


2016

TMFD 146: Visualization Studio—A Peer Review of Teaching Project Benchmark Portfolio—Student Perceptions of Learning to Draw the Human Form

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Student Perceptions of Learning to Draw the Human Form



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Visualization Studio- TMFD 146

Spring 2016

Abstract

This course portfolio examines student experiences while taking *Visualization Studio* and illustrates the various **drawing** and **design** projects they complete. While this document illustrates the overall course experience it focuses on student **perceptions of learning to draw the human form** by two students. Student A, Alesha, demonstrates a high pass example and student B, Mallory, demonstrates a mid pass example.

I feel it is obvious to compare high and low pass samples but the difference between high and mid is much harder to differentiate. Key elements are highlighted to identify the differences between them. Although final course grades were close between each student their perceived learning varies greatly.

This **conundrum** is caused by the difference between the experiences of each student. Student A felt she had a lot of experience entering the course while Student B felt she had no experience and therefore had learned more.

The question is: should the instructor grade for improvement or for actual skill in a course with students who have little to no experience in art, drawing or **designing**?

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Portfolio Objectives

This portfolio provides an overview of my Visualization Studio course including student projects and survey results showing what students feel they learn related to the degree of success of their projects. Student assessment is based on both formal and conceptual aspects of projects however the formal aspects are central to this course portfolio. Since some students come into the course with varying skills in these areas I grade portfolios after a final critique of each project. This tends to even the field and allows students to go back and make changes to their work based on peer feedback.

This course has historically received positive student evaluations and word of mouth around my department is that the course is challenging. However I feel I have to refine my grading methodology in order to reflect actual student skills instead of student skill improvement.

This portfolio shows a broad overview of Visualization Studio and three goals for student learning:

1. Two-dimensional design skill development (units 1 -2)
2. Observational drawing skill development (Units 3-4)
3. Draw a proportional human from memory (Unit 3)

Class size : 21

Student make-up : Merchandising, Textiles Science, Fashion Communications and Design majors

Level: Introductory undergraduate

Course Type: Studio

Portfolio: Benchmark

Evidence of Student Learning: Student survey and student work samples

Course Description and Connection to Curriculum

Visualization Studio is a foundation level three-credit studio course taken by all students in the Textiles, Merchandising and Design program and is a prerequisite to the Product Development sequence. Visualization Studio is an introduction to various drawing and design methods. Students develop skills with various media including ink, graphite, color pencil, and CAD. Course units cover pattern development, two-dimensional composition, life drawing, and illustration.

Students entering the textile soft goods industry need to have drawing, design, and CAD skills. These skills are useful for visualizing products and concepts for product development. For this reason we require students in both our merchandising and design tracks to take the course. This means students have varying levels of interest and skills at the beginning of the course. Some students have taken drawing or CAD while others have no experience with drawing or CAD.

Drawing and visualization skill development lays the foundation for the *Product Development* course sequence taught in the Department of Textiles, Merchandising and Fashion Design where a key objective is to: *Understand the relationship between the human body and apparel coverings*. This objective is introduced in Visualization Studio through activities that address designing for and drawing the human body.

Teaching Methods

I address the goals of the course the same way for all units. I give students a syllabus and calendar that illustrates the broad strokes of the unit and outlines the daily activities and homework. (see [Appendix A](#))

Each day I introduce a daily goal that students will hopefully achieve by the end of class. These goals serve to break down the complexity of the unit into manageable chunks. Students then work toward the goal often running into individual problems during the three-hour studio time. I wrap up the class with a summary talk to put the day in context with the larger goal of the unit then I explain the homework assignment. This usually takes ten minutes or less.

I post all course material to Blackboard including handouts, web-links, examples, or references and ask students to refer to them when completing homework. Since projects are taught sequentially, homework assignments build on the previous day's course activities and prepare students for the following day.

The following are the various teaching methods used in the course:

1. **Unit materials** reinforce the assignment goals and help guide student learning. For instance a visual *guide* with *lines* to human proportions is mirrored by a *method* for *folding* paper where lines and folds correspond and provide a framework for drawing. (see [Appendix D](#))
2. **Stop-n-chats** are when I talk with each student for five to ten minutes making my way around the studio. I give feedback on work in progress and I ask questions to gain an understanding of how students are approaching things. Sometimes students reference what I was talking about with another student in their own work. Other times they'll ask questions.
3. **Group therapy** is an in-progress critique that occurs at various times during course units. Students post their work up in front of the class and ask for guidance on a problem. Usually the problem is common and someone shares how he or she solved it. Sometimes students ask for clarification from me so this activity provides me a way to visually illustrate a point in-context.
4. **Demonstrations** are a way to teach drawing and design methods. I'll either project my computer screen, use a document camera to project a drawing, or I'll have the class gather around to watch. I encourage students to video record these demos as a means to reference the content outside of class.

5. **Online tutorials** on the [Vault](http://mburton4.wix.com/vault). (http://mburton4.wix.com/vault). I created the Vault with college funding to reinforce student proficiency in technically centered creative methods. For example my team filmed drawing demonstrations and we made screen recordings of numerous CAD processes. Sometimes students get bogged down with the technical aspects of a project so tutorials on Photoshop or Adobe Illustrator take the pressure off memorizing CAD process and allow them to focus more on creative expression.

Course Activities

Unit 1 - Patterns

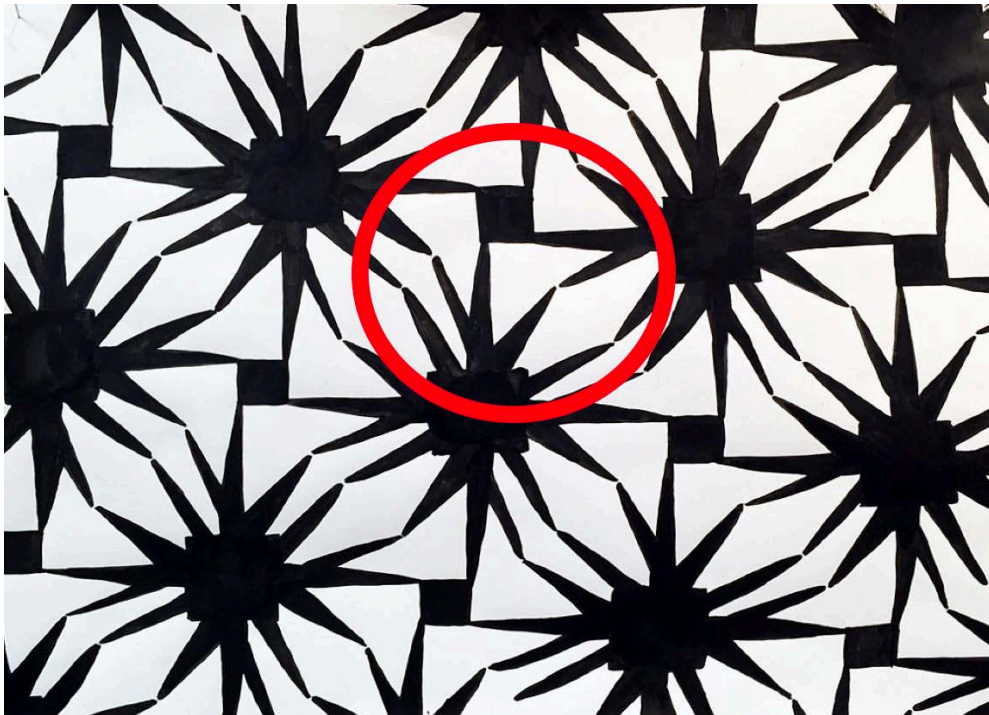
You'll make 2 patterns that have some visual relationships, I.E. they'll look like cousins. One pattern will be made solely with India Ink while the second will combine layered and cutout paper and Ink. You're goal is to create visually strong designs that combine conventional pattern with your unique ideas.

