WORKSHOP

Drawing Fundamentals for Game Designers,
Animators and Narrative Art

Spring 2022

Fri 9:00-11:40AM

Units: 2

Location: WAH118

Instructor: TBA

Office: By appointment (in class or via e-mail)

COURSE DESCRIPTION

This studio class is designed as a crash course to introduce the beginning (or otherwise) artist to the fundamentals of representational drawing and picture making while also focusing on individual creative voice. Composition, value, color theory, technique, materials and visual storytelling will be examined both through personal practice and the examination of these foundational skills as they are displayed in art history and contemporary visual media, with emphasis on the illustration, gaming and animation industries within the communication arts. This class will be taught from an industry professional viewpoint, enabling students to learn what contemporary professional practice within these industries is like.

Students can expect to finish the semester with not only an understanding of drawing fundamentals but also how to apply these skills in the pursuit of imaginative realism and concept art. Drawing from observation will be gradually translated into the challenging skill of also drawing from one's mind, combining the rigor of technical training with creative personal expression.

LEARNING OBJECTIVES

It is the aim of this class to educate students of all skill levels in a strong understanding of drawing fundamentals and creative visual problem solving, empowering the student in the development of the skills and techniques required to master their medium while also strengthening their artistic voice. The class will accept the notion of concept and technical training for the commercial arts while also embracing artistic individualism.

Prerequisite(s) None

Co-Requisite(s) None

Concurrent Enrollment None

Recommended Preparation Any drawing, graphic design or creative writing class

COURSE NOTES

This is a critique class, and **all students are expected to participate in critique**—both by the public presentation of your work, and by your **meaningful suggestions and discussion of your fellow classmates' work**. Only constructive criticism will be allowed – any off-hand remarks, insults or otherwise damaging or malevolent comments will be considered for immediate expulsion from class. In addition, no racist, misogynist, homophobic, transphobic, ableist, fatphobic or otherwise bigoted remarks or work will be allowed in this class. I do not believe in censorship but I do believe in sensitivity in regards to others and the cultivation of a classroom environment that welcomes, celebrates and uplifts all students. If I judge your comments or attitude in class to be problematic, we will have a serious discussion, and if it happens more than once expulsion will be considered.

Please refer to the school handbook for more information, as this class applies to all mentioned: All USC students are automatically held to these codes of conduct, which include everything

from academic violations such as plagiarism, to non-academic violations such as sexual harassment and demonstrations on campus.

Pages in particular in which to focus:

General Disciplinary Principles and Procedures: p. 17

Free Expression and Dissent: pp. 56-66

Code of Conduct: pp. 68-80

DESCRIPTION AND ASSESSMENT OF ASSIGNMENTS:

Students will create 8 significant drawings over the course of this semester, the 8th being a group project and your class 'final.'

You are expected to post your work onto the class maintained instagram with a one-paragraph response for each of the projects you generate in class. These paragraphs can be as formal or as casual as you wish, but they must show you have created the work in a thoughtful manner that displays self awareness of your process and any triumphs or mistakes you felt you made along the way. These instagram posts will be due the day of critique for each assignment, by the end of class. **I will set aside five minutes at the end of every critique session for you to photograph your work and compose your social media posts.** Learning to post one's work online, how to edit photos and how to best present your work in a digital format is essential knowledge for any artist working in the 21st century. I expect your photographs to be well-lit, well cropped and in the correct orientation. Failure to put up your social media post by the conclusion of that day's class means your assignment is not turned in and will be considered late when I grade it.

Instagram Username: art207a

Password: Drawing4theweekend

Lastly, each student is required to keep a sketchbook. I recommend you use your sketchbook as a place to keep class notes, thumbnails, color and medium studies for your drawings but you can also fill it with drawings of anything you want. At the end of the semester I will do a final sketchbook check and expect to see one (1) page per week of class, or 15 sketchbook pages. Pages do not need to be finished drawings, or masterpieces – sketchbooks should be safe stress free environments where you can experiment and play – I just want to see you engaging with your drawing materials and exploring your own mind. You will not be graded on the level of execution in your sketchbook.

GRADING BREAKDOWN:

Grades will be judged on the completion of all assignments, attendance, class participation and on the basis of each individual's growth – not how each individual compares to each other. You are competing against yourself, and no one else.

