

USCRoski

Art 499: Ideation of Visual Worlds

Units: 2

Spring 2023, Friday 12:30-2:00

Location: TB

Instructor: TB

Office: TB

Office Hours: By Appointment (in class or via email)

Contact Info: TB

Course Description

This class explores the art of world building - how to create a world for any story with characters, environments, lighting and color. We will study the purpose of visual communication in culture and how it has adapted over time. Students will learn the fundamentals of design theory and get an intensive on character design and perspective. They will be presented with numerous examples of world building techniques from the contemporary media landscape, and will learn an individual approach based on storytelling needs. We'll also cover basic CG set modeling and the art of pitching to your team. Research skills will be developed by looking into the design of different historical periods, projects will also include character and costume designs. There will be less focus on the writing and creation of a story, but we will cover basic story structure. Our focus is more on how to create supportive visuals for any story the student may happen to encounter. All media can be explored—from colored pencil and gouache, ink and watercolor, to acrylic and oil and digital — whatever works best to provoke deep thought. The techniques learned will be applied to the creation of images that can be fine art, but equally translatable to the worlds of illustration, comics, stage, screen, animation and gaming.

Learning Objectives

Students should reach an intuitive understanding of visual communication and the purpose it serves in culture over time. By strengthening their design sensibilities through practice and research, they will learn how to approach world building for any kind of need it must serve for the story. With the final semester thesis project in class, a student should be able to demonstrate via pitch deck, comic or short film, iconic imagery for a story of their choice.

Prerequisite(s): none

Co-Requisite (s): none

Concurrent Enrollment: none

Recommended Preparation: any drawing, graphic design, or creative writing classes

Course Notes

This is a critique class, and all students are expected to participate--both by the public presentation of your work, and by your suggestions and discussion. Only constructive critique will be allowed--any off-hand remarks, insults, or otherwise damaging or malevolent comments will be considerations for immediate expulsion from the class. In addition, no racist, misogynist, homophobic or otherwise bigoted remarks or work will be allowed in this course. I do not believe in censorship, but I do believe in sensitivity regarding others within the context of a class atmosphere.

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 and following

[Free Expression and Dissent:](#) pp.56-66

[Code of Conduct:](#) pp. 68-80

BIBLIOGRAPHY: Required Readings and Supplementary Materials

Besant, Annie: [Thought Forms](#)

McCloud, Scott: [Understanding Comics](#), Harper Perennial, 2004.

(available in the USC Bookstore, and many others, and of course, Amazon)

Materials: Laptop is a must

Description and Assessment of Assignments

In the first semester students will learn to construct and deconstruct visual elements characters and environments by changing genre, style, allegory and theme. In class, there will be many hands-on activities, games, and community-building exercises. For the final, taking a story of their choice, they will be expected to create finished illustrations of key environments, characters, and moments. The student will create a pitch deck of their work and world and present to class.

Grading Breakdown

Grades will be judged on the completion of all assignments, and on the basis of each individual's growth, dedication, and investigation in their own work--not on how each individual compares with each other. You are only competing with yourself in the class, and a good grade will depend on your hard work and willingness to "push the envelope" with your capabilities to mature as an artist.

<i>Assignment</i>	<i>Points</i>	<i>% of Grade</i>
Preparedness & attendance, participation & discussion	15	15
Artwork	50	50
Midterm	15	15
Final	20	20

Assignment Submission Policy

This is a group critique class, and each student will bring in their work when it is due, no exceptions.

Additional Policies

If, for whatever reason, you are unable to make it to class on time on a regular basis or if you are expecting to be unable to attend for any extended period of time (i.e. you will be out of town for longer than a week) I ask that you seriously consider not taking this course. Our time is limited, and if you are consistently late or miss several classes, it will be extremely difficult for you to understand what we are doing or to make up the work.