Unit materials: 1. Homework images 2. Michael James quilt (see [Appendix B](#))

Unit 1 Grading Criteria:

1. Design shows **ingenuity and risk**
2. Design is resolved through deep investigation (several versions to find the best one)
3. Level of craftsmanship is high
4. Design employs a balance between positive and negati

Student: A – High Pass

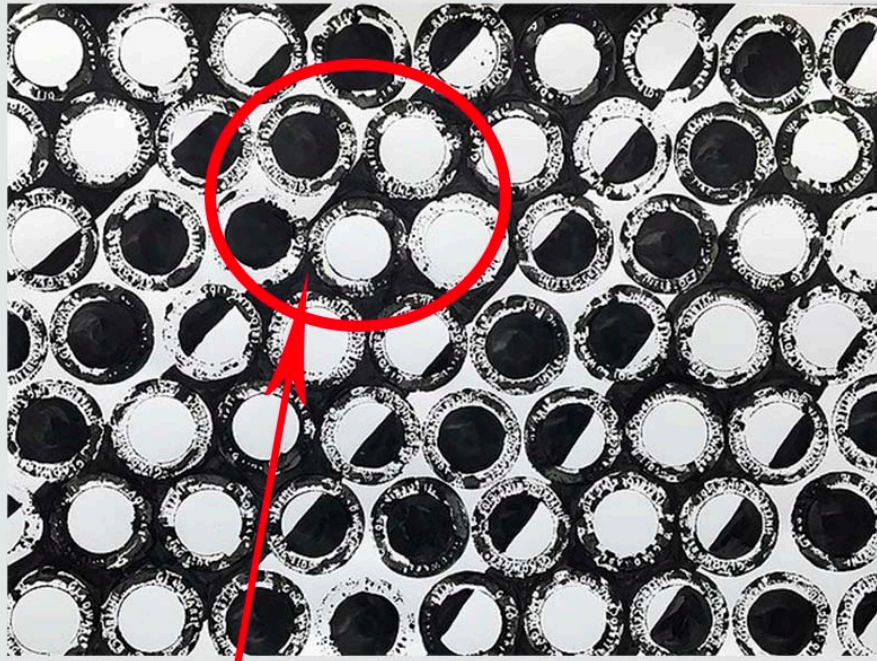


High level of risk

Black and white areas serve as both figure and ground

High craftsmanship

Student: B – Mid Pass



Low level of risk
Somewhat solved because black and white shapes switch between
figure and ground
Average craftsmanship

Unit 1 reflection:

Most students score an average/ mid pass grade on this project. The following comment from a student is reflective of a common sentiment regarding the course unit and tells me I need to show students examples of high risk versus low risk projects. I also plan to add a formative activity that helps students to understand how black and white shapes can switch between figure and ground.

Student comment: "I feel that my perception has changed some what for what constitutes a strong pattern in a more understanding way in terms of ingenuity and being interesting however I feel that I am still needing more work with risk taking investigating further on my own terms ."

This comment indicates that I need to identify ways that other artists and students have taken risks.

Unit 2 - Compositional Balance

You'll make an animated loop from hand-made black and white paper frames. The goal is to balance your composition while reversing the role of the black and white/ figure and ground. For example, you might have a white circle in the center of a black space that gets pushed through to become a black circle in a white space. The last frame and the first frame should be the same some the animation loops.

(Warner, Craig. NW Missouri State University 2009)

Unit materials: 1. Video tutorial how to make a gif. 2. Composition strategies (see [Appendix C](#))

Unit 2 Grading Criteria:

- Maximum number of shapes is 3.
- Minimum number of frames is 24
- Choose a verb like: push, pull, twist, puncture, pop, drip etc.
- Verb should inform you how to move one shape into another

Student: A – High Pass

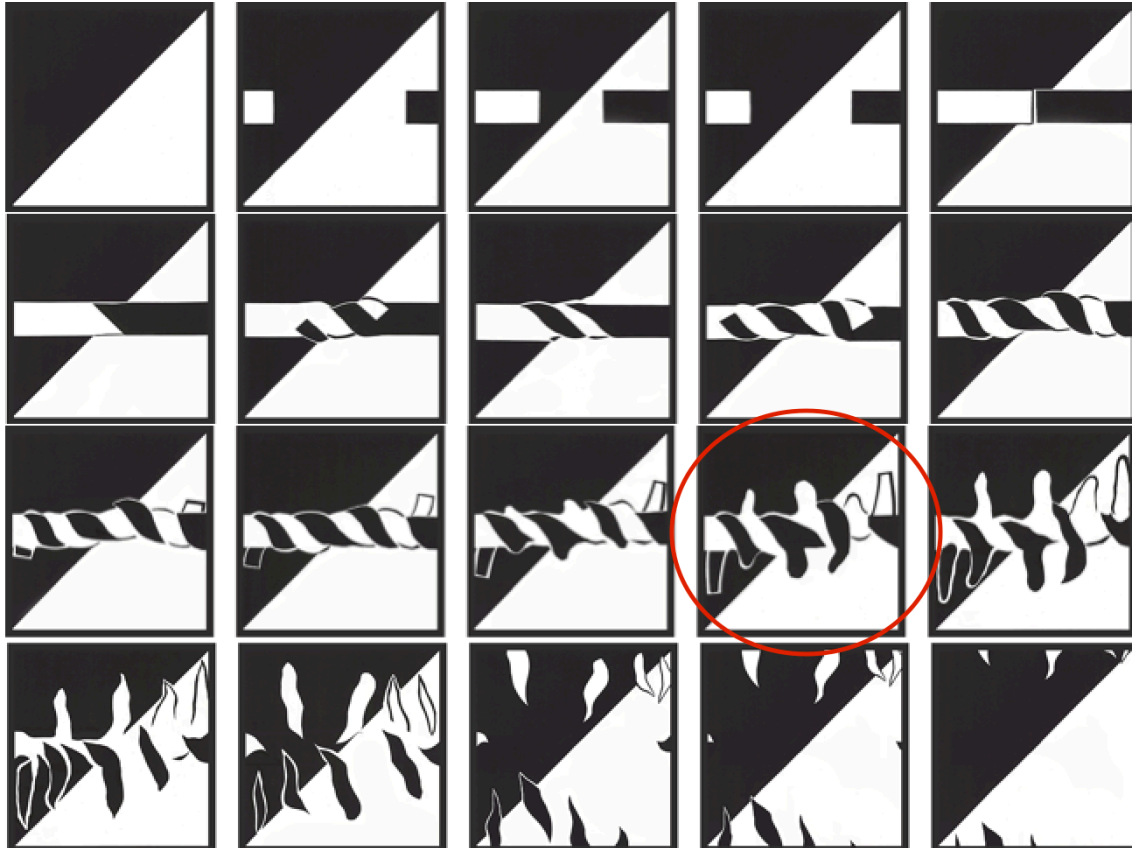
(click on image below in order to see an animation of this student's work)



This student example represents a high pass. The composition is balanced throughout the entire looped animation and the shapes interact in an interesting way. The figure and ground relationship created by black and white shapes reverses.

Student: B – Mid Pass

(click on image below in order to see an animation of this student's work)



This student example represents a mid pass. The composition is balanced throughout the entire looped animation and the shapes interact in an interesting way. However the figure and ground relationship created by black and white shapes (circled) never reverses. For example a black shape that represent a positive shape should turn into negative space.

Unit 2 reflection:

This unit requires students to think in a highly analytic way about the problem of balancing composition and reversing the roles of figure and ground. Students seem to feel accomplished when they complete the project. I believe this is due to the level of difficulty and the experience of combining both handmade papers with digital animation software.

Sample student comments that support this idea:

“I understand more about f/g relationships after this project & see the many ways that even the most simplistic shapes can be adjusted and black and white inverted to show actions.”

I plan to make the project less complex by limiting the amount of shapes to two and eliminate the verb association that tends to confuse students and does not seem to guide their judgments.

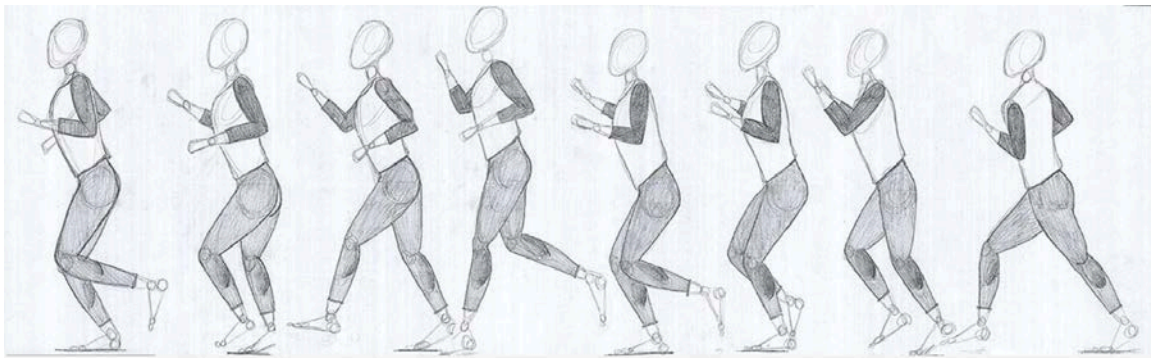
Unit 3 - Drawing the Walking Human Form

You'll learn to gesture draw a live model with accurate proportions. After several drawing classes we will draw the model walking on a treadmill. This study will give insight to how the mechanics of the body in motion work. You'll then take drawings and images back to the lab and redraw them as 8 individual frames. The end result will be a hand drawn animated walking model in GIF format.

