

ART 207A: TWO-DIMENSIONAL ART WORKSHOP

Drawing Fundamentals for Game
Designers, Animators and
Narrative Art

SPRING 2024

Fri 12:00-2:40 PM

Units: 2

Location: WAH102A

Instructor: Elle Michalka

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

Contact Info: michalka@usc.edu

Office Hours by Appointment Only

COURSE DESCRIPTION

This studio class is designed as a brisk course on the fundamentals of representational drawing and picture making, while also focusing on developing an 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. The course is designed to be inclusive to beginners, but with enough personal freedom and individual instruction to be useful to more seasoned artists.

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's 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 move gradually toward 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

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. Please do your best within class dynamics to uplift and make space for more marginalized voices, including if that voice is your own. Please keep criticism constructive and sensitive to differing backgrounds and identities. And please let me know if there's something I can be doing better to make the class a safe and welcoming place.

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



Charley Harper



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'll always have two weeks to complete each piece: one week to bring in an in-progress piece, and another week to finish it. This class will go much easier for you, and you'll get more out of it, if you bring in your in-progress work on the first week! Please also bring in supplies that you'll need to work.

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.



Peter Chan

GRADING BREAKDOWN

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

Total: 10 Possible Points per assignment

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 the narrative. You demonstrated creativity 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 my medium to the extent that the concept suffered.

3 points - The execution of this piece was mixed. It is creative and conceptually engaging but perhaps has a poor composition, or vice versa. Maybe you experimented with the medium and it went horribly wrong, but the structure 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 - You did not finish your piece.

APPLICATION OF PRINCIPLES/PROFESSIONAL PRACTICE: 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.

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 on me!!! Hand over your gun and badge!!!

EFFORT/GROWTH: 2 possible points

2 Points - To the best of my judgment, you finished the piece to the best of you abilities, whether or not the results were successfully executed or not. You've demonstrated growth in concept, execution, creativity. You engaged meaningfully with your own work.

1 point - To the best of my judgment, you did not put in your best effort to engage with your own work.

If you feel I've reached a grade in error, reach out to me and we can have a discussion.

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%

ADDITIONAL CLASS POLICIES:

Late work - Please contact me if you are unable to submit your work by the deadlines highlighted in the syllabus

Absences - Please come to class, and on time. Multiple unexplained or unexcused absences and serial tardiness is not acceptable. **After 2 unexcused absences, your final grade for the semester will be docked a full grade for every additional unexcused absence.** I get that things happen, so please contact me if you have to miss class due to extenuating circumstances!

The Escape Hatch - Additionally, I have a one-per-student “get out of assignment jail free” pass policy, and if you find yourself overwhelmed with your workload and can’t complete an assignment on time, contact me in advance and ask for relief. I will give you an A on the assignment, no questions asked, and you can skip it.

REQUIRED SUPPLY LIST

Until midterm we will focus on using traditional medium. As the semester progresses, I will allow more use of digital mediums.

- large pad of multimedia paper, 9x12” minimum
- soft pencils (in the H/HB range) charcoal, eraser
- gouache paint, brushes (you will need this by 1/26)
- sketchbook (a small one is easier to keep on hand for observational sketches)

SUGGESTED SUPPLY LIST (good brands and products)

- 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.
- 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 ½ inch flat to supplement the set.
- Gouache set - ideally set of 10-12, NOT ACRYLIC
- Traveling palette for your gouaches. 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

James Gurney

- 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



WEEKLY SYLLABUS

Big due dates are highlighted.