NEW WORK WILL BE DUE ON THE DAY OF YOUR CRITIQUE, EXCEPT FOR HEALTH REASONS WITH WRITTEN DOCTOR'S EXCUSE. NO EXCEPTIONS. YOU WILL NOT BE ABLE TO RECEIVE ANY CREDIT OF ANY KIND FOR LATE WORK, NOR WILL YOUR WORK BE DISCUSSED IF YOU MISS YOUR CRITIQUE. FOR EACH MISSED ASSIGNMENT, YOUR GRADE WILL BE DROPPED ONE LETTER GRADE DOWN (FROM "A" TO "B" AND SO ON). MISSING MORE THAN TWO ASSIGNMENTS WILL RESULT IN AUTOMATIC FAILURE.

YOUR GRADE IS NOT ONLY ABOUT THE QUALITY OF THE WORK, BUT HOW YOU BRING IT IN. YOU MUST BRING IN THE WORK IN THE MANNER PRESCRIBED BY MYSELF AND IN THIS SYLLABUS. YOU MUST LISTEN TO THE ASSIGNMENTS AND FOLLOW THE PROCESS DICTATED TO YOU—I HAVE FOUND IN MY YEARS OF TEACHING THIS WORKS BEST FOR THIS CLASS AND I REQUIRE YOU FOLLOW PROCEDURE! IF YOU BRING IN WORK IN ANY MANNER DIFFERENT THAT WHAT I ASK I WILL COUNT IT AS A MISSED ASSIGNMENT!

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1	Intro to World Building Outside-In Approach Demo Worldbuilding workflow/Process	Create a visual pitch deck or mood board with images that represents a classmate's country of origin, and an event in that country's history. What makes this time/place/culture iconic. What are the key visuals that signify the history to a viewer?	
Week 2	Inside-out Approach Design and Composition Philosophy	Working with Jungian archetypes, create a hypothetical cast of characters (2-5) and bring a visual pitch deck or mood board with images for each character	
Week 3	World Building for TV Animation Video Game and Film Comics and Fine Art --- Predevelopment through Production, to airing	Pick an existing allegory and set it in a different time period or universe. How can you communicate these same narrative dynamics into a fictional setting? How you would show this world if it were a movie vs. a video game? Bring to class a visual mood board and 2-5 drawings of synthesis.	
Week 4	Working with Allegory and Three Act Structure Identifying and illustrating three key acts	Finalize Key Images	
Week 5	Experiencing World through Genre and Style	How would you would change the key visual elements of last week's homework if you set it in a different genre. What style would you choose?	
Week 6	What is a Character? Field trip to Tar Pits/ Natural History Museum	Design a lineup of 4-6 characters to go along with last week's story, along with some of the ideas you saw in class today	

Week 7	Designing the inner and outer City Exploring the 6 main location archetypes and how to identify them		
Midterm			
Week 8	Designing your Main Character's Bedroom Perspective Workshop	Create 3-4 potential backstories for an existing character. Bring to class mood boards and at least 1 drawing of each option.	
Week 9	What is Color? Final Character Lineup	Light and Color key images, be prepared to present and explain why you made your choices.	
Week 10	Observing from Life Final project workshop: script and draft, thumbnails, project management guidelines	Script/draft/thumbnails of final project Choose a set you want to build next week, create a basic blueprint of how to build it	
Week 11	Post-Development Process CG Workshop, Pitching and Model Packs	Create a pitch bible using the key images and characters from class	
Week 12	Final project workshop	Script/draft/thumbnails of final project	
Week 13	Final project workshop	Script/draft/thumbnails of final project	
Week 14	Final project workshop	Script/draft/thumbnails of final project	
Week 15	Guest Lecture	Crunch Week	
FINAL	Final Crit		

Bibliography

Annie Besant, "Thought Forms," 1901

Joseph Campbell, *The Hero with a Thousand Faces*, 1949

Neil Cohn, *The Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images*. (Bloomsbury Advances in Semiotics) Paperback – January 30, 2014

Nancy Frey and Douglas B. Fisher, *Teaching Visual Literacy: Using Comic Books, Graphic Novels, Anime, Cartoons, and More to Develop Comprehension and Thinking Skills*, Paperback – January 9, 2008

Dan Mazur, Alexander Danner, *Comics: A Global History, 1968 to the Present*

Scott McCloud, *Understanding Comics: The Invisible Art*, April 27 1994

Susan Napier, *Anime: From Akira to Howl's Moving Castle* (2005, Palgrave)

Leonard Maltin, "Walt Disney," from *Of Mice and Magic: A History of American Animated Cartoons* (updated and revised edition), Plume Books, 1987, pps. 29-87.

