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Course Outline for ARTS 3D
FIGURE AND COMPOSITION IV
Effective: Fall 2018

I. CATALOG DESCRIPTION:

ARTS 3D — FIGURE AND COMPOSITION IV — 3.00 units

Advanced application of knowledge and skills introduced in Arts 3C with further development of personal style. Topics include human anatomy and the historical and contemporary roles of figure drawing in the visual arts. Students in this course will learn both descriptive and interpretive approaches to drawing the figure.

1.50 Units Lecture 1.50 Units Lab

Prerequisite

ARTS 3C - Figure and Composition III
with a minimum grade of C

Strongly Recommended

ARTS 2A - Introduction to Drawing
with a minimum grade of C

Grading Methods:

Letter or P/NP

Discipline:

- Art

Family: Art Figure and Composition

	MIN
Lecture Hours:	27.00
Expected Outside of Class Hours:	54.00
Lab Hours:	81.00
Total Hours:	162.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

Before entering the course a student should be able to:

A. ARTS3C

1. Show advanced development of the skill of hand and eye coordination in drawing the figure.
2. Show advanced understanding of the dynamics of composition.
3. Demonstrate advanced ability to produce the illusion of three-dimensional form and spaces on a two-dimensional surface in black and white media, and color media.
4. Further refine ability to recognize and produce unity and variety through the use of balance and rhythm and negative and positive space to produce relatively flat, two-dimensional compositions.
5. Demonstrate mastery in control of the media whether it's pencil, pastels, charcoal and/or ink
6. Evaluate and critique class projects using relevant terminology in oral and written formats.
7. Examine and describe the major historical, contemporary, and critical trends in figure drawing.

Before entering this course, it is strongly recommended that the student should be able to:

A. ARTS2A

1. Accurately render three-dimensional objects on a two-dimensional surface from observation
2. Utilize a variety of lines and mark-making in drawing
3. Organize spaces and objects within a drawing according to basic principles of design and composition
4. Utilize and apply a wide range of drawing materials and techniques
5. Accurately describe forms and space through gradations of value
6. Develop expressive content through manipulation of line, form, value, and composition
7. Evaluate and critique class projects using relevant terminology in oral or written formats

8. Examine and describe historical and contemporary developments, trends, materials, and approaches in drawing

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- A. Show advanced development of the skill of hand and eye coordination in drawing the figure.
- B. Show advanced understanding of the dynamics of composition.
- C. Demonstrate advanced ability to produce the illusion of three-dimensional form and spaces on a two-dimensional surface in black and white media, and color media.
- D. Further refine ability to recognize and produce unity and variety through the use of balance and rhythm and negative and positive space to produce relatively flat, two-dimensional compositions.
- E. Demonstrate mastery in control of the media whether it's pencil, pastels, charcoal and/or ink.
- F. Evaluate and critique class projects using relevant terminology in oral and written formats.
- G. Examine and describe the major historical, contemporary, and critical trends in figure drawing.

V. CONTENT:

- A. Highest level observational drawing from the live figure model using various media.
- B. Strongest understanding of anatomy and structure as applied to the human body.
- C. Excellent proportion, measurement, sighting, and foreshortening is in evidence.
- D. Highest level gesture drawing and massing of form.
- E. Strong use of line and value in describing the human figure.
- F. Highest level application of the concepts of volume and space to drawing the human figure.
- G. Strong structural and planar analysis of the figure.
- H. Excellent development of composition using the human figure.
- I. Highly expressive content developed through manipulation of line, form, value, composition, pose, and anatomical proportions.
- J. Broadest use of a variety of drawing materials and techniques appropriate for drawing the human figure.
- K. Critical evaluation and critique of class projects using relevant terminology in oral or written formats.
- L. Study and analysis of the major historical, contemporary, and critical trends in figure drawing.

VI. METHODS OF INSTRUCTION:

- A. **Lecture** -
- B. **Discussion** -
- C. **Demonstration** -
- D. **Critique** - Self-critique of class assignments
- E. **Audio-visual Activity** - Slides, PowerPoint and videos
- F. **Field Trips** - A museum and/or a gallery visit with an appropriate exhibition
- G. **Critique** - Individual and group critiques of course materials
- H. Viewing of examples of student and professional work

VII. TYPICAL ASSIGNMENTS:

- A. Projects
 - 1. What personality traits or human characteristics are expressed in your drawings? What contributions do the media and your technical handling of the media make to the overall visual statement? Are there instances where the drawings appear to be less expressive than the actual subject? Or are there drawings that seem to exaggerate the actual expressive nature of the person you are drawing? Have lights and darks offered definitive modes of expression? Does texture or spontaneity play an expressive role in the visual language of your drawings? Have you created any paradoxical situations?
 - 2. Practice drawing the clothed figure as often as you can, both inside and outside the studio. Make it a practice to take sketchbook and pencils along wherever you go and anticipate the act of drawing in unlikely places. Include the clothed figure as part of your ongoing drawing regimen. Since you are so constantly in the presence of other people, the possibilities are limitless – on campus, in the cafeteria, library, and classrooms, at shopping centers and outdoor cafes, at sporting events, even in church, wherever people congregate. Be continuously aware of the body inside the clothes and concentrate on revealing the physical, even psychological stance or gesture of the figures. Study a variety of visual relationships between fabric texture, weight, and body mass in regard to the figure. In longer studies, learn to simplify the clothing, emphasizing lines, folds, and details that most poignantly define the body form.
- B. Written
 - 1. Research and define the following terms: Tension Sequential approach Anatomical Calligraphic Dynamic Rendering

VIII. EVALUATION:

A. **Methods**

- 1. Quizzes
- 2. Portfolios
- 3. Class Participation
- 4. Home Work
- 5. Lab Activities

B. **Frequency**

- 1. 5 Quizzes
- 2. Daily class participation and lab activities in the studio
- 3. 1 portfolio of completed work
- 4. Daily class participation

IX. TYPICAL TEXTS:

- 1. Osti, Roberto. *Basic Human Anatomy: An Essential Visual Guide for Artists*. 1st ed., Monacelli Studio, 2016.
- 2. Huston, Steve. *Figure Drawing for Artists: Making Every Mark Count*. 1st ed., Rockport Publishers, 2016.
- 3. Bridgeman, George. *Basic Human Anatomy: An Essential Visual Guide for Artists*. 1st ed., Sterling Publishing, 2017.
- 4. Reviews of current figure shows in the San Francisco Bay Area

X. OTHER MATERIALS REQUIRED OF STUDENTS:

- A. Required list of drawing supplies to complete all of the assigned studies