Unit materials: 1. Video tutorials by Richard Williams 2. Reference images (see [Appendix D](#))

Unit 3 Grading Criteria:

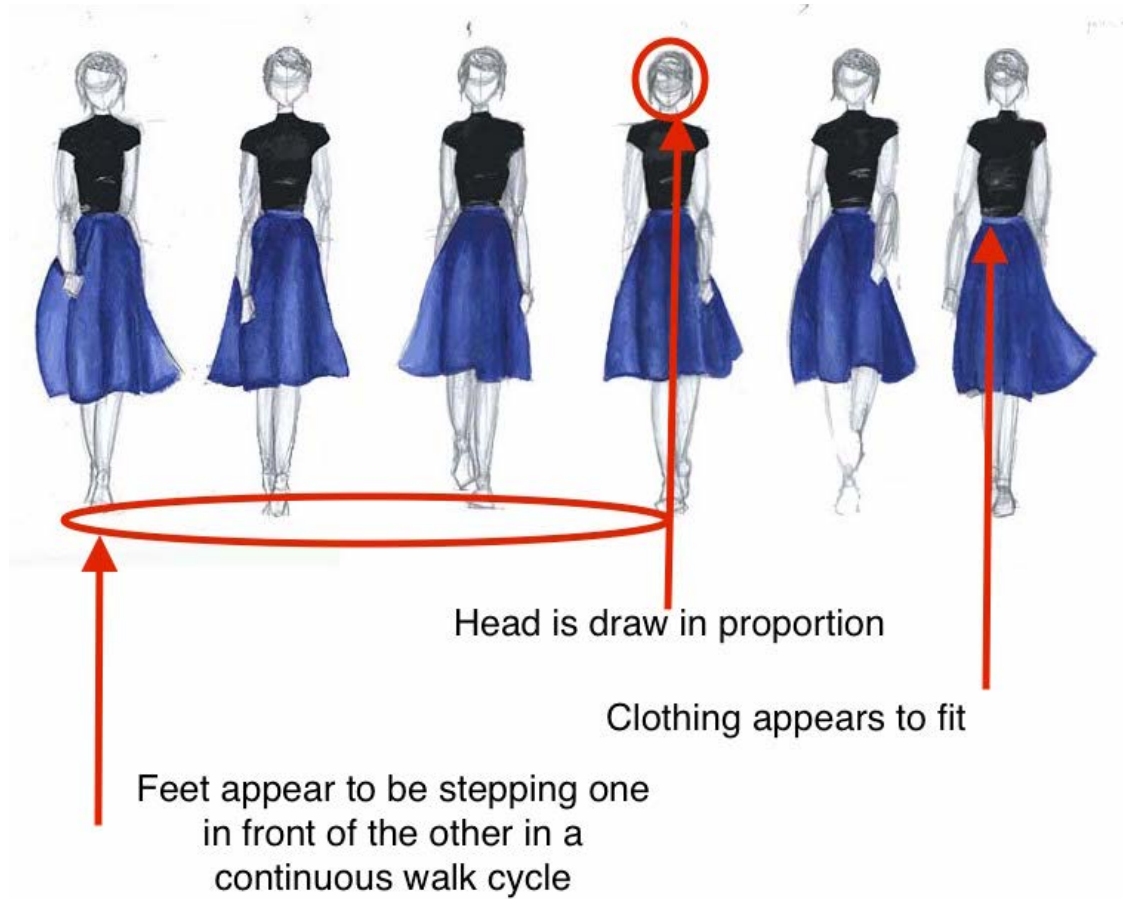
1. Believability of loop as a continuous walk or run; human locomotion
2. Believability of proportions of anatomy.
3. Believability of clothing fit



Student example from previous course: (DeCoito, Chloe Fall 2015)

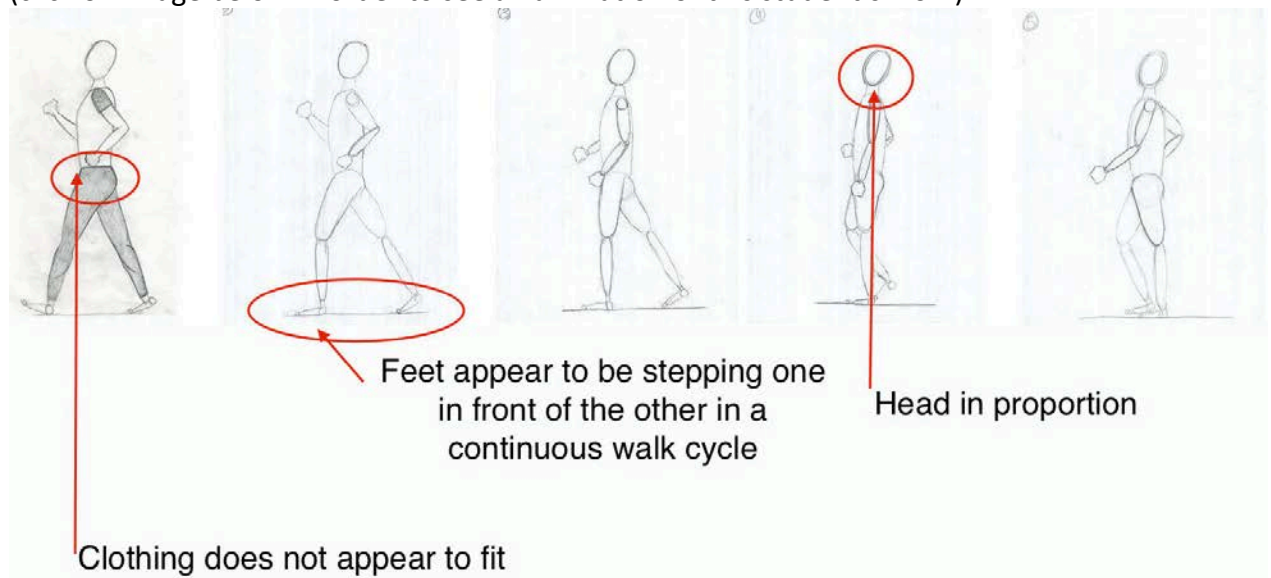
Student: A – Alesha- High Pass

(click on image below in order to see an animation of this student's work)



Student: B – Mallory - Mid Pass

(click on image below in order to see an animation of this student's work)



Unit 3 reflection:

I introduce students to a methodology for each project in the course. For example I introduce a gesture drawing method that takes proportion and body mechanics into consideration. This method includes drawing the major body parts as over-lapping circles and ellipses. Students create folds in paper to use as guides. This provides students with a visual measuring device. All drawings are drawn this way so students have a way to check the proportions of their drawings against the visual guidelines.

There is significant improvement in drawn human proportions from the beginning to the end of this unit however the appearance of clothing on the body is mostly mid to low pass. I feel I need to address how clothing fits on the body with a specific activity designed to address this issue.

