

Las Positas College
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Course Outline for ARTS 3D
FIGURE AND COMPOSITION IV
Effective: Fall 2014

I. CATALOG DESCRIPTION:

ARTS 3D — FIGURE AND COMPOSITION IV — 3.00 units

Advanced application of knowledge and skills introduced in Arts 3C at a more personal level. Drawing the figure with charcoal, conté, graphite, ink, watercolor, pastels, and tempera with emphasis on composition and 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 3C - Figure and Composition III

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. ARTS3C

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. demonstrate the practical fundamentals of tools and techniques of life drawing in various media
- B. demonstrate functional competence in and intellectual understanding of the various visual dynamics that occur in a drawing's two-dimensional surface and within its illusionistic three-dimensional spaces
- C. express appreciation of the value of the artistic assumptions of different artists
- D. detail verbally an organized awareness of his/her own developing artistic assumptions
- E. verbally express the various ways that art has been used as a vehicle of expression
- F. explore some of the less obvious dynamics of color relations

V. CONTENT:

1. Further investigation, application and reflection of:

- A. Observational drawing from the live figure model using various media.
- B. Anatomy and structure of the human body.
- C. Proportion, measurement, sighting, and foreshortening.
- D. Gesture drawing and massing of form.
- E. Use of line and value in describing the human figure.

- F. Application of the concepts of volume and space to drawing the human figure.
- G. Structural and planar analysis of the figure.
- H. Development of composition using the human figure.
 - I. Expressive content developed through manipulation of line, form, value, composition, pose, and anatomical proportions.
- J. 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. 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 *Figure Drawing: The Structural Anatomy and Expressive Design of the Human Form*. 7th ed., Prentice Hall, 2011.
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