

Las Positas College  
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## Course Outline for ARTS 3A

### FIGURE AND COMPOSITION I

Effective: Fall 2005

#### I. CATALOG DESCRIPTION:

ARTS 3A — FIGURE AND COMPOSITION I — 3.00 units

Skill development drawing the figure with charcoal, conte or pastel, pencil and ink with emphasis on composition. Strongly recommended: Arts 2A. 2 hours lecture, 4 hours studio.

2.00 Units Lecture 1.00 Units Studio Lab

#### Grading Methods:

#### Discipline:

	<u>MIN</u>
<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:

#### IV. MEASURABLE OBJECTIVES:

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

1. show development in the skill of hand and eye coordination in drawing the figure
2. express an increased understanding 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 an ability to produce the illusion of three-dimensional form and spaces on a two-dimensional surface in black and white media
5. demonstrate increased skill in control of the media whether it's pencil, pastels, charcoal and/or ink

#### 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
- 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. **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" x24"), 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!! i. 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 Conto

#### VIII. EVALUATION:

##### A. **Methods**

- 1. Quizzes
- 2. Oral Presentation
- 3. Projects
- 4. 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