

Las Positas College
3000 Campus Hill Drive
Livermore, CA 94551-7650
(925) 424-1000
(925) 443-0742 (Fax)

Course Outline for ARTS 3C
FIGURE AND COMPOSITION III
Effective: Fall 2018

I. CATALOG DESCRIPTION:

ARTS 3C — FIGURE AND COMPOSITION III — 3.00 units

Advanced application of knowledge and skills introduced in Arts 3B, with emphasis on composition 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 start to utilize personal approaches and media to drawing the figure.

1.50 Units Lecture 1.50 Units Lab

Prerequisite

ARTS 3B - Figure and Composition II
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. ARTS3B

1. Show further development of the skill of hand and eye coordination in drawing the figure.
2. Show understanding of the dynamics of composition.
3. 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.
4. 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.
5. Demonstrate mastery in control of the media whether it's pencil, pastels, charcoal and/or ink.
6. Interpret the various ways that art has been a vehicle of expression.
7. Evaluate and critique class projects using relevant terminology in oral and written formats.
8. 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. Create drawings and demonstrate the basic principles of spatial illusion through the application of linear, atmospheric, and other perspective systems
3. Utilize a variety of lines and mark-making in drawing
4. Organize spaces and objects within a drawing according to basic principles of design and composition

5. Utilize and apply a wide range of drawing materials and techniques
6. Accurately describe forms and space through gradations of value
7. Develop expressive content through manipulation of line, form, value, and composition
8. Evaluate and critique class projects using relevant terminology in oral or written formats

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. Advanced observational drawing which includes foreshortening from the live figure model using various media.
- B. An extensive understanding of artistic anatomy and how it is applied to the structure of the human body.
- C. Applied proportion, measurement, and strategies for drawing the figure - as developed from previous study.
- D. Advanced gesture drawing and massing of form through the use line and value in describing the human figure.
- E. High level composing using the human figure.
- F. Advanced use of a variety of drawing materials and techniques appropriate for drawing the human figure.
- G. With the knowledge and skill developed in this series, critical evaluation and critique of class projects using relevant terminology.
- H. Further 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. Do your gesture drawings come alive in describing the positions and movements of the human figure? Have they improved in their lifelike and descriptive qualities with the added experience of continually doing them? How lifelike and descriptive are your five-, ten-, and fifteen-minute posed drawings? Do the tonal ranges and light and dark patterns you've established provide adequate definition of the human forms in space? What might you improve about each of the above? For longer poses and more detailed drawings, it is particularly advantageous to lay in a light gesture drawing first to provide an inner line of movement for the figure, as well as locate it on the paper. Without that initial indication of gesture, size, and position, it is all too easy to get caught up in drawing the figure piece by piece, losing in the process the rhythm, movement, and unity of the pose and the symbiotic proportional relationships of the different parts of the body.
 2. As you become more skilled, you will benefit by increasing the time spent on individual drawings of the figure. Begin to broaden your use of dry media. For more fully developed studies from longer poses, use a harder graphite stick or black Conté crayon as these will not smear as easily. They permit reworking and they can be used successfully in conjunction with each other. (To incorporate a simple color, try red and black Conté crayon with hard graphite on the same drawing.) You will want to work on good quality charcoal paper, heavy drawing vellum, or Bristol board (something with enough tooth or grain to take the particles of the dry media successfully). I will have the model assume a comfortable, seated pose, since you might well spend a total of three hours developing a finished drawing. Your subject will be illuminated with strong light to reveal the anatomical forms.
- B. Written
 1. Research and write definitions of the following terms: Optical Proximity Rhythmic Gesture Subdivision Subjective

VIII. EVALUATION:

A. **Methods**

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

B. **Frequency**

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

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. *Bridgman's Complete Guide to Drawing from Life*. 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