Laura Mulvey, "Visual Pleasure and Narrative Cinema," and "Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by King Vidor's *Duel in the Sun* (1946)" in *Visual and Other Pleasures*, ed. Teresa De Lauretis (Bloomington: Indiana University Press), 14-26 and 29-38

The "Lost World" of Willis O'Brien: The Original Shooting Script of the 1925 Landmark Special Effects Dinosaur Film, With Photographs, Roy Kinnard, ed., McFarland & Company, Jefferson, North Carolina, and London.

Susan Napier, *Anime: From Akira to Howl's Moving Castle* (2005, Palgrave)

Thierry Smolderen (Author) *The Origins of Comics: From William Hogarth to Winsor McCay* Hardcover – March 25, 2014

Margaret Talbot, "Letter from Japan: The Auteur of Anime", from *The New Yorker*, January 17, 2005, pp. 64-75

by [Thierry Smolderen](#) (Author), [Bart Beaty](#) (Translator), [Nick Nguyen](#) (Translator)

Osamu Tezuka, *Ode to Kirihito*, (Camellia Nieh, trans.) Vertical, Inc. (2006)

Basil Wolverton, *Fantastic Fables #1*, Dark Horse Comics, 1993. (originally published in Atlas's *Marvel Tales #102*, August 1951)

Akira (Japan, D: Katsuhiro Otomo, 1988)

Jason and the Argonauts (D: Don Chaffey; 1963)

King Kong (USA, Dirs. Merian C. Cooper and Ernest B. Schoedsack, 1933)

Walt Disney (Producer), *The Barnyard Concert* (1930), *Just Mickey* (1930), *Silly Symphonies*, *Victory Through Air Power* (1943), *Mars and Beyond* (1950's)

Sergei Eisenstein, *Alexander Nevsky* (1938), and *Ivan the Terrible, Pts. 1 & 2* (1945-46)

Frontline: *The Merchants of Cool* (USA, PBS: 2001)

Frontline: *The Persuaders* (USA, PBS: 2004)

Furi Kuri (Episodes 1 & 2), (D: Gainax, Japan: 2000)

Winsor McCay, *Gertie the Dinosaur*, 1914.

Georges Melies, *A Trip to the Moon*, 1902

Pinocchio, (D: Hamilton Luske, Ben Sharpstein, 1940)

Ghost in the Shell (Japan, D: Mamou Oshii, 1995)

My Neighbor Totoro (Japan, D: Hayao Miyazaki, 1988)

Princess Mononoke (Japan, D: Hayao Miyazaki, 1999)

Revolutionary Girl Utena (D: Kunihiko Ikuhara, 1999)

Spirited Away (Japan, D: Hayao Miyazaki, 2000)

Mighty Joe Young (D: Ernest B. Schoedsack, 1949)

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 Campus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scamps-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.

MATERIALS LIST

THESE ARE TRADITIONAL MATERIALS THAT ARE SUGGESTIONS—YOU MAY USE ANY ANALOG TOOLS OF YOUR CHOICE



BOOKS

Understanding Comics by Scott McCloud (available in many book stores, on Amazon, and are also in the library)



Graphite pencils, two each of 2B, HB, 2H.

