# USC Roski

School of Art and Design

SIGN UP NOW FOR THE NEW SECTION, JUST ADDED!

ART 312

COMICS PROJECTS

The past, present and future are simultaneously real and visible in the landscape of the comics page. Unlike other media, comics uniquely manipulate the viewer's sense of time and space, smell and feeling, narrative and place through the use of transitions and juxtapositions. In this course, students will research and practice the comic form and explore the infinite possibilities of how to produce meaning through the sequence of images and words. Students will create stories from their own scripts and thumbnails (that can be created at the beginning of the course). Each story page will be penciled, critiqued and polished, and inked. All aspects of creating comics will be covered, from character and page design to inking and production. Marketing online, in stores and comic conventions will also be addressed.

Open to all majors, and all types of experience!

FALL 2024 TUES/THURS 3:00-5:40

**PROF. KEITH MAYERSON**
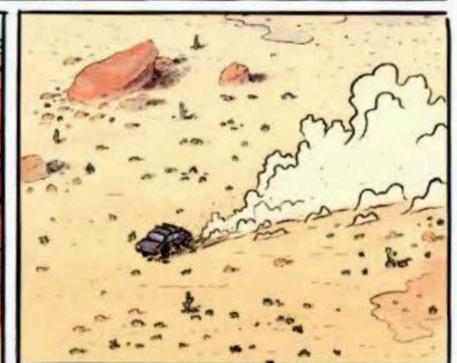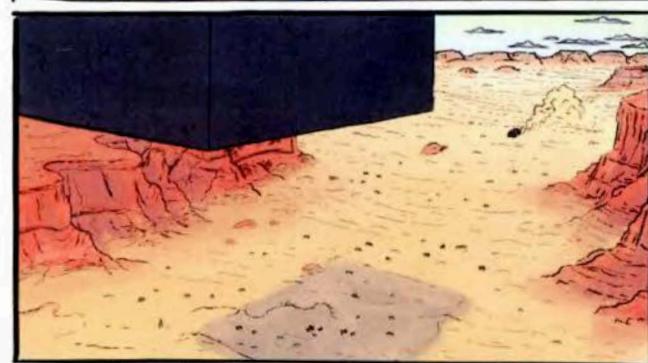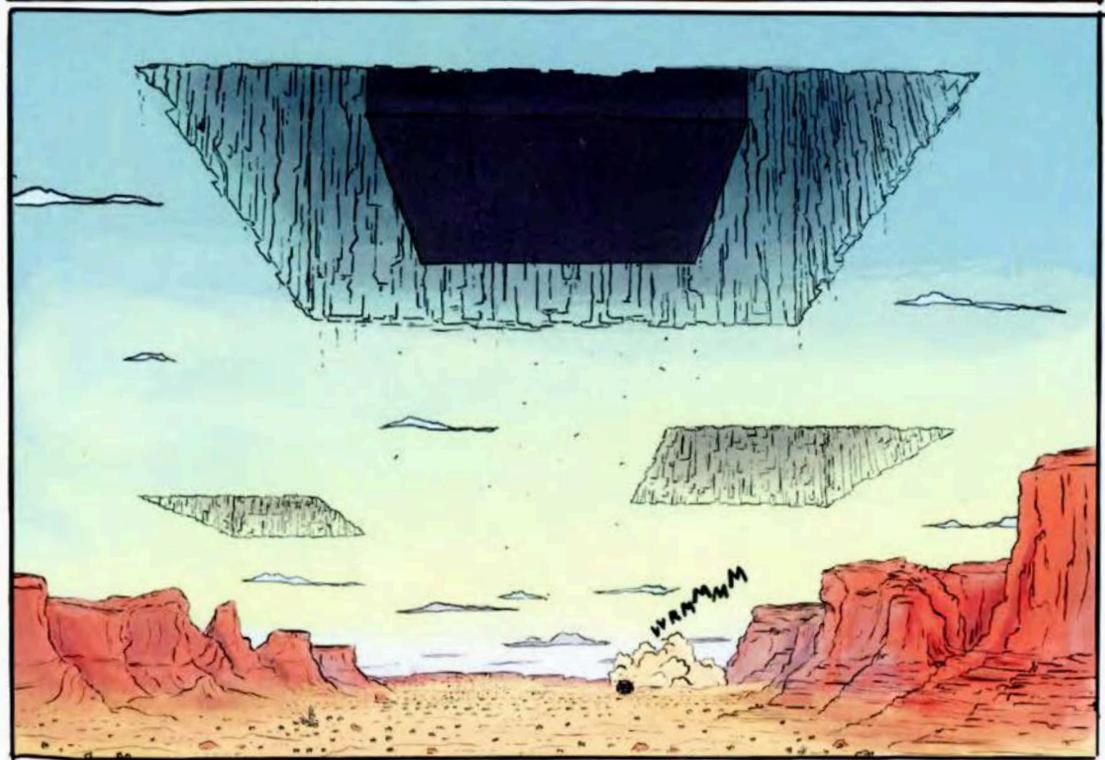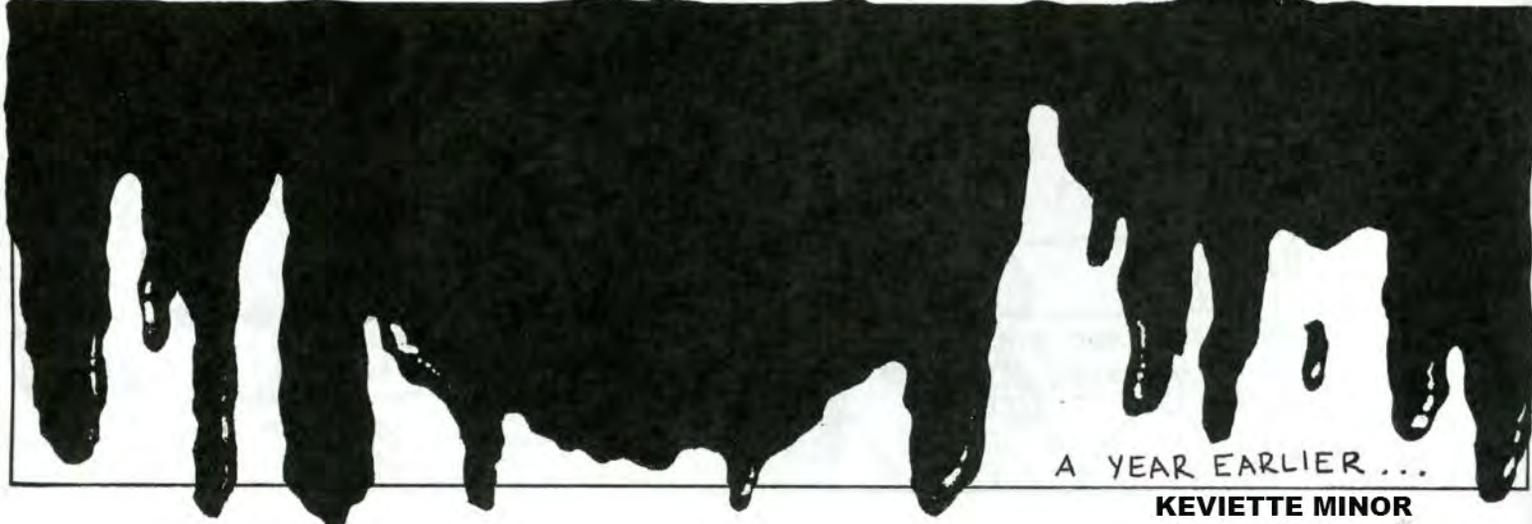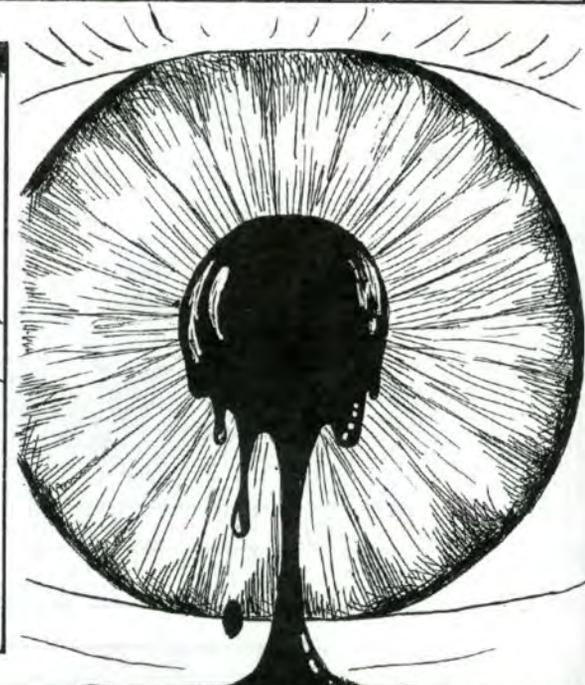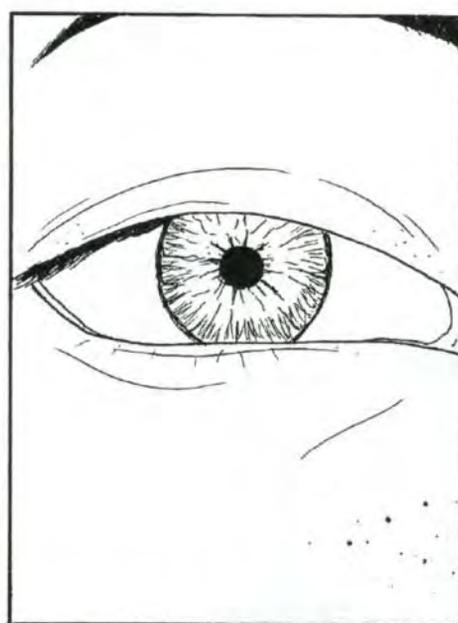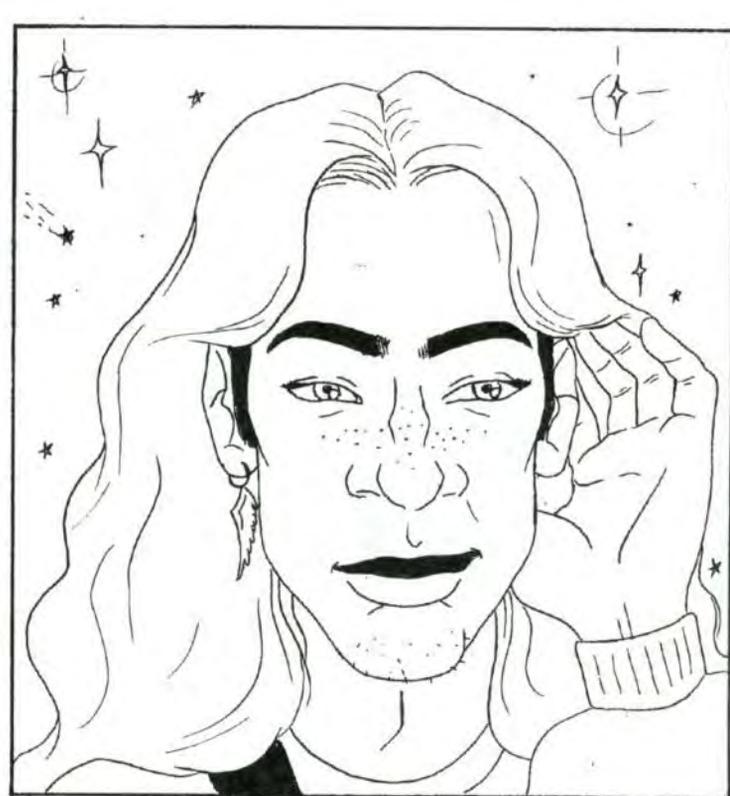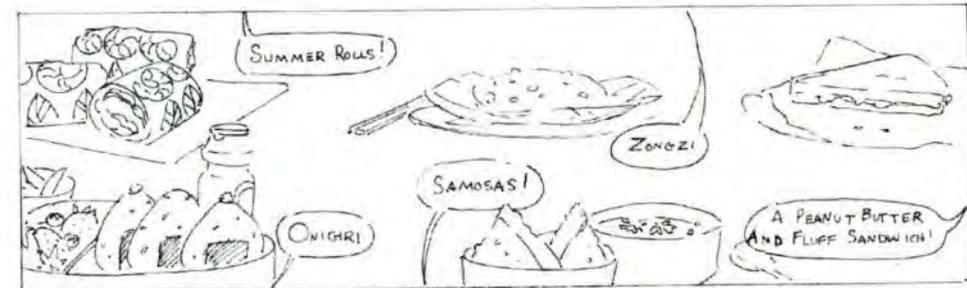
Mike Martinez

