

Las Positas College
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**Course Outline for ARTS 3B
FIGURE AND COMPOSITION II
Effective: Fall 2005**

I. CATALOG DESCRIPTION:

ARTS 3B — FIGURE AND COMPOSITION II — 3.00 units

Development of knowledge and skills introduced in Arts 3A, with emphasis on composition and color. Prerequisite: Arts 3A (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. 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
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

V. CONTENT:

- A. Drawing media
 1. Technical information
 - a. Tools and materials
 - b. Ways of working
 - c. Terminology
- B. The plastic elements
 1. Line — outline, contour, quality, weight
 2. Shape
 3. Value
 4. Texture
 5. Space — picture plane, format, focal point
- C. Composition
 1. Unity and variety arrived at through
 - a. Balance
 - b. Rhythm, organized movement
 - c. Emphasis
 - d. Negative and positive space
 - e. Proportion
 2. Types of compositions
 - a. Symmetrical
 - b. Asymmetrical
 - c. Radial balance
- D. Foreshortening — the illusion created on a flat surface in which figures and objects appear to recede or project sharply into space
- 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: charcoal or pastel
- M. Proportion: ink, charcoal, pencil, pastel
- N. Drapery study with figure: charcoal or pastel
- O. Sustained study-one pose: charcoal or pastel
- P. Two figure pastel study

VI. METHODS OF INSTRUCTION:

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

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 Vol

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