

Las Positas College
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Course Outline for ARTS 3D
FIGURE AND COMPOSITION IV
Effective: Fall 2005

I. CATALOG DESCRIPTION:

ARTS 3D — FIGURE AND COMPOSITION IV — 3.00 units

Development of knowledge and skills introduced in Arts 3C. Drawing the figure with charcoal, conté, graphite, ink, watercolor, pastels, tempera and oils with emphasis on composition and color. Prerequisite: Arts 3C (completed with a grade of "C" or higher). 2 hours lecture, 4 hours studio.

2.00 Units Lecture 1.00 Units Studio Lab

Grading Methods:

Discipline:

	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:

IV. MEASURABLE OBJECTIVES:

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

1. demonstrate the practical fundamentals of tools and techniques of life drawing in various media
2. 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
3. express appreciation of the value of the artistic assumptions of different artists
4. detail verbally an organized awareness of his/her own developing artistic assumptions
5. verbally express the various ways that art has been used as a vehicle of expression
6. explore some of the less obvious dynamics of color relations

V. CONTENT:

- A. Advanced investigation of supports, materials, and terminology
- B. Advanced study and application of drawing tools and techniques
- C. Emphasis on the discrimination among, and the integration of, the various techniques, visual skills and artistic points of view to which the student has been exposed in Art 3A, Art 3B and Art 3C.
- D. Indepth exploration of the conceptual and emotional components of drawing the figure to which the student has been attracted previously. Close study of the relations of technique and habits of perception to these interests.
- E. Contour and gesture: pencil-charcoal and/or ink
- F. Understanding the source of movement: pencil-charcoal and/or ink
- G. Weight and modeled drawing: charcoal block
- H. Memory drawing: charcoal-pencil and/or ink
- I. Modeled drawing: ink wash, black watercolor, or pastel
- J. The head-contour: pencil, ink, charcoal, and/or pastel
- K. Isolated studies of the form: charcoal or pastel
- L. Modeled drawing – back to the model: pastel
- M. Proportion: ink, charcoal, pencil, pastel
- N. Drapery study with figure: pastel
- O. Sustained study-one pose: pastel
- P. Two figure pastel study

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. Projects
3. Other:

B. **Frequency**

IX. TYPICAL TEXTS:

1. Goldstein, Nathan *Figure Drawing: The Structural Anatomy and the Expressive Design of the Human Form*. 6th ed., Pearson/Prentice Hall, 2003.
2. Monthly local art magazine *Artweek*., Kitty Spaulding, Publisher, O.
3. 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