Your final course grade will be determined by the following percentage breakdown:

Assignments	60
Sketchbook	10
Participation in class/attendance	15
Final project	15

Total: 100%

Each assignment will be graded on the following criteria:

Execution	5 points
Application of Principles	3 points
Growth/Effort	2 points

Total: 10 Possible Points

ADDITIONAL CLASS POLICIES:

Late work without prior communication or approval is unacceptable. You will lose a full grade for every week past the assignment is not turned in past the day it was due i.e. if you turn in a late assignment two weeks after its due date, your maximum possible grade is a C+. Likewise, multiple unexplained or unexcused absences and serial tardiness is not acceptable. When you miss a class you miss critiques, demos, and invaluable in-class experiences that cannot be regained. Therefore, after 2 unexcused absences, your final grade for the semester will be docked 5% per additional unexcused absence. Additionally, missing a class is not an excuse to not turn in your work. If you are not in class on critique day, I still expect your assignment to be posted on time to our classes' instagram account.

Having said that, I am not unreasonable. Things happen. We are living in stressful times. Please contact me if you have to miss class due to truly extenuating circumstances. Additionally, I have a one-per-student (1) "get out of assignment jail free" pass policy, and if you find yourself overwhelmed with your workload or 'in a pickle,' as they say, and cannot complete an assignment on time, contact me **in advance** and ask for relief. I will give you a B on the

assignment, no questions asked, and you can skip it. I would greatly prefer that you finish all of your assignments this semester, but that escape hatch exists if you truly need it.

A note on masks: I have a zero tolerance policy on poor masking practices. Especially in light of the Omicron variant, if you cannot keep your mask firmly on your face and over your nose for the entire class, I will ask you to leave for the day. You will only get one warning from me.

SUPPLY LIST:

- Drawing Pad (14 x 17" or near, multi-media (wet or dry) 70 lb. [or near] weight)
- Watercolor paper - 9x12 hot press. I highly recommend ARCHES blocks. Watercolor paper is one thing you do not want to skimp on.
- Sketchbook - 9x12 or larger, multimedia paper
- Brushes - 8 brushes. 3 round watercolor media brushes (ideally around a 2, a 7 or 8 and around a size 15-20), 2 bright/flat brushes (ideally around a 10 and a 1/2 inch), one blender fan. Sometimes you can buy a set of 6 for the smaller brushes/fan and buy an a la cart large 15-20 round and 1/2 inch flat to supplement the set.
- Gouache set - ideally set of 10-12, **NOT ACRYLIC**
- Traveling palette for your gouaches. Look for one with at least 15 wells. I like the Mijello brand.
- Drawing pencils (assortment-try to include 4b, 2B, B, HB, H)
- Charcoal - vine charcoal, charcoal pencils, some charcoal sticks. (like the "General's Charcoal Drawing Assortment" set that Blick carries
<https://www.dickblick.com/items/generals-charcoal-drawing-assortment-set-of-11/>)
- Blending stumps
- Ebony pencil
- Prismacolor black pencil
- Technical pens (or rapidographs) (assorted-try 005, 02, 03, 08 tips)--PITT or Micron nibs
- Brush pen -black - I like Pentel Arts
- 1 oz Vial of black bleedproof india ink. I recommend Dr. Ph Martin's Black Star, in matte.
- an opaque white bleedproof ink of some kind
- pencil sharpener--preferably a two-step long point sharpener, such as black wing sharpeners. Blick carries a generic version of this that works great.
- a gum eraser
- a kneaded eraser
- A white staedtler eraser
- Tape--artists (white) tape
- 2 jars for use with watercolors/gouache mixing
- Something to carry supplies in

Blick is offering kits of these materials at a discount to students but they **don't include the drawing pencils, erasers, blending stumps and white artists tape**. Be sure to purchase those items in addition to the kit, if you are buying the Blick kits. You are also welcome to buy

these items a la cart, as I expect some of you might already own many of these supplies. Additionally, I am open to you using whatever traditional materials or techniques you enjoy and are more comfortable with. If you would rather buy watercolors, or use acrylic paints, etc., then please do so.

WEEKLY SYLLABUS:

* Every week with an asterisk indicates a class day we will be drawing or working in class. **You are expected to show up to class with all your supplies**, ready to work.