PENCILS

You really want a light lead pencil that is easy to erase. Get whatever pencils you enjoy working with. B pencils are softer; H pencils are harder and carve into the paper but give a very precise line. Get a variety, or a set of pencils that are for drawing or sketching. Don't just have one standard #2. 2B, HB, and 2H (most popular) are standards—one or two of each is a great way to start.

also: mechanical pencil for lettering and technical work

BRUSHES



REQUIRED—if possible
I suggest a 0, 1, or 2

ON SERIES 7 BRUSH

if you can't afford a series 7 (check around for sales), Rapidograph Series 8404 size 2 is also excellent, and you might want to get a variety between 00 and 3 size (000 is smallest and brushes get larger with the numbers.) (\$3-\$6 each.)

Get ROUND brushes (as opposed to FLAT)- these will create sharp lines.

Synthetic brushes from Winsor Newton and other companies are fine. Natural hair fibers are more expensive but will last longer (Winsor Newton Series 7 brushes used to be the standard).



Ink –Black Star Dr. Martin's high carb waterproof black ink is best. Winsor Newton Black (in green box with a spider on it is good. Higgins Black Magic is not so good. Rapidograph ink even for my dips pens and brushes. Sumi ink is good for brushes. Since its wax based, it's not good for pens. If you intend to use any wet media (watercolor/brush pens, etc.) you should make sure to use WATERPROOF black ink. Again, the best WATERPROOF ink is Dr. Martins Hi Carb WATERPROOF black INK (they also make color dyes, etc., so please make sure it is INK).

PENS

JAPANESE G-PENS ARE REQUIRED. JetPens is located in San Jose and is a good online place nearby to get these!

JETPENS.COM



The "Maru mapping nibs" (known in the West as "quills", for teeny-tiny thin to thick lines) that you need are here (and are just \$5.75), This is a pack of two Maru-Pen nibs. The Maru-Pen is great for drawing thin lines. With its firm feel, it is good for drawing hair, eyes, and clothing wrinkles with ...: <https://www.jetpens.com/Tachikawa-Comic-Pen-Nib-Maru-Mapping-Model-Pack-of-2/pd/9443>

[Deleter Comic Pen Nib - Maru \(Mapping\) Model - Pack of 2 ...](#)

JETPENS.COM



The G-Pen is a standard and popular nib with a variety of uses. Its elastic nib produces varying line width depending on your drawing ...

<https://www.jetpens.com/Zebra-Comic-Pen-Nib-G-Model-Chrome-Pack-of-10/pd/4195>

JETPENS.COM



The Deleter white-out ink that you need is here, and just \$6.75

<http://www.jetpens.com/Deleter-White-2-Manga-Ink-Aqueous-White-out-Waterproof-30-ml-Bottle/pd/8108>

[JetPens.com - Deleter White 2 Manga Ink - Aqueous White ...](#)

Ink for dip pen use ONLY. Do not use in fountain pens. The White 2 Deleter Manga ink is an aqueous ink, which makes whitening out details and other touch-ups possible.

As you already have (if you bought the Blick kit) a nib and quill penholder, you probably don't need another, but just in case, and if you want a nice "universal" (meaning it can take both nibs and maru/quills) holder (and its made out of wood, with a cat on it!) you could also (but don't need to) buy the holder (it's \$7.65):



<https://www.jetpens.com/Tachikawa-Comic-Pen-Nib-Holder-Model-40/pd/4573>

You can see other items Jetpens have--sometimes when I buy nibs I get different kinds and sizes (and the cheap plastic Staedler holders, like those in the Blick kit to accommodate them) just so I have a lot of variety as they are fun to experiment with and relatively cheap--so if you want to experiment, this is your chance! Also, if you haven't purchased the Blick kit, the Deleter inks are great, too, and there is a lot of neat stuff on this site!

GET ANYTHING WITH "G" IN THE TITLE, AND ANY ADDITIONAL NIBS THAT APPEAL TO YOU. YOU WILL ALSO NEED AN (INEXPENSIVE PEN HOLDER)

Also, if you like

Assortment of nibs - get 3 or 4

In the west, brands include Hunt and Gillotts

The most popular American pen is a Hunt 102 and Hunt 107 if you would like to get one each of those.