Unit 4 - Drawing Materials and Forms

You'll learn basic drawing strategies and rendering methods to create forms and materials:

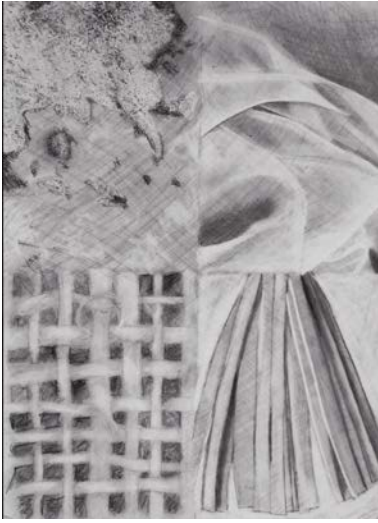
- Draw shape primitives
- Add value to create light and shadow
- Draw a series of materials; wool, lace, tassels, shears, glass, metal, etc

Unit materials: 1. Video tutorials in the Vault (see [Appendix E](#))

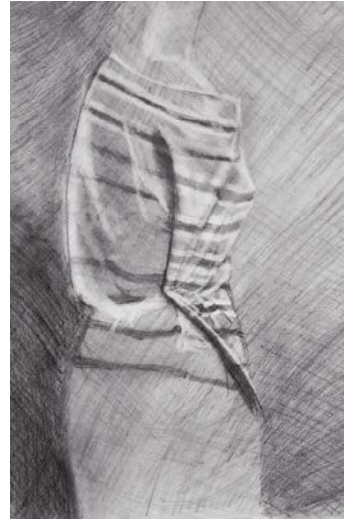
Unit 4 Grading Criteria:

1. Drawings appear to have volume
2. Drawings render the surface quality of materials

Student: A – Alesha - High Pass

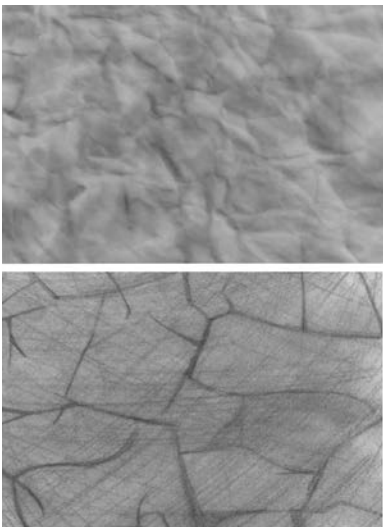


**Strong value range create
believable texture**



**value control help create
illusion of volume**

Student: B – Mallory - Mid Pass



**Needs stronger value range to
create believable texture.**



**Needs tighter value control to
Create illusion of volume**

Unit 4 Reflection:

This unit served to reinforce the drawing framework students learned in unit 3. However there should be a focus on placing various garments on the dress forms and asking students to focus on clothing fit. This would reinforce the concept that clothing covers form introduced in unit 3 and further prepare students to succeed in unit 5.

Unit 5 – Dressing the Human Form; Creating a Fashion Line

You'll learn to create a mini line of clothing based on a story or theme from your childhood. You'll write a short description of that subject; the more idiosyncratic the better. Specificity about your interests will generate empathy from consumers/ peers. You'll draw clothing and details based on the subject/ theme.

Process:

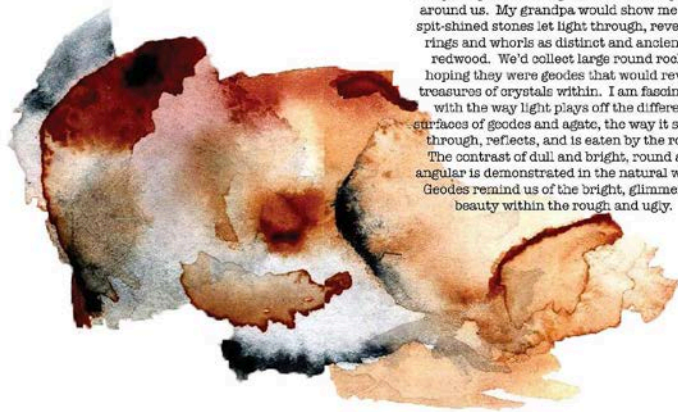
- Write a description determine a theme. (100 words max.)
- Draw a minimum of three versions of one type of garment OR three different garments on a model on your small sketch paper pad.
- You choose garment(s): can be a jacket, athletic shorts, sports bra, board shorts, tennis skirts
- You might decide to go the direction of costume design
- Finished drawings transferred to Bristol paper including three (minimum) posed models dressed in your garment.
- Draw each garment with a close-up detail.
- Add color with Prisma color, colored pencil, or paint.

(You are welcome to substitute any of the above criteria with different drawn images that help tell your story. Rule is you need total of 6 drawings that help visualize your story. See MAGIC look book web link in Unit 6 folder on Bb for ideas)

Unit 5 Grading Criteria:

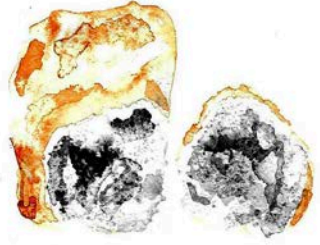
1. Title page visually ties together line and concept story
2. Strength of written description
3. Strength of drawings as related to concept
4. Detail drawings reinforce concept story
5. Level of craftsmanship and presentation

Student: A – Alesha - High Pass

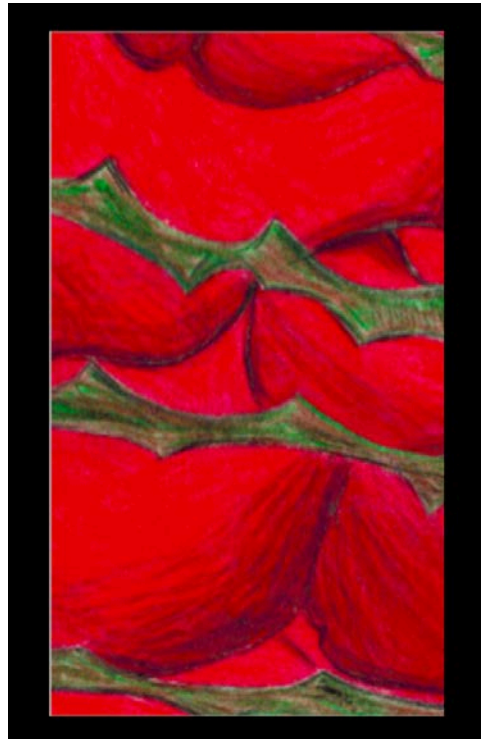
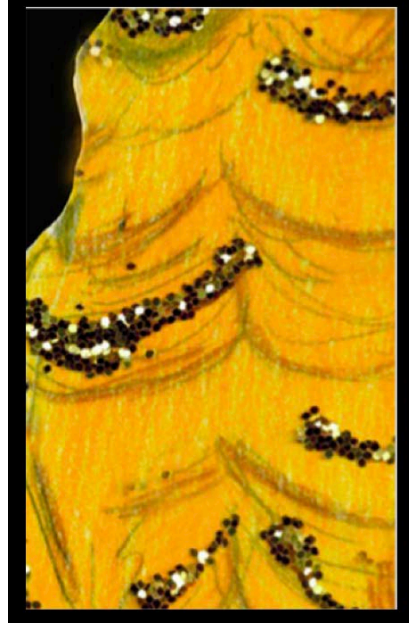


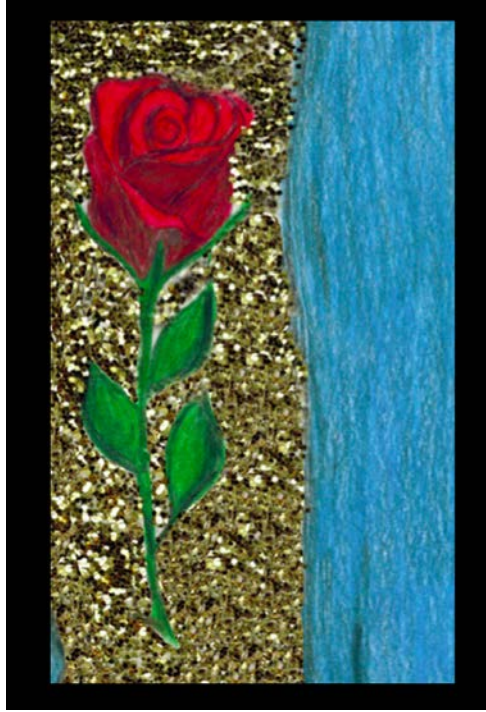
The juxtaposition of ugliness and beauty is all around us. My grandpa would show me how spit-shined stones let light through, revealing rings and whorls as distinct and ancient as redwood. We'd collect large round rocks, hoping they were geodes that would reveal treasures of crystals within. I am fascinated with the way light plays off the different surfaces of geodes and agate, the way it shines through, reflects, and is eaten by the rock. The contrast of dull and bright, round and angular is demonstrated in the natural world. Geodes remind us of the bright, glimmering beauty within the rough and ugly.





Student: B – Mallory - Mid Pass





Analysis of Learning

- Student Perceptions of Learning to Draw the Human Form

I employed a mixed methods framework for collecting data on *student perceptions of learning* how to draw the human form. Students filled out surveys and reflections about their perceived skills before and after each unit. This data reflects the degree of difference in perceived learning between low, middle, and high achievers.

