

	<p><b>School of Arts &amp; Science</b></p> <p><b>Communications Department</b></p> <p><b>VIST 122</b></p> <p><b>Structural Drawing</b></p> <p><b>Fall 2017</b></p>
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## COURSE OUTLINE

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.

### 1. Instructor Information

(a)	Instructor:	Joan Steacy		
(b)	Office Hours:	Thursday 11am-4pm		
(c)	Location:	Young 315E - Y306		
(d)	Phone:	(250) 888-4324	Alternative Phone:	(250) 888-2939
(e)	Email:	joansteacy@shaw.ca		
(f)	Website:	joansteacy.blogspot.com		

### 2. Intended Learning Outcomes

*(No changes are to be made to these Intended Learning Outcomes as approved by the Education Council of Camosun College.)*

Upon successful completion of this course students will be able to:

1. Analyze the structure of the skeletal system, musculature, and surface of the human form.
2. Produce realistic drawing of the human figure from life, both nude and draped.
3. Draw from memory the human form from any angle.
4. Apply drawing skills to visual storytelling for comics, graphic novels, gaming, illustration, storyboards and animation.

### 3. Required Materials

- (a) Texts: FIGURE DRAWING – DESIGN AND INVENTION by Michael Hampton  
ISBN: 0-615-27281-9
- (b) Other: *Please refer to materials supply list*

### 4. Course Content and Schedule

#### 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

#### 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

### **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

## **VIST 122 • Structural Drawing September 7 - December 7, 2017**

*Drawing from either male or female model. Critiques will be given in every class. Homework from text, take notes in sketchbook.*

### **Week One • Sept. 7 Skeletal Anatomy and the Importance of Gesture**

Activity

- draw gestures, study action lines, shoulder/hip angles
- consider balance, rhythm, patterns
- the spine-head connection

Homework: read pages 3-9, 14-18, 24,25 from FIGURE DRAWING – DESIGN AND INVENTION by Michael Hampton

### **Week Two • Sept. 14 Structure mass & bulk**

Activity

- gesture drawing review
- longer poses
- bulk, mass, and weight
- forms and connections
- positive and negative space, figure/ground relationship

Homework: read pages 42-45, 50-53 FDDI

### **Week Three • Sept. 21 Foreshortening**

Activity

- wrapping lines
- angles and points of view, perspective in form • geometric shapes: ball, cone, cube, cylinder, ellipses
- apply principles of foreshortening to drawing the figure as if transparent
- depth and exaggeration in proportions
- the human head angles, drawn using ellipses

Samples of extreme foreshortening in comics will be shown.

Homework: read pages 46-47, 60 FDDI

**Week Four • Sept. 28**  
***Contour line***

Activity

- draw contour line to define essential details
- focus on thick/thin line weight, techniques

Samples of different contour styles used in comics, graphic novels, manga will be discussed (students to bring in samples)

***FIRST ASSIGNMENT DUE IN 2 WEEKS, WORTH 30% OF FINAL MARK!***

**Week Five • Oct. 5**  
***Head, Torso***

Activity ( draw male figure)

- head, neck muscles
- connecting the body parts to make the whole figure
- male human anatomy, torso
- George Bridgman's The Human Machine will be shown and discussed.

Homework: read pages 57-64, 87-93

**Week Six • Oct. 12**  
***Hands arms, Feet legs***

Activity

- muscles working together
- connecting legs feet, arms hands
- basic lighting to define anatomy (on gray toned paper)
- light & shadow on ball-cone-cube-cylinder

Homework: read pages 86,160-217

**Week Seven • Oct. 19**  
***The Draped model***

Activity

- the seven types of folds
  - knowing what's under clothing informs how fabric types fold
- Students will bring in examples of stylized costumes in Manga and Comics that show types of folds. Classical art images will be shown in comparison with contemporary comic art.

