

**School of Arts & Science
Department of English**


**VIST 122
Structural Drawing**

Fall, 2012

COURSE OUTLINE

Calendar Description:

This course concentrates on developing the skills needed to effectively draw the human figure. Gesture, action lines, basic anatomy, proportion, foreshortening, contour, light, shadow, and drapery will be practiced. Students will gain the confidence needed to visualize then draw the male and female figure from life or from memory. These skills have a direct application to visual story telling in comics and graphic novels.

 *Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for your records.*

Instructor Information

- (a) Instructor: Joan Steacy
- (b) Office hours: Wednesday 1:30 – 5:20
- (c) Location: Lansdowne
- (d) Phone:
- (e) E-mail: steacyj@camosun.ca
- (f) Website: joansteacy.blogspot.ca

Intended Learning Outcomes

1.The Drawing Process

Upon successful completion of this course students will be able to

- Draw short action poses and longer sustained poses
- Draw quickly within given time frame
- Produce a portfolio of fully rendered drawings and sketches

2. The underlying structure of figure in motion

Upon successful completion of this course students will be able to

- Understand basic anatomy and visualize the hidden bone and muscle structure
- Draw three-dimensional figures on a two-dimensional surface
- Capture movement and express life in drawings
- Apply figure drawing skills to visual storytelling
- Sketch figures from memory for character studies and layouts for comics

3. The Big-Picture

Upon successful completion of this course students will be able to

- Analyze how parts of the figure form the whole picture
- Break down figure into its component parts and connect to the whole
- Recognize the big shapes and integrate that mass into the figure
- Eliminate excessive or unnecessary detail – simplify!
- Have an understanding of figure/ground relationship through positive and negative space exercises
- The figure cannot exist without a ground and the ground informs the figure
- Understand basic anatomy and how muscles and bones connect to form the whole body
- Develop your life drawings into characters rendered in your own style.
- Draw multiple figures on a page to create interaction and visual storytelling composition

Required Materials

Materials list available online

Course Hours/Location

Wednesday 1:30 – 5:20 p.m. Lansdown Campus, Young Building, Room 227

We will be drawing from a live model and critiques are given in every class. Some drawings will be handed in for assessment. It is essential that students attend and participate fully in all classes.

Basis of Student Assessment (Weighting)

Late assignments may lose marks at the rate of 5% per day. If there are known circumstances that will hinder you from completing an assignment on time, please speak with me well beforehand.

Students who fail to complete any assignments listed below by the final class date or fail to achieve at least D on the final portfolio, will fail the course. It is up to you to make sure that all of your assignments are handed in.

All work for the **final portfolio** must undergo critique before it is submitted for grading.

Assignments are to be clearly signed with student ID number on the back of each paper.

Assignments include: (See further details at the end of this document)

Short drawing assignments (10%)
Fully rendered drawings (40%)
Final Portfolio (40%)
Critique(10%)

Grading System

I look for originality in style and details, clear underlying structure. I also look for students development in practical critique skills during class time.

Standard Grading System (GPA)

| Percentage | Grade | Description | Grade Point Equivalency |
|------------|-------|-----------------------------------------------------------------------------------------------------------------------|-------------------------|
| 90-100 | A+ | | 9 |
| 85-89 | A | | 8 |
| 80-84 | A- | | 7 |
| 77-79 | B+ | | 6 |
| 73-76 | B | | 5 |
| 70-72 | B- | | 4 |
| 65-69 | C+ | | 3 |
| 60-64 | C | | 2 |
| 50-59 | D | Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite. | 1 |
| 0-49 | F | Minimum level has not been achieved. | 0 |

Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at camosun.ca for information on conversion to final grades, and for additional information on student record and transcript notations.

| Temporary Grade | Description |
|-----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| I | <i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family. |
| IP | <i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. (For these courses a final grade will be assigned to either the 3 rd course attempt or at the point of course completion.) |
| CW | <i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement. |

LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services or the College web site at camosun.ca.

STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services and on the College web site in the Policy Section.

VIST 122

Structural life drawing

Schedule

| | |
|--------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Date Sept. 5 – Dec.5</p> | <p>Activities Drawing from either male or female model Critiques will be given at the midpoint and in the last half hour of every class.</p> |
| <p>Week One Sept. 5</p> | <p>The Importance of Gesture Activities <ul style="list-style-type: none"> - draw a series of one and two minute gesture poses - study action lines - study shoulder/hip angles - consider balance, rhythm, patterns - understand proportion Skeletal Anatomy Refer to handouts</p> |
| <p>Week Two Sept. 12</p> | <p>Muscle mass Activities <ul style="list-style-type: none"> - gesture drawing review - five minute poses - study bulk, mass, and weight in musculature - understand positive/negative space Muscle Anatomy Refer to handouts</p> |
| <p>Week Three Sept. 19</p> | <p>Contour line Activity <ul style="list-style-type: none"> - draw mass using tone, then use contour line to define essential details - focus on thick/thin line weight - define form with some detail, but without facial, hand or feet detail Samples of different line weight styles used in comics, graphic novels, Manga will be discussed (students can bring in samples)</p> |
| <p>Week Four Sept. 26</p> | <p>Foreshortening Activity <ul style="list-style-type: none"> - draw ball, cone, cube, and cylinder using foreshortening - practice different angles and viewpoints with transparent objects - apply principles of foreshortening to drawing the figure as if transparent - study depth and exaggeration Samples of extreme foreshortening in comics will be shown.</p> |
| | |