Erin Silverman

Kelly Barnhardt

Bohui Dong

Zoe Serbin

GAS

GASP!

CONTACT

NEVADA, 2034

VRAMMMM

KEVIETTE MINOR

ADAM JOHNSON ADAMRODERICKJOHNSON.COM

Bryn Ziegler
brynziegler.com

Keviette Minor
story: https://news.usc.edu/166025/new-mural-usc-center-for-black-cultural-and-student-affairs/

spotlight stories where Keviette talks about her work:
https://caltek.net/blog/calteknet-2/post/la-commons-feb-2019-66
http://voyagela.com/interview/meet-keviette-minor-keviette-design-south-central/
https://roski.usc.edu/news/roski-student-keviette-minor-featured-voyagela
https://roski.usc.edu/events/keviette-minor
https://www.instagram.com/keviette.by.design/?hl=en (this is my instagram)
https://www.inprnt.com/search/products?q=artbykev (INPRNT)
https://society6.com/designedbykeviette (Society6)

Eejoon Choi
https://eejoonchoi.com/

Georgina Cahill
https://www.georginacahill.com/comics

Jordan Williams
https://jordanvonwilliams.myportfolio.com

Shideh Ghandeharizade
website: shideh.weebly.com
instagram: https://www.instagram.com/shadey.art/

Kelly Barnhardt
website and instagram

Adam Johnson
adamroderickjohnson.com/

Maddie Kutler
madelinekutler.com

Adrian Jimenez
https://acejimmy.wixsite.com/website

Ryan Furrh
My Website: RyanFurrh.com
My instagram: https://www.instagram.com/ryan_furrh/

Emily Olmos   ww.emilyolmos.com

Art 312: Comics Projects
Units: 4

FALL 2024, Tues/Thurs 3:00-5:40

Location: WAH 102B
Instructor: Keith Mayerson
Office: HAR 117B
Office Hours: By Appointment (in class or via email)

Contact Info: Keith.Mayerson@usc.edu

Course Description
This class explores the fundamental principles of cartooning, from a formal analysis of how the aesthetics of a comics construction can help to promote its content. All areas of cartooning craft and writing are covered, from page and panel layout and composition, to inking and drawing skills, to your thoughts and ideas in constructing a narrative and how they relate to the outside cartooning and cultural universe. In the critique, we will discuss the drawing's composition, along with how form helps to amplify the content. Strategies to create synesthetic experiences for the viewer will be stressed as we look at how the student chooses to capture time, space, and emotion on each page.

Learning Objectives
This class will investigate drawing's formal concerns (composition, color, technique, materials, etc.) through the act of making art and comics, and your own creative mind as an artist. This class will also explore writing and storytelling in comics, and how to take the reader on a fulfilling, transcendent journey in the world of your work. This is a workshop, and the emphasis is on the growth of the person as an artist rather than the significance of any one piece. Different, iconoclastic approaches are encouraged and rewarded in the solution to each problem, if it explores the issues addressed by the assignment.

>   **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.

Required Readings and Supplementary Materials
McCloud, Scott: Understanding Comics, Harper Perennial, 2004.
 (Available in the USC Bookstore, and many others, and of course, Amazon—AND ONLINE BUT YOU SHOULD REALLY PURCHASE!!!!)
Materials: I encourage classic, analog (!) traditional comic making tools—please see materials list in back!
Now, after teaching comics 33 years (?!) I will allow non-traditional (digital) tools—however ONLY if you have EXPERIENCE RENDERING COMICS DIGITALLY---do not try to teach yourself digital tools in this class—I have much expertise in traditional medium(s) but NOT digital rendering and this is not the class to learn digital tools—but for making comics!

Description and Assessment of Assignments
Each student will construct a narrative of their own device and compose ten pages (minimum) of their story (or stories). For the final, the student will create a "published mini comic" of their work, at least electronically, via PDF or otherwise BUT ALSO AS A HARD COPY BOOK TO SELL AND DISTRIBUTE AT OUR MINI COMIC CONVENTION (to be shared with the other Comics Projects class!

This is a preliminary, "game plan" syllabus--extra exercises, challenges, etc. may be added/deleted as seen fit.
YOU MUST CONSIDER YOUR END PRODUCT AT THE BEGINNING, AND PLAN AHEAD FOR HAVING A PUBLISHED WORK THAT LOOKS EXCELLENT BOTH IN REPRODUCTION AND AS ORIGINAL ARTWORK. FOR THE FIRST TIME FOR THIS INSTRUCTOR/CLASS ANY MEDIA IS OKAY FOR COMPOSING YOUR COMICS (including

*digital—but only if you have EXPERTISE RENDERING DIGITALLY!!). **TRADITIONAL MATERIALS ARE ENCOURAGED AND WILL BE DISCUSSED:***

--PAGES COMPOSED ON BRISTOL (FOR B & W LINE WORK) OR HOT-PRESSED WATERCOLOR PAPER (FOR WORK THAT USES COLOR AND/OR B&W WASHES).
(ARCHES BLOCKS, IF ON SALE, ARE GOOD, OR PURCHASE INDIVIDUAL SHEETS AND QUARTER THEM INTO 4 PAGES.)