Homework: read pages 218-231 FDDI

**Week Eight • Oct. 26**  
***Lighting on drapery***

Activity

- basic light shadows on drapery
- contrast
- look for patterns and big shapes
- incorporate background element

Homework: read pages 232, 233 FDDI

***SECOND ASSIGNMENT DUE IN 2 WEEKS, WORTH 30% OF FINAL MARK!***

**Week Nine • Nov. 2**  
***Highlights & shadows on drapery***

Activity

- draw using light and shadow to create depth
- highlights, halftones, shadows
- cast shadows and reflective light on drapery

- thick and thin line weight to describe contour of folds
- draw the model with one strong light source (twenty minute poses)

Samples will be shown of how dramatic lighting on drapery is used in comics to create mood in storytelling.

**Week Ten • Nov. 9**  
***Fabric Stress Points***

Activity

- finding the stress points
- tension folds, slack folds, combined folds

**Week Eleven • Nov. 16**  
***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.

***THIRD ASSIGNMENT DUE IN 2 WEEKS, WORTH 30% OF FINAL MARK!***

**Week Twelve • Nov. 23**  
***Multiple figures on a plane / Layout Composition and Design***

Activity (drawing longer poses)

- design and create dynamic compositions
  - 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.

**Week Thirteen • Nov. 30**  
***Fabric types, hats, shoes, & accessories***

Activity

- look, see, and study complex, detailed folds and understand how to simplify their structure
  - fabric determines types of folds i.e. heavy or lightweight, textured, shiny fabrics
- Examine drapery through the ages; classic and contemporary costume design in comics will be shown and discussed

**Week Fourteen • Dec. 7**  
**FINAL ASSIGNMENT DUE!**

Activity

- peer critique
- instructor final critique
- Christmas open house!

**Basis of Student Assessment (Weighting)**

- First Assignment & Sketchbook 30%**
- Second Assignment & Sketchbook 30%**
- Final Assignment & Sketchbook 30%**
- Classroom Participation 10%**

**Total: 100 marks**

**5. Basis of Student Assessment (Weighting)**

*Grading Rubrics are attached*

**First Assignment & Sketchbook 30%**

**Second Assignment & Sketchbook 30%**

**Final Assignment & Sketchbook** 30%

**Classroom Participation** 10%

**Total: 100 marks**

## 6. Grading System

### Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+	Works well above and beyond course requirements!	9
85-89	A	All assignments completed to high degree of finish, responsive to critiques, thoroughly engaged in classroom activities	8
80-84	A-	As above, though to slightly lesser degree	7
77-79	B+	All assignments completed, good participation	6
73-76	B	All assignments completed, acceptable participation	5
70-72	B-	As above, though to slightly lesser degree	4
65-69	C+	Some assignments late or incomplete, lack of full participation	3
60-64	C	Some assignments late or incomplete, missed classes, noticeable lack of participation	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

## 7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

### 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](http://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 the College web site in the Policy Section.

### ADDITIONAL COMMENTS

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.

**Grading Rubric for Assignment #1: 1<sup>st</sup> 50 page Sketch Pad, Female Form (30 points)**

	<b>A (8.0-10)</b>	<b>B (7.0 – 7.9)</b>	<b>C (6.0 – 6.9)</b>	<b>D (5.0 – 5.9)</b>
Gesture	Shows progressive competency in analyzing the underlying skeletal system with strong action lines, balance, rhythm and proportions.	Shows progression in analyzing the underlying skeletal system but action lines, balance, rhythm and proportion are not well defined.	Makes effort to follow instruction but does not fully demonstrate an understanding of underlying skeletal system or characteristics	Does not effectively analyze underlying skeletal system. Shows little effort. Shows incomplete understanding of underlying skeletal system or characteristics
Bulk & Mass	Shows understanding of the solid structure of the female form. Uses solid muscle shapes to construct a whole figure.	Demonstrates solid bulk and mass but does not fully develop underlying structure	Draws solid forms with lines but lacks tone and underlying structure	Does not effectively show bulk and mass. Shows little effort. Shows incomplete understanding of solid structure of the female form.
Contour line, tone and foreshortening	Uses tone effectively to show mass strengthened with varying line weight. Shows strong understanding of surface contour line that informs underlying structure	Uses good line and tone to indicate mass but contour wrapping lines need better articulation	Attempts to use medium effectively but static line weight and tonal variation is weak	Does not effectively use contour line, tone and foreshortening. Shows little effort. Shows incomplete understanding of surface contour line that informs underlying structure