| | |
|------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Week Five</p> <p>Oct. 3</p> | <p>Head, Hands, Feet Activity - draw multiple head, hands, and feet from any angle - understand how they connect with other body parts to make the whole figure - learn how bones and muscles work together. George Bridgman's The Human Machine will be shown and discuss.</p> |
| <p>Week Six</p> <p>Oct. 10</p> | <p>Lighting Activity - Draw the model with one strong light source (twenty minute poses) - look for the patterns and big shapes that shadows make - use a combination of line, for the figure, and tone for shadows - explore contrast through strong lighting Samples of dramatic lighting in comics and how to use it effectively to create mood in storytelling will be shown.</p> |
| <p>Week Seven</p> <p>Oct. 17</p> | <p>Highlights and Shadows Activity - draw only the highlights of the figure with white conte - draw only the shadows with dark conte on separate paper - combine contour line with light and shadow as one drawing</p> |
| <p>Week Eight</p> <p>Oct. 24</p> | <p>Lighting continued Activity - draw using light and shadow to create depth - highlights, halftones, and shadows - study cast shadows and reflective light - create shadows with cross hatching techniques Longer poses will be used for greater detail. Classical art will be shown as a comparison to contemporary comic art.</p> |
| | |
| <p>Week Nine</p> <p>Oct. 31</p> | <p>The Clothed Model Activity - knowing what's under clothing informs how fabric folds - look, see, and study complex, detailed folds and understand how to simplify their structure - learn how fabric determines types of folds i.e. heavy or lightweight, textured, shiny fabrics - study how the fabric falls on a curved surface - examine drapery through the ages; classic and contemporary costume design in comics and movies will be shown and discussed</p> |

| | |
|-----------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Week Ten Nov. 7</p> | <p>Types of folds Activity - use thick and thin line weight to describe contour of folds, then use tone for shadow - study the seven types of folds: -pipe -zigzag -spiral -diaper -half lock -drop -inert Students will bring in examples of stylized costumes in Manga and Comics that show types of folds.</p> |
| | |
| <p>Week Eleven Nov.14</p> | <p>Dramatic lighting in Costumes Activity - draw different types of fabrics with contrasting light source - stylize folds to avoid unnecessary detail - know what to leave out! - exaggerate proportions of model to give a sense of drama Stylized costume fabric in comics and manga, samples will be shown.</p> |
| | |
| <p>Week Twelve Nov.21</p> | <p>Multiple figures on a plane. Layout Composition and Design Activity (drawing longer poses) - design and create interesting and dynamic compositions - draw male and female figure in action - basic use of perspective to create depth - consider point of view to create drama - apply interaction of multiple characters - explore use of props to create whole picture Examples of good design and composition in comics and films will be studied.</p> |
| | |
| <p>Week Thirteen Nov.28</p> | <p>Rendering final work. Activity - finish existing drawings with final touches - choosing the strongest drawings for your portfolio - digitally photograph drawings for portfolio.</p> |

| | |
|--------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | |
| Week Fourteen Dec.6 | Due: Final Portfolio Review - peer critique. Instructor critique. - hand in the final portfolio, ensuring all the components are included: gestures, five and ten minute poses, fully rendered multiple male and female costumed figures in action. Congratulations to students on their achievements – they should be very proud of their accomplishments! |
| | |

Drawing the Model

Short Assignments: 10 marks

These five assignments are listed in order and include all drawing steps learned in class and participation in class critiques. They are explained in more detail in Contents.

- Gestures and skeletal anatomy – 2 marks
- Muscle mass – 2 marks
- Line/tone/lighting – 2 marks
- Foreshortening – 2 marks
- Hands/feet/head – 2 marks

The final fully rendered drawings: 40 marks

Things to remember: A picture tells a story, and a story tells a picture. Having created hundreds of drawings, students will know how to critique their own work and decide which ten examples should be chosen for their final portfolio.

All finished drawings start the spark of an idea, then a sketch – comics marry the drawings with words to create a visual story. The goal is to apply drawing skills learned in class to your story.

Keep in mind the grading criteria is for your own progress, and not a comparison with other students.

Evaluation of Final Portfolio: 40 marks

| | | | |
|----------------------------------------|---------------------------|-------------------|------------------------|
| Below C (Unsatisfactory or Fail) | C Range (Satisfactory) | B Range (Good) | A Range (Excellent) |
|----------------------------------------|---------------------------|-------------------|------------------------|

| | | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Missed crucial class instruction, insufficient participation in class critique, evidence of difficulty drawing figure from strong gesture</p> | <p>Balance and proportion, is inconsistent. Overall rendering is good but could be improved with more thought put into subsurface structure, i.e. skeletal frame</p> | <p>Evidence of hard work, and request for help when needed. Structural drawing and rendering is good and consistent in all categories. Evidence of a strong personal style emerging.</p> | <p>Very dynamic use of exaggeration coupled with a confident style. Clear understanding of how light and shadow falls on the human figure and defines form. Backed up with excellent structural drawing skills that show in final rendering.</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

The final portfolio includes (20 drawings in total) : an instructor's critique

Drawings required:

Front and side view of skeleton

The head, full on, profile, three quarters

Front, side, and back view of hands and feet

2, 5 and 10 minute pose

1 each of fully rendered 30 minute undraped male and female figures

1 each of draped male and female figure

1 fully rendered drawing of 5 figures in perspective on one plane

10 marks

Students will give an oral critique of drawing by three classmates, and will be graded on the comments they give to others.

Total: 100 marks