-- DR. MARTINS HIGH CARB WATERPROOF BLACK INK (OR EQUIVALENT)

-- THIN THIN-TO-THICK LINES COMPOSED BY NIB (G-PEN, GILLOT, OR HUNT, ONLY)

-- THICK THIN TO THICK LINES COMPOSED BY BRUSH (WINSOR NEWTON SERIES 7 OR EQUIVALENT)

--LETTERING, PANEL BORDERS, SMALL ELEMENTS, BACKGROUNDS INVOLVING ARCHITECTURAL ELEMENTS CREATED BY TECHNICAL PEN (RAPIDOGRAPH OR ARCHIVAL INK MICRON EQUIVALENT).

--YOU MIGHT ALSO COLOR YOUR WORK IN THE FUTURE VIA WATERCOLOR—SCHMINCKE BRAND IS BEST!

--IF YOU NEED TO "FINISH" YOUR WORK DIGITALLY, YOU MAY DO SO IF YOU HAVE A GOOD ARGUMENT TO DO SO!

--ALL ORIGINAL ARTWORK MUST BE KEPT IN PRISTINE CONDITION!

REQUIRED!!!:

--THREE REFERENCES FOR EACH PAGE, MINIMUM… REFERENCES MUST BE BROUGHT IN TO CLASS ALONG WITH PENCILS OF ARTWORK—THIS COUNTS AS YOUR GRADE, SO MAKE SURE YOU DO IT!

--ALL WORK DONE FOR THIS CLASS AFTER THE FIRST ASSIGNMENT MUST BE IN THE DIMENSIONS OF YOUR FINAL PROJECT, SO YOU CAN USE THEM FOR PAGES, IF DESIRED.

--YOU SHOULD CORRECT ALL THE TEACHER/EDITOR'S CHANGES FOR THE FINAL VERSION OF THE PAGE

CHECKLIST OF THINGS YOU NEED TO HAVE IN YOUR COMIC—ALL FOR A REASON:
Each page needs to have at least one establishment shot and one close up.
YOU MUST use three (3) references per page--please bring in printouts of these!
Organic, living things encouraged to be inked by "thin-to-thick" tools:
Thin thin-to- thick lines with a quill
Medium thin to thick lines with a nib
Thick thin to thick lines with a brush
Non-living, inorganic things, also panel borders, balloons, and text you can use a micron/rapidograph

REQUIRED
At least one use of subjective vs. iconic rendering (smiley face vs. detailed villain, sword handle McCloud example)
You need to use 6 out of the eight transitions:
-Moment-to-moment
-Action-to-action
-Subject-to-subject
-Aspect-to-aspect
-Scene-to-scene
-Non sequitur
-Symbolic

-Match Cut
Speed up, and slow down time for a reason, in a way that doesn't involve transitions.
Use of subjective motion
Change a background to express an emotion.
Use of synesthetic lettering (i.e., SPLAT in squishy letters)
Create a new metaphoric symbol for something invisible (emanata)
Panel as a narrative device (action scene in a panel in an explosive shape)
Panel as a structural device (character looking out window, panel in shape of window)
One use of splash page, and at least one use of inset panel

Grading Breakdown
Grades will be judged on the completion of all assignments, and based on everyone's growth, dedication, and investigation in their own work--not on how each individual compare to 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.

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

PARTICIPATION AND ATTENDANCE POLICY

ONCE AGAIN--Participation: 15%

All students are expected to engage deeply in class discussion. Student must complete the assignments and required readings before the class meeting to participate in discussion.

Attendance policy: Participation is REQUIRED for every class meeting. You are expected to show up 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 Prof. Mayerson ahead of the beginning of the semester if you have any issues attending every class synchronously If you have an issue only for one or two classes, decide before the class begins. ***

Assignment Submission Policy
This a group critique class, and each student will bring in printouts of their pages (along with the original) that we will first discuss en masse at the pencil stage. Then, the student will complete finished inks of that page, and bring in copies of this completed work along with the next penciled page each week.

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 (i.e., you will not be able to participate 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 AT 12:00 PM WITH YOUR SCANNED, READABLE PAGES UPLOADED TO THE CLASS GOOGLE DRIVE,** 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 <u>HOW YOU BRING IT IN</u>. 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!

Academic Integrity
The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct contrasts with the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

Policy for the use of AI Generators for Capstone

Permitted on specific assignments.
In this course, I encourage you to use artificial intelligence (AI)-powered programs to help you with assignments that indicate the permitted use of AI. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus, they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

If you want to explore AI in the creation of your artwork, please then cite and embrace what possibilities AI can bring to work—as a tool, but not a substitute for creativity. Cindy Sherman's current work is an example of using AI as one might use collage, photoshop, or other tools to generate imagery that is timely (hopefully time*less)* and pertinent. If you use AI, you must CITE AI as your medium/part of your practice (not to lie or plagiarize other works or manipulate your viewer in thinking it wasn't AI that was the medium/part of the generating tools of your imagery). If you use AI in your artwork, you should be able to explain and describe why AI was essential and part of the content of your work, just as you would in the use of any other materials/mediums than then become manifest in the ultimate meaning of your work.