(My favorite is a Gillotts 1290, 404, 290 and 291.) I noticed online you can get Gillotts at

http://www.johnnealbooks.com/prod_detail_list/s?keyword=gillott&gclid=CKis0LuF2tUCFUuSfgodsgwB2g



PAPER

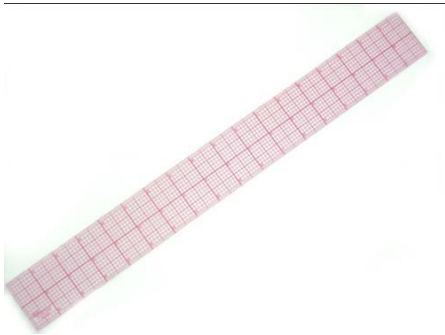
IMPORTANT: get 11 x 14 size!

2-ply vellum, or smooth finish Bristol board (not recycled!) –Canson is best, other brands may cause your ink to bleed. Don't buy Strathmore—it is EVIL.

TOOLS

Clear plastic C-Thru brand ruler, with inch rules on both sides of a clear plastic ruler with red grid lines). If you have a drawing table, you should also have a t-square and triangle

Cthru Ruler, inches on all sides



White Artists tape 3/4"

T-square, 24". Wood or plastic is easier to lug around than metal.



Triangle, for drawing right angles



AMES lettering guide



Proportion wheel, small



e brand white out



pen for quick fixes



The "JELLY" White pens are great for white on black lines and lettering...

Artwork Documentation Request

At the close of the semester, all 300- and 400-level students are required to submit reproduction quality documentation of their projects via Dropbox for the Roski Archives. Students will receive an invitation to a shared Dropbox folder via USC email. Images and caption list must be uploaded before the end of the Finals period.

Dropbox invites will repeat directions below. In short, we request hi-res image files for 3 significant works.

1. WORD DOC (includes captions for the three works.) One doc for each course.

Title the word doc as follows: Last name, first name, semester, course, instructor
(Example: *Doe_Jane_FA14_FACE310_Koblitz.doc*)

All works in word doc MUST include title, date, medium (tangible items used in making the artwork), dimensions (in inches)

Example:

Best Work Thus Far, 2011
inkjet print
30 x 40 inches

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows: Last Name_First Name_Title.extension
(Example: *Doe_Jane_BestPieceThusFar_.tif*)

Directions for WEB-BASED COURSES

Include your website in the word doc and upload a selection of screenshots in jpg or tiff format. Use your discretion as to how many screenshots best reflect your project.

If the work was photographed by someone other than the artist, and the photographer wants credit, they should add "Photo: [insert professional name/title/company]"

1. WORD DOC detailing images. One doc for each course.

Word doc titled as follows: Last name, first name, semester, course, instructor
(Example: *Doe_Jane_FA14_FACE310_Koblitz.doc*)

Website address

Screenshot 1
Screenshot 2
Screen shot 3

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows:
Last Name_First Name_Screenshot Number.extension
(Example: *Doe_Jane_1.tif*)

Where do these images go?

Images may be used for the following: Roski Flickr, Roski website, in slide presentations for prospective students (Portfolio Forum, eg), printed matter and social media. Works are reproduced at a high quality. We make every effort to notify students works used in Roski printed matter and social media. Finally, we accommodate any request to remove work from our website or Flickr.

Consistent with university policy, students retain copyright ownership to student-created works. Students grant the University permission to use, reproduce and publicly distribute copies of those works. USC Roski makes every reasonable effort to notify and credit the creator of a work. Potential outlets include print publications, institutional websites, e-communications, multimedia presentations, exhibitions and documents about USC Roski for recruitment, advancement, alumni relations, and other promotional activities.

