

Las Positas College
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Course Outline for ARTS 3C
FIGURE AND COMPOSITION III
Effective: Fall 2014

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, color, 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.

2.00 Units Lecture 1.00 Units Studio Lab

Prerequisite

ARTS 3B - Figure and Composition II

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

	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:

Before entering the course a student should be able to:

A. ARTS3B

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. understand and implement an array of surfaces and supports
- B. use somewhat sophisticated direct and indirect drawing techniques
- C. explore some of the less obvious dynamics of composition
- D. demonstrate a practical understanding of color relations beyond simple theoretical models
- E. show a thorough familiarity with some of the many interrelations of the elements of form
- F. express an in-depth appreciation for, and exploration of the value of artistic assumptions deciding the ultimate character of drawing
- G. validate verbally the various ways that art has been used as a vehicle of expression

V. CONTENT:

- A. Application of the concepts of volume and space to drawing the human figure.
- B. Use of a non-traditional drawing materials and techniques appropriate for drawing the human figure.
- C. Expressive content developed through manipulation of line, form, value, composition, pose, and anatomical proportions.
- D. Critical evaluation and critique of class projects using relevant terminology in oral or written formats.
- E. Structural and planar analysis of the human figure.

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. 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