The control for this study was a set of two drawing tests that show the actual drawing skills of each student before learning to draw the human form and after. The final unit grade is a variable that shows how students synthesized the learning that took place in each unit.

This analysis focuses on the difference between student perceptions of learned skills and actual learned skills across three drawing course units. A student's actual ability can be determined by the convergence of the line graph (circled in red). It is inferred that a student develops a set of drawing skills through course activities and synthesizes those skills in two final projects (unit finals) therefore the resulting graph convergence represents a true measure of ability.

Student perceptions of *learned skills* scale:

- 1 None
- 2 Some
- 3 OK
- 4 Pretty good
- 5 Really good

Learned skills test scale: 1-2 = low, 3 = mid, 4-5 = high

Unit grade scale: (same) 1-2 = low, 3 = mid, 4-5 = high

Test 1

Student	Ability to draw human form with accurate proportions without visual aids (perceived skills/ self-rated)	Pre-test drawing showing ability to draw human form Criteria: <ul style="list-style-type: none">• Body proportion accuracy• Believability that clothing fits• Feet seem to be planted on ground carry weight	Unit 3 Final Grade
*Alesha	4	3	5
Sarah	1	3	4
Megan	1	2	2.5
*Mallory	1	2	3

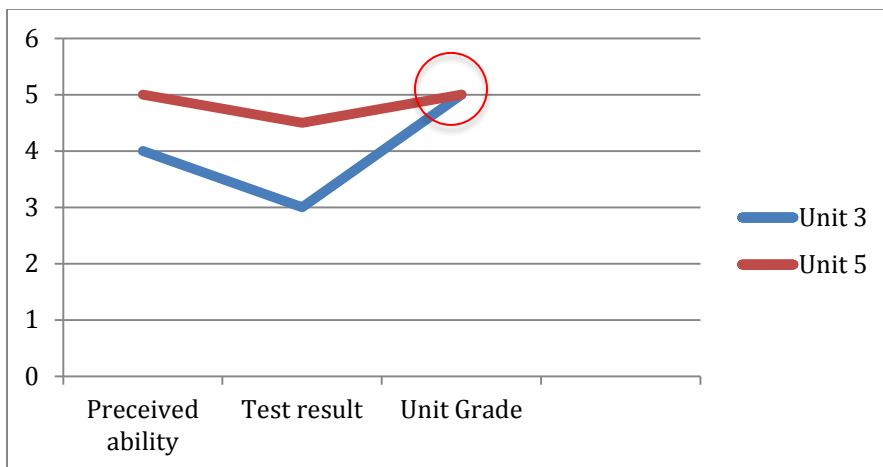
Zoe	3	1	2
Alexa	3	1	1

Test 2

Student	Ability to draw human form with accurate proportions without visual aids (perceived skills/ self-rated)	Pre-test drawing showing ability to draw human form Criteria: <ul style="list-style-type: none"> • Body proportion accuracy • Believability that clothing fits • Feet seem to be planted on ground carry weight 	Unit 5 Final Grade
*Alesha	5	5	5
Sarah	4	3	2
Megan	3	2	2
*Mallory	4	4	3
Zoe	4	2	3
Alexa	4	1	1

Visualization of data:

Alesha – High Pass



Alesha was a high achieving student. She came in to the course with highly developed drawing skills. Her degree of perceived learning was low. Her perceptions of her skills were slightly higher than her actual skills. She represents a small population of students who experience limited learning/ growth.

Reflection answers:

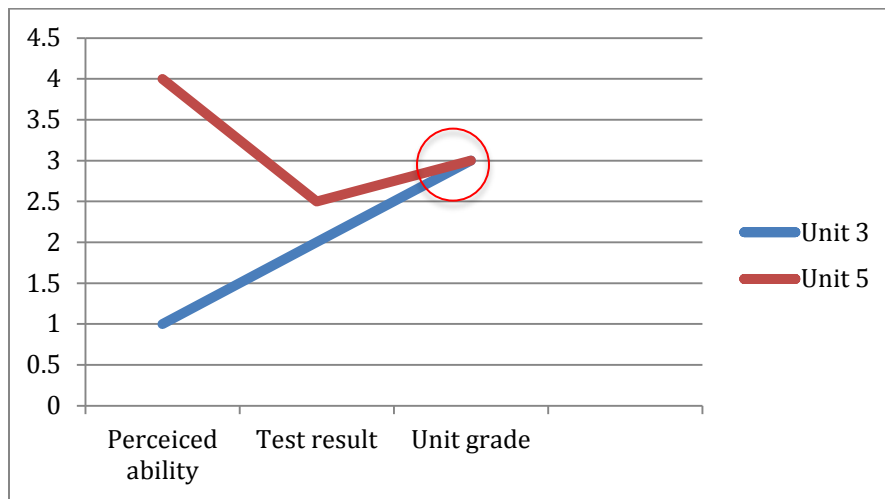
Q. What do you hope to learn in this unit?

A. I expect to learn how the human body moves and bends in this unit

Q. *How has your ability to draw the human form changed since the beginning of the unit?*

A. Yes, I feel as though my humans have more volume and I better understand how they move

Mallory – Mid Pass



Mallory represents a large portion of the class population as a middle-achieving student. At the beginning she felt she had no drawing ability and by the end she felt she had high ability. This student didn't have a measure for what makes a good drawing. For that reason she felt her ability was lower than it actually was at the beginning. Mallory dipped a little in unit 5 as she did not rely on or fully synthesize the skills she had learned.

Reflection answers:

Q. *What do you hope to learn in this unit?*

A. How to correctly draw the human figure with accurate proportions etc. I also hope to learn how to sketch the human form proportionally from memory.

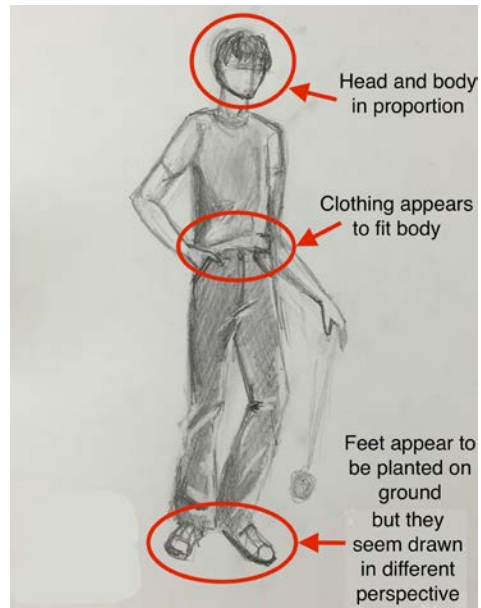
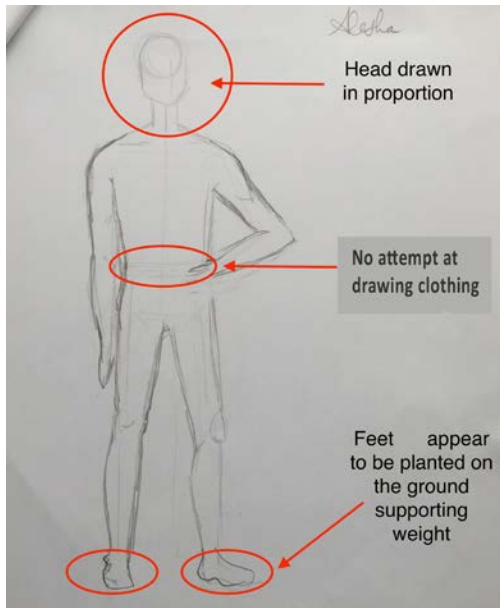
Q. *How has your ability to draw the human form changed since the beginning of the unit?*