Be thoughtful about when AI is useful. Consider its appropriateness for each assignment or circumstance. The use of AI tools requires attribution. You are expected to clearly attribute any material generated by the tool used.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. (Living our Unifying Values: The USC Student Handbook, page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, 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 course materials. 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. (Living our Unifying Values: The USC Student Handbook, page 13).

Course Evaluations

[Course evaluation occurs at the end of the semester university wide. It is an important review of students' experience in the class. We will do this IN CLASS at the appropriate date—it is VERY IMPORTANT THAT ALL STUDENTS COMPLETE THEIR EVALUATIONS!

Course Content Distribution and Synchronous Session Recordings Policies

Course Schedule (preliminary, may change with student needs/desires/habits):

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 T 8/27 Th. 8/29	Introduction COMICS HISTORY TALK & McCloud Discussion!	Read McCloud, Chaps 1-3 ORDER YOUR MATERIALS & BOOK! Write Script and Thumbnails for 10-page comic, read rest McCloud	Thurs. 9/5 Tues. 9/3
Week 2 T 9/3 Th. 9/5	McCloud & Script discussion/Composition Basics: The Gag Cartoon workshop workshop in class	work on script/thumbs, practice inking first pages penciled, cont. work on script/thumbs, practice inking	 Group 1, pgs. 1&2 due Thurs. 9/12 Group 2, pgs. 1&2 due Thurs. 9/19
Week 3 T. 9/10 TH. 9/12	workshop in class **GROUP 1:** pages 1 & 2 penciled critique	first pages penciled; cont. work on script/thumbs, practice inking. **GROUP 1**: Make corrections, pgs. 1 & 2 and ink, pencil pages 3 & 4.	Group 2, pgs. 1&2 due Thurs. 9/19 Thurs. 9/26
Week 4 T. 9/17 TH. 9/19	workshop in class **GROUP 2:** pages 1 & 2 penciled critique	WORK ON COMIC **GROUP 2:** Make corrections, pgs. 1 & 2 and ink, pencil pages 3 & 4	 Thurs. 10/3
Week 5 T. 9/24 TH. 9/26	workshop in class **GROUP 1:** pages 1 & 2 inked, penciled pages 3 & 4 critique.	WORK ON COMIC **GROUP 1:** Make corrections, pg. 3 and 4 and ink, pencil pages 5 & 6	 Tues. 10/17

Week 6 T. 10/1 TH. 10/3 DISPLAY CASE SHOW 9/28-10/20	workshop in class **GROUP 2:** pages 1 & 2 inked, penciled pages 3 & 4 critique. INSTALL DISPLAY CASE SHOW!	WORK ON COMIC **GROUP 2:** Make corrections, pg. 3 and 4 and ink, pencil pages 5 & 6	Thurs. 10/22
Week 7 T. 10/8 TH. 10/10	KEITH IN NYC—SAM ALDEN GUEST TEACHER! **USC FALL RECESS**	WORK ON COMIC	GROUP 1 MIDTERM (1-4 inked, 5 & 5 penciled) Tues. 10/17 GROUP 2 MIDTERM 1-4 inked, 5 & 5 penciled) Thurs. 10/22
Week 8 T. 10/15 TH. 10/17	workshop in class **MIDTERM GROUP 1:** **GROUP 1:** pages 3 & 4 inked, penciled pages 5 & 6 critique**--BRING ALL PAGES TO BE REVIEWED**	WORK ON COMIC	GROUP 1 MIDTERM (1-4 inked, 5 & 5 penciled) Tues. 10/17 GROUP 2 MIDTERM 1-4 inked, 5 & 5 penciled) Thurs. 10/22
Week 9 T. 10/22 TH. 10/24	**MIDTERM GROUP 2:** **GROUP 2:** pages 3 & 4 inked, penciled pages 5 & 6 critique**--BRING ALL PAGES TO BE REVIEWED** DEINSTALL DISPLAY CASE SHOW!	**GROUP 1:** Make corrections, pg. 5 and 6 and ink, pencil pages 7-8 **GROUP 2:** Make corrections, pg. 5 and 6 and ink, pencil pages 7-8	Group 1: Thurs. 10/31 Group 2: Tues. 11/5

