

Las Positas College  
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## Course Outline for ARTS 3A

### FIGURE AND COMPOSITION I

Effective: Fall 2018

#### 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.

1.50 Units Lecture 1.50 Units Lab

#### **Strongly Recommended**

ARTS 2A - Introduction to Drawing  
with a minimum grade of C

#### **Grading Methods:**

Letter or P/NP

#### **Discipline:**

- Art

**Family:** Art Figure and Composition

	<b>MIN</b>
<b>Lecture Hours:</b>	27.00
<b>Expected Outside of Class Hours:</b>	54.00
<b>Lab Hours:</b>	81.00
<b>Total Hours:</b>	162.00

#### 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

1. Accurately render three-dimensional objects on a two-dimensional surface from observation
2. Create drawings and demonstrate the basic principles of spatial illusion through the application of linear, atmospheric, and other perspective systems
3. Utilize a variety of lines and mark-making in drawing
4. Organize spaces and objects within a drawing according to basic principles of design and composition
5. Accurately describe forms and space through gradations of value
6. Develop expressive content through manipulation of line, form, value, and composition
7. Evaluate and critique class projects using relevant terminology in oral or written formats

#### 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. **Discussion** -
- B. **Demonstration** -
- C. **Lecture** -
- 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. After reviewing the "bony landmarks," create a volumetric drawing integrating the bony landmarks into the volumes. Describe the head, rib cage, feet, hands, and pelvis as cube shapes. Describe the arms and legs as cylinders.
  - 2. Before the models begins, set up your paper to study the human form as being seven and half "heads" tall. Seven horizontal lines, one inch apart will be drawn. One horizontal line which is a half inch below the others will complete the chart. Use this structure to complete figure drawings, allowing the lines to dictate proper proportion.
- B. Quizzes
  - 1. Prepare for quizzes regarding the major parts of the skull.
  - 2. Prepare for quizzes regarding the major bones.
  - 3. Prepare for quizzes regarding the muscles of the legs and arms.
  - 4. Prepare for quizzes regarding the muscles of the torso.

#### VIII. EVALUATION:

- A. **Methods**
  - 1. Quizzes
  - 2. Portfolios
  - 3. Projects
  - 4. Class Participation
  - 5. Lab Activities
- B. **Frequency**
  - 1. 2-4 quizzes
  - 2. 6-10 projects
  - 3. 1 portfolio of completed work
  - 4. Daily class participation and lab activities in the studio

#### IX. TYPICAL TEXTS:

- 1. Osti, Roberto. *Basic Human Anatomy: An Essential Visual Guide for Artists*. 1st ed., Monacelli Studio, 2016.
- 2. Huston, Steve. *Figure Drawing for Artists: Making Every Mark Count*. 1 ed., Rockport Publishers, 2016.
- 3. Bridgeman, George. *Bridgman's Complete Guide to Drawing from Life*. 1 ed., Sterling, 2017.
- 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