	TOPICS/ACTIVITIES	HOMEWORK
WEEK 1 Fri. 1/12	<ul style="list-style-type: none"> • Introductions • Materials & syllabus • Composition and value workshop • Drawing exercise. Only pen/pencil and paper required. 	<ul style="list-style-type: none"> • Gather materials • Photograph 3 objects for still life to bring to class next week • Assignment #1: Monochromatic still life • Fill one sketchbook page
WEEK 2 Fri. 1/19	<ul style="list-style-type: none"> • Assignment #1 Work in class day 	<ul style="list-style-type: none"> • Finish Assignment #1: Monochromatic Still Life • Fill one sketchbook page
WEEK 3 Fri. 1/26	<ul style="list-style-type: none"> • Assignment #1 Monochromatic Still Life due • Intro to color theory / color wheels • Gouache Demo 	<ul style="list-style-type: none"> • Assignment #2: Grocery Store Still Life, color wheel • Fill one sketchbook page
WEEK 4 Fri. 2/2	<ul style="list-style-type: none"> • Assignment #2 work day • Color wheel and photo due 	<ul style="list-style-type: none"> • Finish Assignment #2: Color still life • Fill one sketchbook page
WEEK 5 Fri. 2/9	<ul style="list-style-type: none"> • Assignment #2 Grocery Store still life due • Perspective lecture • Perspective exercises • Hand out Assignment #3 	<ul style="list-style-type: none"> • Assignment #3: Interior drawing • Fill one sketchbook page
WEEK 6 Fri. 2/16	<ul style="list-style-type: none"> • Assignment #3 workday 	<ul style="list-style-type: none"> • Finish Assignment #3: Interior drawing • Fill one sketchbook page

WEEK 7 Fri. 2/23	<ul style="list-style-type: none"> • Assignment #3 Interior Drawing due • Environments and observing from life 	<ul style="list-style-type: none"> • Assignment #4: Small Environmental Studies • Fill one sketchbook page
WEEK 8 Fri. 3/1	Assignment #4 workday	<ul style="list-style-type: none"> • Continue work on Assignment #4: Small Environmental Studies drawing • Fill one sketchbook page
WEEK 9 Fri. 3/8	<ul style="list-style-type: none"> • Assignment #4 Small Environmental Studies due • Imaginative Environments, creative ideation 	<ul style="list-style-type: none"> • Assignment #5: Fictional Spaces • Fill one sketchbook page
WEEK - Fri. 3/15	NO CLASS SPRING RECESS	<ul style="list-style-type: none"> • Continue Assignment #5 • Fill one sketchbook page
WEEK 10 Fri. 3/22	<ul style="list-style-type: none"> • Assignment #5: Fictional Spaces are due • Handout Assignment #6: Portrait 	<ul style="list-style-type: none"> • Assignment #6: Portrait • Fill one sketchbook page
WEEK 11 Fri. 3/29	<ul style="list-style-type: none"> • Field Trip - Location TBD • (9:30-12:40) 	<ul style="list-style-type: none"> • Continue Assignment #6 • Fill one sketchbook page
WEEK 12 Fri. 4/5	<ul style="list-style-type: none"> • Assignment # 6 Portrait due • Hand out Assignment #7: Character Design 	<ul style="list-style-type: none"> • Assignment #7: Character Exploration • Fill one sketchbook page
WEEK 13 * Fri. 4/12	<ul style="list-style-type: none"> • Assignment #7 Work in Class Day 	<ul style="list-style-type: none"> • Assignment #7: Character Exploration • Fill one sketchbook page

WEEK 14 Fri. 4/19	Assignment #7 Character Exploration Due In Class Handout Assignment #8 and Assign Groups	<ul style="list-style-type: none"> • Assignment #8: Worldbuilding Team Project • Fill one sketchbook page
WEEK 15 Fri. 4/26	<ul style="list-style-type: none"> • Reference and preliminary sketches due for final project • SKETCHBOOKS DUE! 	<ul style="list-style-type: none"> • Assignment #8: Worldbuilding Team Project
FINAL Fri. 5/3 8-10am	FINAL PRESENTATIONS DAY for ASSIGNMENT #8 You're done!	Great work!! Keep drawing :o)

FURTHER STATEMENTS FROM THE SCHOOL

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 Research and Scholarship Misconduct.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University’s educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

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 for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086 eeotix.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.symphlicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776 osas.usc.edu

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

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, Equity and Inclusion - (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.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC) ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-3340 or otfp@med.usc.edu chan.usc.edu/otfp

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance