

Instructor: Takeshi Kata

Office: JEF 206

Office Hours: By Appointment Only

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Course Description and Overview

This is a Continuation of Drawing and Rendering focused on the Art of Seeing. Through continuous drawing and redrawing of the human figure, we will learn to draw based on correct observation. The purpose of this class is to provide each student with specific drawing experiences and to build basic perceptual skills and sharpen their intuition for strong proportions based on the human body.

Learning Objectives

This course will develop the artist's eye. Through repeated attempts to draw the human form, the student's hand will grow more confident in its interpretation of what the eye is seeing. Throughout the class I will be correcting the accuracy of the students' drawings, suggesting different method to see differently. Students will grow in their own style with more acute understanding of the human form.

Prerequisite(s): THTR 407a

Co-Requisite (s): None

Concurrent Enrollment: None

Recommended Preparation: Basic drawing skills and understanding of materials used.

Supplementary Materials

Conte Crayon-black and/or brown and white and/or Conte Sketching Pencils
Pencils (3B, 2B, B, HB) and/or Progresso HB graphite pencil
Newsprint – 18" x 24" or larger and Toned Paper
Kneaded Eraser
Olfa Knife or other type of sharpening tool

Suggested Texts

Anatomy for the Artist

Human Figure Drawing: Drawing Gestures, Postures and Movements by Daniela Brambilla

Classical Drawing Atelier: A contemporary Guide to Traditional Studio Practice by Juliette Aristides

Description of Grading Criteria and Assessment of Assignments

Because This class uses live models, Class participation is imperative. The grading after each class will be recorded based on individuals' concentration and growth in abilities.

Each half hour of class time is worth 1 point: 1 full class is worth 6 points. 6 points x 15 classes = 90 points
Final Presentation = 10 points
TOTAL = 100 points

Grading Scale for SDA: **A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

No late assignments and projects shall be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur.

Additional Policies

One excused absence will be allowed without penalty. Every additional absence will reduce your overall grade by 1/3 of a grade (B becomes B-, B- becomes C+, etc.). When possible, please let me know beforehand if you will have to miss a class. 2 tardies over 10 minutes will count as an absence. Use of cellphones in class will not be tolerated.

Course Schedule: A Weekly Breakdown

<u>Week 1</u>	<u>January 13:</u>	Model: Lynn Warm Up: 20 - 1 min poses, 10 – 5 min poses, 5- 10 min poses with a breaks in between to review. (Mostly Standing Poses) Understanding the human form and its basic proportion Class Taught by Tina or Terry
<u>Week 2</u>	<u>January 20:</u>	Model: Lynn Warm Up: 20 - 1 min poses, 10 – 5 min poses, 5- 10 min poses with a break in between (Standing and Seated Poses) Understanding the human form and its basic proportion. Class Taught by Tina or Terry
<u>Week 3</u>	<u>January 27:</u>	Model: Jennifer Warm Up: 20 - 1 min poses, 10 – 5 min poses, 5- 10 min poses with a break in between (Standing, Seated and reclining Poses) Focusing on the form rather than contour. Dealing with Foreshortening through understanding of the form. Class Taught by Tina or Terry
<u>Week 4</u>	<u>February 3:</u>	Model: Jin Warm Up: 20 - 1 min poses, 6 – 5 min poses, 4- 10 min poses and 2- 20 min poses with a break in between (Standing, Seated and Reclining) Focusing on the form rather than outline.
<u>Week 5</u>	<u>February 10:</u>	Model: Maude Warm Up: 20 - 1 min poses, 6 – 5 min poses, 4- 10 min poses and 2- 20 min poses with a break in between (Standing, Seated and Reclining) Focusing on the form rather than outline. Dealing with Foreshortening through understanding of the form.

<u>Week 6</u>	<u>February 17:</u>	Model: Toni Warm Up: 2 set of 20 - 1 min poses, 10 – 5 min poses, 2- 10 min poses and 1- 20 min poses with a break in between. Focusing on movement and gesture. Capturing the internal intention of the body. (Standing and Seated on platform)
<u>Week 7</u>	<u>February 24:</u>	Model: Toni Warm Up: 2 set of 20 - 1 min poses, 6 – 5 min poses, 2- 10 min poses and 2- 20 min poses with a break in between. Focusing on the movement and gesture. Capturing the internal intention of the body. (Standing, Seated and Reclining on platform)
<u>Week 8</u>	<u>March 3:</u>	Model: Aycil Warm Up: 20 - 1 min poses, 4 - 5 min poses, 3- 10 min poses and 2 -30 min poses with a break in between. Working with Longer poses focusing on the Light and Shadow. Value study on mid tone paper using white and dark conte crayon. (Standing and Seated and Reclining)
<u>Week 9</u>	<u>March 10:</u>	Model: Aycil Warm Up: 20 - 1 min poses, 4 - 5 min poses, 3- 10 min poses and 2 - 30 min poses with a break in between. Working with longer poses focusing on the Light and Shadow. Value study on mid tone paper using white and dark conte crayon. (Standing, Seated and Reclining)
<u>Week 10</u>	<u>March 17:</u>	SPRING BREAK
<u>Week 11</u>	<u>March 24:</u>	Model: Brant Warm Up: 20 - 1 min poses, 4 – 5 min poses, 2- 10 min and 2- 40 min poses with a break in between. Use any medium and any method we've used so far. (Standing, Seated and Reclining)
<u>Week 12</u>	<u>March 31:</u>	Model: Brant Warm Up: 20 - 1 min poses, 4 – 5 min poses, 5- 10 min and 2- 20 min poses with a break in between. Working with costumes and partially covered body, drawing fabric as well as the body. (Standing and Seated).
<u>Week 13</u>	<u>April 7:</u>	Model: Kem Warm Up: 20 - 1 min poses, 4 – 5 min poses, 2- 10 min poses and 2- 40 min poses with a break in between. Contour Drawings. Look only at the model and not at the paper until you have finished. Props and Fabric. (Standing, Seated and Reclining).
<u>Week 14</u>	<u>April 14:</u>	Model: Vikki Warm Up: 20 - 1 min poses, 4 – 5 min poses, 2- 10 min poses and 2- 40

min poses with a break in between. Fabric and Props. (Standing, Seated, and Reclining).

Week 15 April 21: Model: Vikki
Warm Up: 20 - 1 min poses, 10 – 5 min poses, 5- 10 min poses with a break in between. Costumes and Props (Standing and Seated).

Week 16 April 28: Model: Larva
Warm Up: 20 - 1 min poses, 4 – 5 min poses, 2- 10 min poses and 2-30min poses with a break in between. (Standing and Seated).

Final Friday May 5 8am: **Bring Selected Drawings from the Semester.**

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 Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/departement-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students.

The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.