Week 10			
Week 10 T. 10/29 , TH. 10/31	MEET BRIAN FOR RISO TRAINING workshop in class **GROUP 1:** pages 5-6 inked, and penciled pages 7-8 critique	WORK ON COMIC **GROUP 1:** Make corrections, pg. 7-8 and ink, pencil page 9-10	Tues. 11/14
Week 11 T. 11/5 TH. 11/7	**GROUP 2:** pages 5-6 inked, and penciled pages 7-8 Workshop/Individual critiques	**GROUP 2:** Make corrections, pg. 7-8 and ink, pencil page 9-10 WORK ON COMIC	Tues. 11/19
Week 12 T. 11/12 TH. 11/14	Workshop/Individual critiques **GROUP 1:** pages 7-8 inked, penciled pages 9 - 10, cover critique	**GROUP 1:** Make corrections, pg. 9-10 and cover and INK AND PRODUCE COMIC! **WORK ON FINISHING AND PUBLISHING COMICS!**	Group 1: 12/3 PUBLISHED COMIC DUE!
Week 13 T. 11/19 TH. 11/21	**GROUP 2:** pages 7-8 inked, penciled pages 9 - 10, cover critique **MINI COMIC WORKSHOP**	**GROUP 2:** Make corrections, pg. 9-10 and cover and INK AND PRODUCE COMIC! **WORK ON FINISHING AND PUBLISHING COMICS!**	Group 2: 12/5 PUBLISHED COMIC DUE!
Week 14 T. 11/26 TH. 11/28	**WORKSHOP DAYS** **THANKSGIVING!**	WORK ON COMIC FINISH ALL PAGES INCLUDING COVER, PRODUCE MINI-COMIC!	FINISH ALL PAGES INCLUDING COVER, PRODUCE MINI-COMIC! **GROUP 1-DUE Tues. 12/3** **GROUP 2-DUE Thurs. 12/5**

Week 15		
T. 12/3	**PUBLISHED COMICS DUE!** **FINAL COMIC REVIEW GROUP 1**	**FINISHING ALL PUBLISHING OF COMICS IS DUE THIS WEEK!** **ALL STUDENTS REQUIRED TO PARTICIPATE IN MINI COMICS CONVENTION AT OPEN STUDIOS—THIS WILL BE OUR FINAL CLASS MEETING!**
TH. 12/5	**PUBLISHED COMICS DUE!** **FINAL COMIC REVIEW GROUP 2**	
Tues 12/6	**MINI COMIC FAIR 3-6 pm!!!!**	

Statement on Academic Conduct and Support Systems

Academic Integrity:
The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all 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
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services

(though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - *(213) 740-9355(WELL) – 24/7 on call*
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - *(213) 740-5086*
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*
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 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) 740-0411*
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*
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*
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*
Non-emergency assistance or information.

Office of the Ombuds - *(213) 821-9556 (UPC) / (323-442-0382 (HSC)*
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) 442-2850 or* otfp@med.usc.edu
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

Artwork Documentation Request

At the close of the semester, all 300- and 400-level students are required to submit reproduction quality documentation two 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 2 significant works.

1. WORD DOC (includes captions for the three works.) <u>One doc for each course.</u>
Title the word doc as follows: Last name, first name, semester, course, instructor.
(Example: Doe_Jane_FA19_ART330_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, 2018
inkjet print
30 x 40 inches

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tiff, 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. <u>One doc for each course.</u>

Word doc titled as follows: Last name, first name, semester, course, instructor
(Example: Doe_Jane_FA14_ART330_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

COMICS PROJECTS MATERIALS LIST
PLEASE ORDER YOUR SUPPLIES FROM BLICK OR OTHER RESOURCES ASAP—WITH THE PANDEMIC MAIL IS SLOW!!!!!!
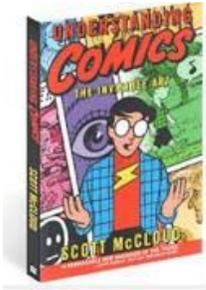
BOOKS
Understanding Comics by Scott McCloud (available in many book stores, on Amazon, and are also in the library)

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

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REQUIRED—if possible, try to get a round, small WINSOR NEWTON SERIES 7 BRUSH
I suggest a 0, 1, or 2… 2 is MOST POPULAR

if you can't afford a series 7 (check around for sales)-Raphael 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 dip 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 in San Jose and is a good online place nearby to get these!

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://wwTh.jetpens.com/Tachikawa-Comic-Pen-Nib-Maru-Mapping-Model-Pack-of-2/pd/9443

Deleter Comic Pen Nib - Maru (Mapping) Model - Pack of 2 ...