A. My proportions are completely accurate, I know how basic shapes make up the body (hotdogs, hamburgers, etc.)

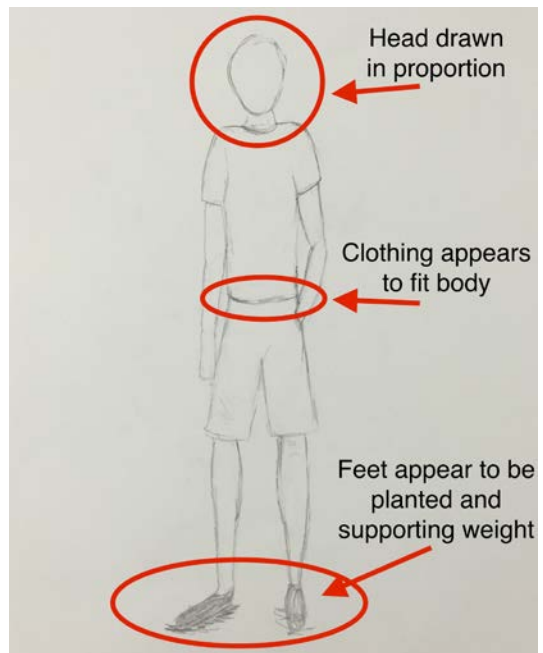
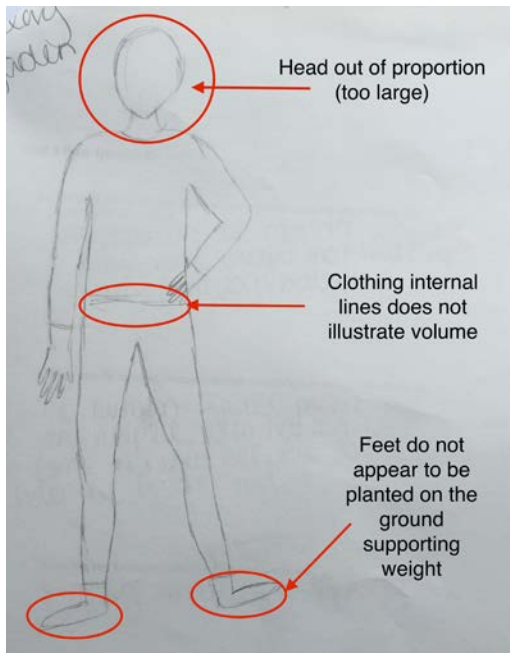
Drawing tests- Before the *Drawing the Walking Human Form* unit and after completing the course students were asked to draw a man standing with one hand in a pocket.

Students were not prepared for this test. I hoped to catch a true snapshot of what their *actual* skills were at these moments.

Student: A – Alesha unit 3 pre test Student: A – Alesha unit 5 post test

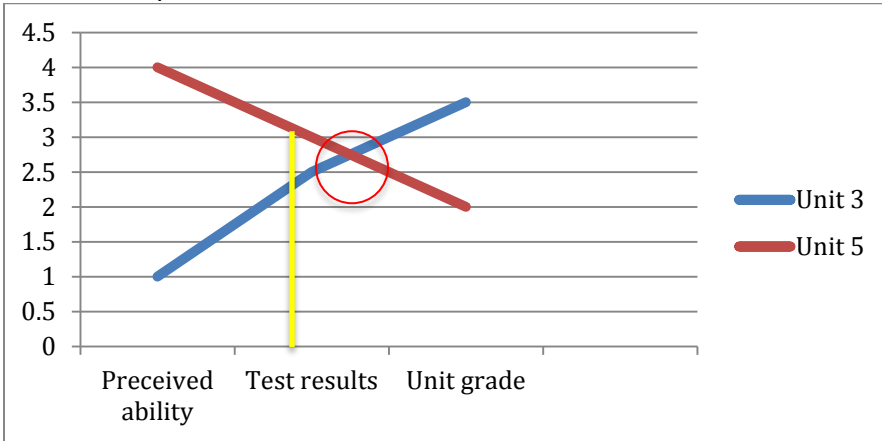


Student: B – Mallory pre unit 3 test Student: B – Mallory post unit 5 test

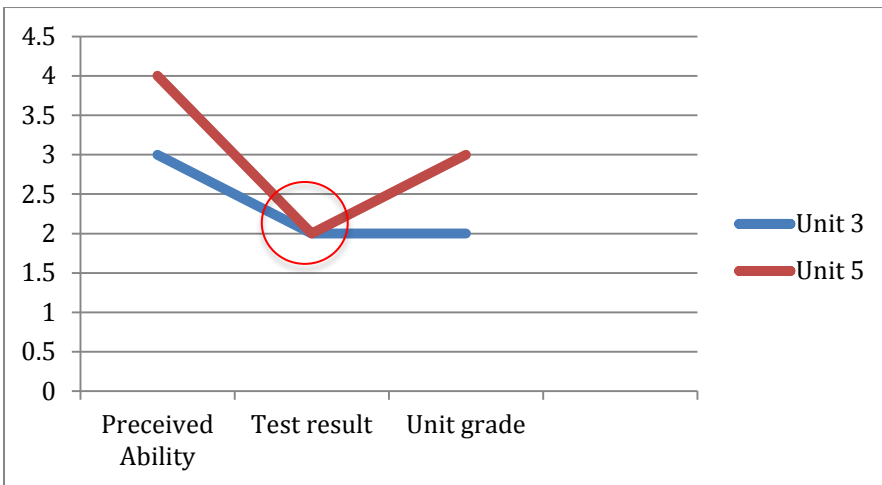


Other student examples showing grade inconsistencies:

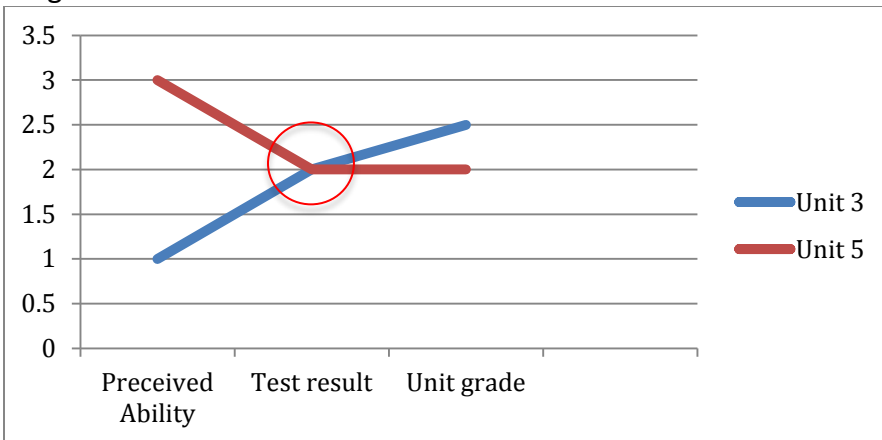
Sarah- Mid-pass



Zoe- Low Pass



Megann



Although each of these charts shows variation between test scores and unit grades the convergence of lines is a somewhat accurate measure with a maximum margin of error being approximately 12%. This proves to me that my framework for measuring student ability is mostly accurate but needs some improvement.

I feel in some mid-pass student grading scenarios I tend to grade higher because of the amount of growth that occurs in those students who have some ability but believe they have none. I plan to run this model again during the advanced peer review session next year on two classes to see if this measure is accurate and if my grading is fair.

Reflection

After examining my course delivery in two sections over the last year I've come away with a sense that my course organization is good but I need to improve my grading system. Currently I use three similar rubrics for three separate portfolios and the language I use for level of achievement should be changed to a numeric system so to take any positive or negative associations out of the equation.

I tend to grade higher for more improvement and I want to instead grade for achievement only. If I provide examples of what constitutes low, middle and high pass samples I feel I will justify the grading scale and set a more accurate standard for grades across the board.

The experience of the Peer Review of Teaching Project has offered me support and clarity for teaching and organizing all of my courses. I plan to evaluate my other courses using the reverse design method (Wiggins, McTighe, 1998) and implement the grading rubric changes I discussed.

Questions for Reviewers

1. Does my analysis; *the difference between student perceptions of learned skills and actual learned skills* seem accurate? How would you improve this metric in order to get a consistent result for student actual ability?
2. How do you feel about the quality of student work (considering only 3 students had any art background)?

Bibliography

Wiggins, G. P., & McTighe, J. (1998). *Understanding by design*. Alexandria, VA: Association for Supervision and Curriculum Development.

Appendices

Appendix A: Course Syllabus and Calendar

University of Nebraska- Lincoln

Course Syllabus – Academic Year 2015-16

COURSE IDENTIFICATION

**Visualization Studio
Spring 2016**

IMPORTANT DATES:

Class Begins

Monday 1/11/2016-

**Class Meets
Location of Class / Lab**

M/W 2:00 PM – 4:50 AM
HECO,EAST Campus, Rm 220
Office hours room 220A: Monday
10 AM- 12 PM

CONTACT INFORMATION

Instructor Name: Michael Burton
Office Telephone: (402) 472 2911
Email Address: mburton4@unl.edu
Faculty Web Site: www.burtonworldart.com

COURSE INFORMATION

Course Description: Develop perceptual and analytical drawing skills through visual problem solving using various media and techniques. Emphasis on developing skills applicable to fashion and textile representation.