Questions or comments: Kirsten Schmidt (schmidtk@usc.edu), Communications Manager

Roski School of Art and Design
Fall 2019 – ACCESS Request and Agreement

ACCESS AGREEMENT & STUDENT CODE OF CONDUCT

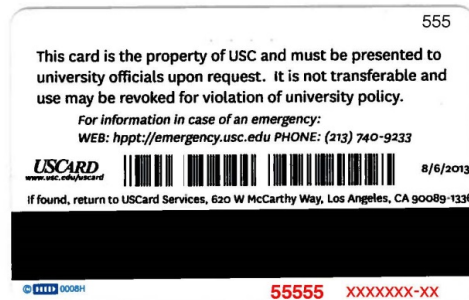
As a part of the University of Southern California, Roski School of Art and Design access control system, I have received secured and monitored access through the use of my student ID card (USCard) for **Fall 2019**. The following terms and conditions must be followed to ensure the safety and security of others and myself.

- To ensure my personal safety and security of property, I agree to close the door(s) upon entering or exiting the studios.
- I will keep the door(s) closed and locked at all times. I agree not to prop open any doors or cause the door(s) to remain open at any time.
- I understand that allowing another person(s) the use of my USCard violates the terms of my access privileges from the Roski School of Art and Design.
- I understand that I am responsible for the actions of any individuals that I allow into the building or Studios.
- In the event that my USCard is lost or stolen, I will immediately notify the USCard Office by calling (213) 740-8709 or visiting the Customer Service Office located in the Parking Structure X (PSX). Lost Cards should also be reported to the Roski School of Art and Design at 213-821-9611.
- I will immediately notify the Department of Public Safety (DPS) at (213) 740-4321 if I believe that secure access to the Watt Hall and Harris Hall classrooms and studios has been jeopardized through the misuse or unauthorized use of the access system or a USCard.

I have read and agree to the terms and conditions described above. I understand that violation of the terms and conditions of this agreement may result in the loss of access privileges and may result in the reporting of the violation to the Student Conduct Office.

_____	_____	_____
Student name (Please Print)	USCard Number	Bldg. / Room
_____	_____	_____
Student Signature	Date	USC Email Address
_____	_____	_____
Hot-Stamp number (please see reverse side of agreement)		Expected Graduation Date
_____		_____
_____		_____
Student Phone Number(s)		Other Email Address

Hot-stamp info. For prox-cards only



"hot-stamp" number. **First six** digits of number sequence located at bottom right on back side of USCard

The temporary access code you may provide your students for after hours access to Watt 102A, 102B, and 118 classrooms is **49892**. The code will be deleted after the add/drop period ends on the third week of the semester leaving students reliant on their IDs for access. By the third week, students should have already filled out and submitted to me the Card Access form.

Ray Marquez Facilities Manager

USC Roski School of Art and Design 850 West 37th Street, Watt Hall 110

In the critique, we will discuss the drawing's composition, along with how form helps to amplify the content. Strategies to create synaesthetic experiences for the viewer will be stressed as we look at how the student chooses to capture time, space, and emotion on each page.

"World Building" was a catchy, catch-all title for a class that would be a Perhaps "Ideation of Worlds, Characters, and Scenes from the Imagination" would be a better title..

A close study in perspective and ideation of figures and scenes based on the individual student's ideas and stories to create 2D renderings of character studies and scenes involving characters in worlds that highlight the most potent parts of their allegories. Through the rendering of final images, from thumbnails, sketches and research, students will gain an understanding of the process for creating characters, scenes, settings, environments and worlds from their own imagination and ideas. Learning from art historical examples, Intensive study of the human form, perspective, rendering techniques utilizing multiple angles, elevations and symbolic details will be covered in addition to concept art, drawing techniques and digital paint to the realization of a final portfolio including character studies and at least 4 complete full color images involving characters in scenes that help to describe the artist's world. Research skills will be developed by looking into the design of different historical periods, projects will also include character and costume designs. All media can be explored—from colored pencil and gouache, ink and watercolor, to acrylic and oil and digital—to best visualize and develop intriguing and suggestive images that have loaded allegorical and conceptual content. The techniques learned can be applied to areas of fine art, illustration and comics, stage, screen, animation and gaming.