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://wwTh.jetpens.com/Zebra-Comic-Pen-Nib-G-Model-Chrome-Pack-of-10/pd/4195

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

http://wwTh.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 whiting out details and other touch-ups possible.

You want a nice "universal" (meaning it can take both nibs and maru/quills) holder (and it's made from wood, with a cat on it!) as the nibs and quills need a holder (it's $8.25). It's good to get a couple so you can have at least two different nib sizes going at any one time—THESE ALSO HOLD QUILLS AND MAPPING NIBS WELL:

https://wwTh.jetpens.com/Tachikawa-Comic-Pen-Nib-Holder-Model-40/pd/4573   HYPERLINK
"https://urldefense.proofpoint.com/v2/url?u=http-3A__www.jetpens.com_Manga-
2DNibs_ct_2475&d=DQMFEA&c=clK7kQUTWtAVEOVIgvi0NU5BOUHhpN0H8p7CSfnc_gI&r=nNupMUvno-
8lKDO_g-Dt5g&m=__Qd0k-X4w9q2ev69DVGYuu6QCoH2IaBNzLhfsH-
9g8&s=3kNrwuD6ZcBJpvzV8X3o4Sp3htebh72P0M-uav99v08&e="
You can see other items Jetpens have--sometimes when I buy nibs, I get different kinds and sizes (and the
cheap plastic Staedler holders) 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! 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—the Japanese universal holders hold most all)

Also, if you like
Assortment of nibs - get 3 or 4
In the west, brands include Hunt and Gillotts—these are now at international sites mostly but…
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 Gillots at

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

DON'T get Speedball lettering (B, C, etc.) pens for drawing. Experiment with a small one if you like.

HUNT 22's is also good. GILLOT 303's is extra good. Quill and quill holder on left, nib on right

NIB HOLDERS—get 3 SPEEDBALL standard pen holders (these are cheap at $1.90 each), and quill holders. Gillot holders are also great. Hunt crowquill holders for WESTERN quills work well (the Japanese universal holder is good for all the above).

Pen Tip Sizes

RAPIDOGRAPHS ARE NOT REQUIRED but a is wonderful if you can spring for them. KOH-I-NOR brand is absolutely best. You should at least have a very small one for detail and touch up. A medium one for everyday drawing, and a thick one for panel borders and other needs. If you only buy one, I will get a SIZE 2 Pen—with yellow band…

Price - $28 each or $40 for the set of 8 (try sales online are the best way to get them.)

if you can't afford Rapidographs, Microns, and assorted disposable technical pens—COPIC multiliner fine pens are really good.

IF YOU DON'T GET RAPIDOGRAPHS get the smallest line weights—.005, .01 and/or .02 widths. These are good for initial drawings, sketches, touch-ups, etc, and for lettering and panel borders.
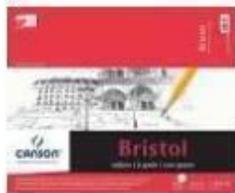
1 pad of CANSON VELLUM FIN-
ISH Bristol paper

PAPER
IMPORTANT: get 11 x 14 size!
2-ply vellum, or smooth finish Bristol board (not recycled!) –Canson ($11.09) is best, other brands may cause your ink to bleed. Don't buy Strathmore—it is EVIL.

TOOLS
Clear Westcott 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.

AMES lettering guide for old-school hand lettering!

PROPORTION WHEEL for sizing up and down images!

Cthru Ruler, inches on all sides
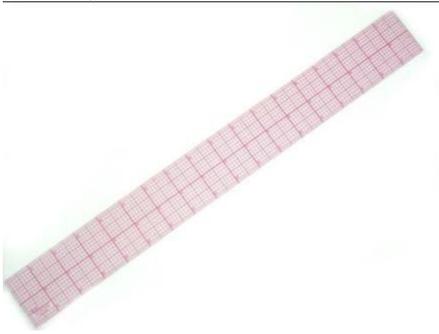
White Artists tape ¾"

T-square, 24". Wood or plastic is easier to lug around than metal.
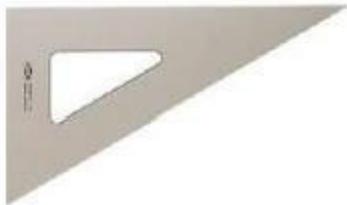
Triangle, for drawing right angles   AMES lettering guide   Proportion wheel, small

The "GELLY" White pens are great for white on black lines and lettering…

PRESTO! White out is also good for small touch ups…