**Grading Rubric for Assignment #2: 2<sup>nd</sup> 50 page Sketch Pad, Male Form (30 points)**

	<b>A (8.0-10)</b>	<b>B (7.0 – 7.9)</b>	<b>C (6.0 – 6.9)</b>	<b>D (5.0 – 5.9)</b>
Hands & Feet	Clearly shows progression in drawing the connection of shoulder to arm, hands to wrist, and foot to leg. Shows an understanding of form of the hand and the ability to draw from any angle.	Shows progress in drawings and an understanding of connections, but lacks structure and form. Shows an ability to draw from more than two angles.	Makes effort to follow instruction but does not fully demonstrate a growing understanding of connections, underlying bone structure and form or the ability to draw from more than one angle.	Does not effectively have applied effort. Sketch is incomplete.
Head	Shows excellent progression in understanding the connection of head to neck and underlying structure of the skull. Shows angles and ellipses in foreshortened poses. Demonstrates an ability to draw from any angle.	Demonstrates some progression in understanding of connection of head to neck and underlying skull structure but has some areas of weakness. Shows an ability to draw from more than two angles.	Makes effort to follow instruction but does not fully demonstrate a growing understanding of connection of head to neck and underlying bone structure. Does not show the ability to draw from more than angle.	Does not effectively have applied effort. Sketch is incomplete.
Integrated form using lighting & negative space	Demonstrates a progressive ability to use halftone, shadow, cast shadows, reflective light and highlights effectively to define muscle form.	Shows progressive understanding of lighting but lacks some definition of overall form and/or musculature	Makes effort to follow instruction but does not fully define overall form and/or musculature	Does not effectively have applied effort. Sketch is incomplete.



**Grading Rubric for Assignment #3: Final Sketch Book (30 points)**

	<b>A (8.0-10)</b>	<b>B (7.0 – 7.9)</b>	<b>C (6.0 – 6.9)</b>	<b>D (5.0 – 5.9)</b>
Types of Folds	Clearly shows all types of folds. Demonstrates an ability to adapt patterns to different fabric weights and underlying forms.	Shows an understanding of different types of folds but does not consistently apply them to the underlying form.	Shows inconsistent recognition of types of folds and some difficulty articulating their pattern on a surface.	Does not effectively have applied effort. Sketches are incomplete.
Dramatic lighting on drapery	Demonstrates a progressive understanding of how light on fabric defines the patterns of drapery by using halftone, shadow, cast shadows, reflectivew light and highlights.	Demonstrates an understanding of how lighting defines drapery form but does not use all techniques to effectively render.	Shows inconsistent ability to simplify or articulate drapery structure according to dramatic lighting.	Does not effectively have applied effort. Sketches are incomplete.
Technique	Shows the development of a highly-polished degree of technique including contour line, cross-hatching and tonal variation. Personal style is visibly emerging.	Shows strong technical skill demonstrated by various techniques. Personal style is developing.	Inconsistent use of techniques. Personal style is yet to emerge.	Does not use techniques to have applied effort. Sketches are incomplete.

**Grading Rubric for Classroom Participation (10 points)**

	<b>A (4.0 - 5)</b>	<b>B (3.5 – 3.9)</b>	<b>C (3.0 – 3.5)</b>	<b>D</b>
Attendance and Preparation	Attends class regularly (no unexcused absences). Comes to class prepared with any required readings or homework complete.	Attends class regularly (no unexcused absences). Usually comes to class prepared but occasionally has failed to do required reading or homework.	Attends class somewhat regularly (1-2 unexcused absences). Inconsistent preparation for classes.	Irregular attendance. More unexcused absences. Out of class reading, homework.
Participation	Actively engaged in classroom learning. Participates fully in peer critiques. Responds to and gives feedback positively. Raises thoughtful questions and appropriately challenges assumptions and perspectives.	Sometimes contributes to classroom learning. Participates in peer critiques and sometimes responds to a gives feedback positively. Occasionally asks questions to expand his/her learning.	Rarely contributes to classroom learning. Is reluctant to participate in peer critiques. Has some difficulty giving and/or receiving feedback in a positive manner.	Never contributes to classroom learning. Remains silent. His/her own work neither adds to nor contributes to peer feedback or learning.