Course Objectives: Successful completion of this is course based on the following:

1. Proven ability to create patterns
2. Proven ability to balanced figure/ ground relationships
3. Proven ability to create drawings that represent concepts related to fashion and the human form.
4. Proven understanding of the human form in motion
5. Portfolio fully documented and live on your own website. (Wix)

Wix personal Website: Each student must also create a free Wix website and include “web-sized” images of each assignment on this website.

PLEASE NOTE: You should expect to work on out-of-class assignments including visual research, and studio work for a minimum of 4-6 hours per week.

Course Structure:

- Your main focus will be on 5 individual project units
- There will be a drill at the beginning of each unit. (Please see calendar for schedule.)
- There will be class critiques after each Unit project.
- You will be graded in three portfolio submissions (see calendar)
 - Each portfolio will contain selected projects, sketches, and relevant prep work.
 - You’ll get a written Rx for how to improve your work.

COURSE ASSESSMENT

Final Grades are based on the following:

Grade Scale:
A+ 97-100
A 94-96
A- 90-93
B+ 87-89
B 84-86
B- 80-83
C+77-79
C 74-76
C-70-73
D+ 67-69
D 64-66
D- 60-63
F <60

1. Portfolio submission: *Please see calendar.* 3 total.

2. Website: All projects must be documented and organized on a webpage (Wix)

3. Professionalism: Vocab, critique participation, general attitude toward assignments and other students.

1-3 Averaged together for one final grade.

D. Attendance: Two excused absences per semester.

Every 2 absences there after = ½ letter grade drop (ex 87 becomes 82)

Critiques

Class critiques will be your way of receiving feedback and the way you can assess exactly how to improve your assignment work. These critiques will be mainly peer led with directions provided by the instructor they will occur at the mid point in the assignment and at the end of the assignment. You can take the criticisms and suggestions you got at mid point crit and use that for improvement.

STUDENT EXPECTATIONS

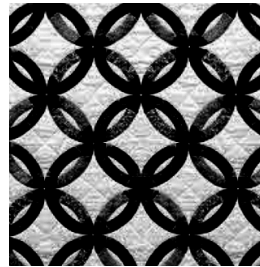
- a. **Expected Classroom Behavior:** please respect your peers and the studio as a working environment. That means following a few simple rules:
- **Please clean up after yourself.** And if there is a mess before you arrive, do your best to clean it or tolerate it. (Taking the high road will be noted.)
 - Music is cool.

Miscellaneous Policies:

- No late portfolios will be accepted
- Excessive absences will not be tolerated and you will be dropped from the course after 5 absences (including 2 allowed absences)
- Unexpected illness or emergencies may require absence; If an extreme case arises, I will asses on a case by case basis. Doctor's note may be required
- **Units:**

1. Basic Pattern Design

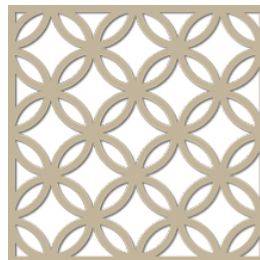
- a. Create design with ink



Pattern

Wedding Ring

- b. Create same design with cut paper



2. **Figure / Ground Balance:** Morphing positive negative shapes
 - a. Looping gif animation where figure/ground reverses



Sam Stephan

3. **Human Form in Motion**



E. Muybridge

4. **Drawing Form and Materials**

5. **Dressing the Human Form**



A. Alexandria Patterson

Materials List

Sketch pad ~ 9" x 12"
18" ruler
Drafting brush
Stadler Plastic Eraser OR
Pink Pearl Eraser
Pencil sharpener
2 – HB drawing pencils
2 – 2B drawing pencils
2 – 6B drawing pencil
drafting pencil
Sharpie marker- fine and regular double ended

Additional later in course: basic Prisma Color marker set, basic gouache paint set, and/or basic colored pencil set.

Instructor will provide:

Sketch pads
Bristol paper
Brushes
India ink
Grid Paper
Black construction paper

Visualization Studio

Fall 2015

Unit 1: Patterns

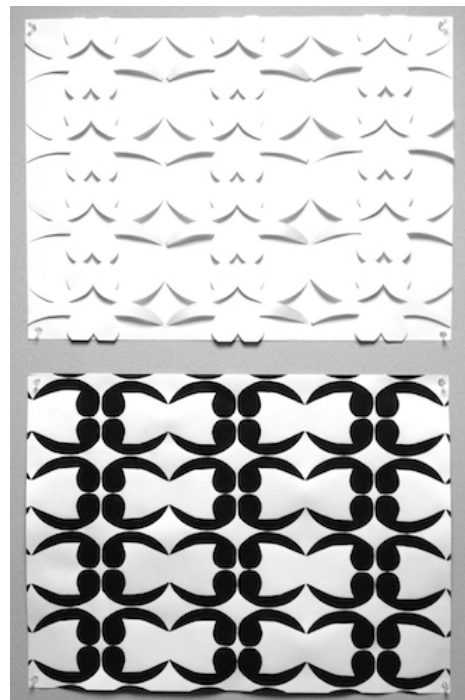
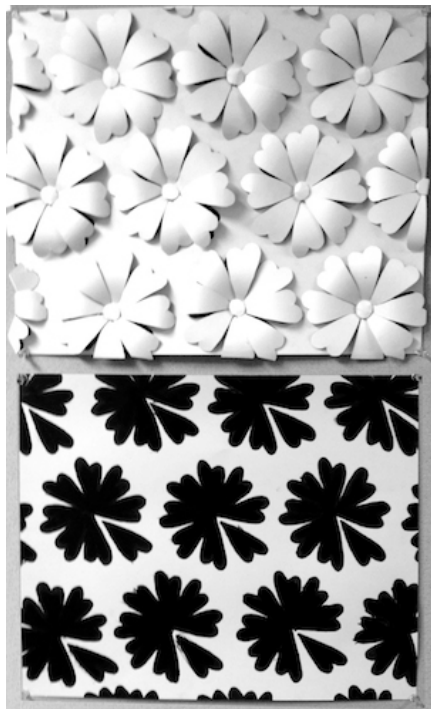
You'll make 2 patterns that have some visual relationships, I.E. they'll look like cousins. One pattern will be made solely with India Ink while the second will combine layered and cutout paper and Ink. Your goal is to create visually strong designs that combine conventional pattern with your unique ideas.

Unit 1 Grading Criteria:

1. Design shows **ingenuity and risk**
2. Design is resolved through deep investigation (several versions to find the best one)
3. Level of craftsmanship is high
4. Design employs a balance between positive and negative space.

Unit Checklist:

- Pictures of in-progress work evidence saved to website
- Finished Ink Pattern
- Finished cut paper pattern
- One image of each saved to your website (72 dpi under 1000 pixels max dimension)



Unit 1 Calendar:

1/11

- Drill : Your version of a strong pattern
- Drill : Same drill with renewed expectations

Home Work

- Small paper pad / India Ink. Create 2 pattern motifs:
- Shape interaction where black shape is space and white is figure shape
- Collect 5 images of ordinary objects that have a unique shape. (see Bb for ideas)

1/13

- Drill : Motif made from simplified forms (screws, bolts, flowers, architecture)
- Using Positive/ Negative space / Gestalt

Home Work

- Large paper pad / India Ink. Create 1 pattern proof:
- Proof must have clear positive/ negative space interaction

1/20:

- In Progress talk about your HW
- A look at *papel picados* & develop a theme
- Begin cut paper patterns

Home Work

- Large paper pad / pencil. Create design Unit proof:
- Use feedback to create proof of design unit in pencil
- Proof shows which areas might be cut out like stencil

1/25:

- Unit 1 Due
- Wix Website Demo
- Photographing and manipulating images for Web

Home Work

- Add images to your website

Unit 2: Compositional Balance

You'll make an animated loop from hand-made black and white paper frames. The goal is to balance your composition while reversing the role of the black and white/ figure and ground. For example, you might have a white circle in the center of a black space that gets pushed through to become a black circle in a white space. The last frame and the first frame should be the same some the animation loops.

- Maximum number of shapes is 3.
- Minimum number of frames is 24
- Choose a verb like: push, pull, twist, puncture, pop, drip etc.
- Verb should inform you how to move one shape into another

Unit 2 Grading Criteria:

1. Composition remains balanced throughout loop (Although type of balance may change)
2. Positive/ negative shapes are used in an interesting and creative way.
3. Animation is a successful loop
4. Shapes seem to close and open changing from pos. to neg and vice versa.

