

Las Positas College  
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## Course Outline for ARTS 3A

### FIGURE AND COMPOSITION I

Effective: Fall 2014

#### I. CATALOG DESCRIPTION:

ARTS 3A — FIGURE AND COMPOSITION I — 3.00 units

Introduction to drawing the human figure from observation using a wide variety of drawing media and techniques. Topics include an introduction to 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

#### **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

	<b>MIN</b>
<b>Lecture Hours:</b>	36.00
<b>Studio Lab Hours:</b>	72.00
<b>Total Hours:</b>	36.00

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

#### III. PREREQUISITE AND/OR ADVISORY SKILLS:

**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. Create observational drawings from the live figure model in a wide range of drawing media that demonstrate successful development, application, and understanding of:
  1. Proportion, sighting, measurement, and foreshortening,
  2. Gesture drawing and massing of form,
  3. Uses of line and value in describing the human figure,
  4. Application of the concept of volume and space to the human figure,
  5. Structural and planar analysis of the figure,
  6. Development of composition using the human figure;
  7. Anatomy and structure of the human body,
- B. Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions;
- C. Evaluate and critique class projects using relevant terminology in oral or written formats;
- D. Examine and describe the major historical, contemporary, and critical trends in figure drawing.

#### V. CONTENT:

- 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 of 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. Introduction to and use of a variety of drawing materials and techniques appropriate for drawing the human figure.
- K. Critical evaluation and critique of class projects 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 examples of student and professional work

#### VII. TYPICAL ASSIGNMENTS:

- A. Projects
  - 1. For the next 20 minutes, do forty, 30-second gesture drawings using newsprint paper (18" x 24"), a large Japanese bamboo brush (round) and black drawing ink.
    - a. Work "quick and loose."
    - b. Try to see the "whole" pose.
    - c. Capture the "essence."
    - d. Watch for the "shape" of each pose.
    - e. Watch for major movements (spine, hips, shoulder, arms, legs).
    - f. Watch for continuous movements.
    - g. It's OK to exaggerate.
    - h. Don't OUTLINE!!
  - 1. Draw the intrinsic nature of the action of the components rather than their specific characteristics. Subjects overall behavior in space – how it's major forms relate and act. Start seeing the harmonies and contrasts of large masses, the total visual character of their directions in space, and their shape, structure, value and scale. It is not just the action or rhythms of a subject – not in any one of the visual qualities – shape, value, or direction, not it's arrangement of parts, or mood, but rather the sum of all these qualities. The emotive energy of gesture cannot be seen until it is experienced – it must be felt.
  - 2. Over the next two weeks, working in charcoal on 18" x 24" paper, study the model carefully and build a sense of form through the use of chiaroscuro. Do several drawings until you see improvement and have gained confidence in this important area of drawing, critique to follow.
- B. Written
  - 1. Research and write definitions of the following terms: Aesthetic Figurative Distortion Facility Dynamic Contour

#### 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