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**Course Outline for ARTS 3B
FIGURE AND COMPOSITION II
Effective: Fall 2014**

I. CATALOG DESCRIPTION:

ARTS 3B — FIGURE AND COMPOSITION II — 3.00 units

Development of knowledge and skills introduced in Arts 3A, with an emphasis on composition, color, and drawing the human figure from observation using a wide variety of drawing media and techniques. 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.

2.00 Units Lecture 1.00 Units Studio Lab

Prerequisite

ARTS 3A - Figure and Composition I

Strongly Recommended

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

Grading Methods:

Letter or P/NP

Discipline:

Family: Art Figure and Composition

	MIN
Lecture Hours:	36.00
Studio Lab Hours:	72.00
Total Hours:	36.00

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. ARTS3A

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

A. ARTS2A

IV. MEASURABLE OBJECTIVES:

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

- A. show further development of the skill of hand and eye coordination in drawing the figure
- B. show understanding of the dynamics of composition
- C. 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
- D. demonstrate increased ability to produce the illusion of three-dimensional form and spaces on a two-dimensional surface in black and white media, and color media
- E. demonstrate mastery in control of the media whether it's pencil, pastels, charcoal and/or ink
- F. interpret the various ways that art has been a vehicle of expression
- G. evaluate and critique class projects using relevant terminology in oral and written formats
- H. examine and describe the major historical, contemporary, and critical trends in figure drawing

V. CONTENT:

- A. Observational drawing which includes foreshortening from the live figure model using various media.
- B. Deeper application of anatomy and structure of the human body.
- C. Proportion, measurement, sighting, and foreshortening.
- D. Various gesture drawing and massing of form through the use line and value in describing the human figure.
- E. Advanced composing using the human figure.

- F. Use of a variety of drawing materials and techniques appropriate for drawing the human figure.
- G. Critical evaluation and critique of class projects using relevant terminology in oral or written formats.
- H. Study and analysis of the major historical, contemporary, and critical trends in figure drawing.

VI. METHODS OF INSTRUCTION:

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

VII. TYPICAL ASSIGNMENTS:

- A. Projects
 - 1. After doing several quick warm-up gesture drawings on newsprint, draw a nude model in five-minute, ten-minute, and fifteen-minute poses. Use a more substantial paper this time with a short stick of compressed charcoal or soft graphite stick – 1 inch or 1.5 inches in length. Keep the flat side of the dry medium against the paper and build broad areas of dark rapidly with a back-and-forth motion. Establish the essential lines of movement – the gesture – followed by an indication of volume and size-and-shape relationships. As you become more confident, pay greater attention to patterns of light and dark. Leave the contour line until last and draw it only as time allows. Avoid the temptation to plunge into drawing without taking time to look at the figure and observe its essence. Your drawing activity will be better served if you would spend the first half of each pose studying the model – drawing with your eyes – before setting charcoal or graphite to paper.
 - 2. As you observe your drawing describe the directional movement of your eyes. Then, consider the following concepts: Is there a focal point? If so, where is it? Where does your eye tend to focus first? What design details cause your eye to keep moving from point to point? What part does the element of value contrast play in the direction of the eye movement?
- B. Written
 - 1. Research and write definitions of the following terms: Perception Local tone Visual weight Narrative Picture plane Volume

VIII. EVALUATION:

- A. **Methods**
 - 1. Quizzes
 - 2. Portfolios
 - 3. Projects
 - 4. Class Participation
 - 5. Class Work
- B. **Frequency**
 - 1. 2-4 quizzes
 - 2. Weekly critiques of studio work
 - 3. 1 Midterm project
 - 4. 1 portfolio of completed work
 - 5. Daily class participation

IX. TYPICAL TEXTS:

- 1. Goldstein, N *The Art of Responsive Drawing*. 6th ed., Prentice Hall, 2006.
- 2. Brown, C. and McLean, C *Drawing from Life*. 3rd ed., Wadsworth, 2004.
- 3. Barrett, R *Life Drawing: How to Portray the Figure with Accuracy and Expression*., F&W Media, 2013.
- 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