	TOPICS/ACTIVITIES	HOMEWORK	DUE DATES
WEEK 1 Fri. 1/14	<ul style="list-style-type: none"> • Introductions • Materials & syllabus • Intro drawing exercises. Only pen/pencil and paper required. 	<ul style="list-style-type: none"> • Gather materials • Choose 3 objects for still life to bring to class next week 	1/21
WEEK 2 * Fri. 1/21	<ul style="list-style-type: none"> • Intro to materials • Composition and value workshop • Drawing in class 	<ul style="list-style-type: none"> • Assignment #1: Monochromatic still life • 7 step value scale • Bring drawing and painting materials to class next week 	1/28
WEEK 3 * Fri. 1/28	<ul style="list-style-type: none"> • Critique & insta posts • Posting for social media demo • Intro to color theory / color wheels 	<ul style="list-style-type: none"> • Finish Color wheels • Assignment #2: Color still life thumbnails/composition studies 	2/04 2/11
WEEK 4 * Fri. 2/04	<ul style="list-style-type: none"> • Color wheels due • Gouache & ink: tips and tricks • Assignment #2 work day 	<ul style="list-style-type: none"> • Finish Assignment #2: Color still life • Bring one of still life objects to class next week 	2/11
WEEK 5 * Fri. 2/11	<ul style="list-style-type: none"> • Critique & insta posts • Mark making lecture & experimentation - assignment #3 1 object three ways 	<ul style="list-style-type: none"> • Assignment #3: 1 Object 3 Ways • FIELD TRIP PERMISSION SLIPS DUE BY THURSDAY THE 17TH @ 5PM 	2/18 2/17
WEEK 6 * Fri. 2/18	<ul style="list-style-type: none"> • Critique & insta posts • Drawing on location 	<ul style="list-style-type: none"> • Assignment #4: Finish on location drawing 	2/25

WEEK 7 * Fri. 2/25	<ul style="list-style-type: none"> • Critique & insta posts • Storytelling & narrative picture making lecture • In class thumbnailing 	<ul style="list-style-type: none"> • Assignment #5: A Place of Good or Evil assignment 	3/11
WEEK 8 * Fri. 3/04	<ul style="list-style-type: none"> • MODEL DRAWING • Sketchbook checks 	<ul style="list-style-type: none"> • Continue Assignment #5 	3/11
WEEK 9 * Fri. 3/11	<ul style="list-style-type: none"> • Critique & insta posts • Portrait demo 	<ul style="list-style-type: none"> • Assignment #6: Portrait 	4/01
SPRING BREAK Fri 3/18	NO CLASS	MUSEUM FIELD TRIP PERMISSION SLIPS DUE BY THURSDAY THE 24TH @ 5PM	
WEEK 10 * Fri. 3/25	<ul style="list-style-type: none"> • Field Trip to Museum of Natural History 	<ul style="list-style-type: none"> • Assignment #6: continue working 	4/01
WEEK 11 * Fri. 4/01	<ul style="list-style-type: none"> • Critique & insta posts • Intro to assignment #7 • MODEL DRAWING 	<ul style="list-style-type: none"> • Gather reference, thumbnails, sketches & value studies for assignment #7 	4/08
WEEK 12 * Fri. 4/08	<ul style="list-style-type: none"> • MODEL DRAWING • Check in: assignment #7 	<ul style="list-style-type: none"> • Take assignment #7 to final 	4/15
WEEK 13 * Fri. 4/15	<ul style="list-style-type: none"> • Critique & social posts • Final assignment lecture • Team assignments, brainstorming 	<ul style="list-style-type: none"> • Assignment #8: Worldbuilding Team Project 	5/06
WEEK 14 Fri. 4/22	<ul style="list-style-type: none"> • Class visitor 	<ul style="list-style-type: none"> • Continue working on Assignment #8 	
WEEK 15 * Fri. 4/29	<ul style="list-style-type: none"> • Work in class day • Final sketchbook review 	<ul style="list-style-type: none"> • Continue working on Assignment #8 	
EXAM WEEK Fri. 5/6	FINAL PRESENTATIONS DAY 8AM-10AM - 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 individual skill level, whatever that may be. The concept is interesting and your composition, value and color choices all serve your narrative. You were creative and truly made the assignment your own.

4 points - The execution of this piece was successful, but there were some areas for improvement. Perhaps your composition is weak, but this piece is otherwise technically adept, or vice versa, or you struggled with your medium.

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 concept/foundation, or looks hastily finished.

1 points - The piece is unfinished.

APPLICATION OF PRINCIPLES: 3 possible points

3 Points - The piece clearly displays your understanding and implementation of the core concepts and lessons of the assignment and even takes those concepts to the next level. If you wanted to tweak the assignment to better suit your concept, you communicated with me in advance.

2 Points - The piece displays a mixed understanding of the core assignment concepts or what was being asked of you. Your application of the guiding principle of the assignment is a bit shaky.

1 Point - You did not follow the assignment at all or communicate with me on how you'd like to adapt the assignment – you just did your own thing. You went rogue.

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.