Unit Checklist:

- Looping gif on website
- Storyboard
- Pictures of in-progress work evidence saved to website



Unit 2 Calendar:

1/27:

- Intro Unit 2
- Group Drill: Animation Copy-stand to visualize movement using cut paper.
- Create storyboard for animation

Home Work

- Begin production of frames for animation.

2/1:

- Test animation frames on copy stands
- Continue production and test problems

Home Work

- Make end frames that are similar to the first in order to visualize the loop.
- Number and order frames then scan as many that will fit on scanner at 150 dpi
- Save to a drive.
 - Be sure to place large sheet of white paper on top between lid and frames.

2/3:

- Learn how to create the final animated Gif on Photoshop

Home Work

- Complete frame production

2/8:

- Final work day to create frames and use Photoshop
- **Review portfolio requirements**

Home Work

- Complete animation and post to your website as a single image (they don't play in a gallery)

2/10:

- **Unit 2 due**
- **Portfolio #1 DUE**
- Intro Unit 3 Repeat Pattern
- Drill: balance a full drop pattern

Unit 3: Drawing the Walking Human Form

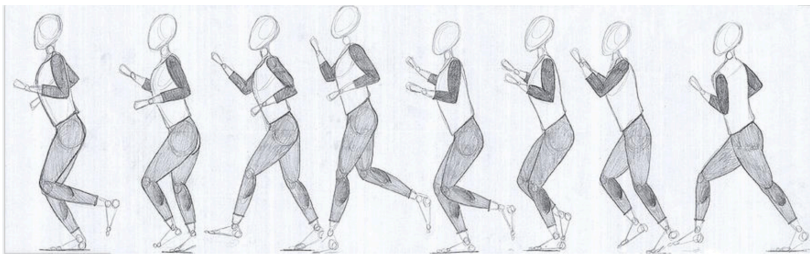
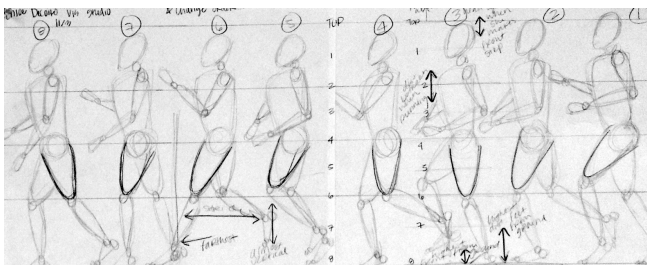
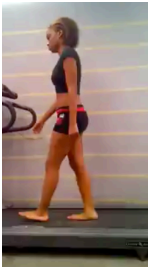
You'll learn to gesture draw a live model with accurate proportions. After several drawing classes we will draw the model walking on a treadmill. This study will give insight to how the mechanics of the body in motion work. You'll then take drawings and images back to the lab and break them down into 8 individual frames. The end result will be a hand drawn animated walking model in GIF format.

Unit 3 Grading Criteria:

1. Believability of loop as a continuous walk or run; human locomotion
2. Believability of proportions of anatomy.
3. Believability of clothing fit
4. Level of ingenuity within project parameters.

Unit Checklist:

- One animated gif of a walking figure in clothing of your choice
- Post on your website



Unit 3 Calendar:

2/15:

- DRILL: **draw a person in a running position and one in a walking position.**
- Intro to gesture drawing; simple shapes to create form.
- Gesture draw model in static poses

Home Work

- Gesture draw a side view of a foot: (two drawings) See “Image 1” on Blackboard
 - 1. Standing
 - 2. Back foot stepping

Handouts: 1,2,3

2/17:

- Gesture drawing continued; Proportions and motion
- Model swinging weighted object; observe pendulating arm.
- Model moving into seated pose
- Movement with planted foot

Home Work

- Draw 8 frame sequence of a Muybridge reel as gesture (See “Image 2” on Blackboard)
- Each frame is separate drawing
- Joints and limbs drawn as circles and ellipses

2/22:

- Gesture drawing: model walking across room side view
- Front view
- Video on animating walk cycle

Home Work

- Find video online of human in motion (can be athlete, dancer, model etc)
- Play/ pause video to screen grab
 - Still
 - In motion
- Gesture draw both poses (two drawings see “Image 3” on Bb)
- Draw clothing onto model but still draw joints in body as circles

2/24:

- Gesture drawing continued: **Motion**
- Meet in Lev 108
- Film and draw model on treadmill
 - Landing position of feet
 - Position of hands in space
 - Position of key joints

Home Work

- Organize/ Select/ Draw 8 gestures (no clothing) to use in Animated Walk Cycle
- Use video footage and drawings as reference

2/29:

- Scan imagery to thumb drive (150 DPI)
- Add to Photoshop timeline (reference GIF video in Unit 5 folder)
- Redraw frames if needed to achieve fluid looped walk or run cycle

Home Work

- Refine drawings to complete loop
- Keep line weight light and loose
- Re-scan new drawings

3/2:

- Final day to work on drawings
- Select and add clothing to drawings
- Re-scan finalized drawings

Home Work

- Complete the project and save animated GIF to your website
- Add a copy to the Discussion Forum on Bb (see instructions in Bb folder)

3/7:

- **Unit 3 DUE**
- **Introduce Unit 4 Drawing the dress form – tonal shading, ellipses , erasing**

Unit 4: Drawing Form and Materials

You'll learn basic drawing strategies and rendering methods to create forms and materials:

- Draw shape primitives
- Add value to create light and shadow
- Draw a series of materials; wool, lace, tassels, shears, glass, metal, etc

Unit 4 Grading Criteria:

1. Drawings appear to have volume
2. Drawings render the surface quality of materials

Unit Checklist:

- One portfolio of all drawings made in the unit

Unit 4 Calendar:

3/9:

- Wireframe drawing
- Clock hand method
- Sight Measuring
- Drawing a blank dress form

Home Work

- Watch “Tonal Sketches” and “Drawing a Sphere”
- Draw and tone a sphere

3/14:

- Tonal shading, erasing for light, reinforcing darks
- Enlarged contour lines on dress form

Home Work

- Save 4 materials of your choice to render in drawing: lace, fleece, metal, shear, etc.
- Watch “drawing a cylinder” then draw a cylinder

3/16:

- Contour drawing
- Toning paper with graphite and cotton rag
- Erase whites

Home Work

- Complete 4 material textures drawing.

3/28:

- Drawing portrait with color
- Adding layered shadows and color for luminosity

Home Work

- Complete.
- Scan and add drawings to portfolio

3/30:

- **Unit 4 Due**
- **Portfolio #2 DUE**

Home Work

- Write a draft describing a hobby, sport, activity or general interest you had as a child. (100 words or less)
- Answer these questions:
 1. What was it about that thing you did that made it special?
 2. What were some of the visual key elements?
 3. How do you see this connecting to a apparel line?
 - a. Example: *When I was a kid my dad and I listened to the Beatles a lot. I have such fond memories of that time. The album art created by Heinz Edelmann serves as the inspiration for the patterns on the garments and*

each garment is a visualization of a Beatles song. The garment "Sgt Pepper" uses illusion to show a large face as the head piece relating to the myth/hoax that Paul McCartney was dead and Billy Shears took his place.

- Collect images on a thumb drive associated with your writing. 10 – 20 images
 - Clothing
 - Accessories
 - Colors, patterns, textures etc.

Unit 5: Dressing the Human Form: Creating a Fashion Line

You'll learn to create a mini line of clothing based on a story or theme from your childhood. You'll write a short description of that subject. The more idiosyncratic the better. Specificity about your interests will generate empathy from consumers/peers. You'll draw clothing and details based on the subject/theme.

Process:

- Write a description determine a theme. (100 words max.)
- Draw a minimum of three versions of one type of garment OR three different garments on a model on your small sketch paper pad.
- You choose garment(s): can be a jacket, athletic shorts, sports bra, board shorts, tennis skirts
- You might decide to go the direction of costume design
- Finished drawings transferred to Bristol paper including three (minimum) posed models dressed in your garment.
- Draw each garment with a close-up detail.
- Add color with Prisma color, colored pencil, or paint.

(You are welcome to substitute any of the above criteria with different drawn images that help tell your story. Rule is you need total of 6 drawings that help visualize your story. See MAGIC look book web link in Unit 6 folder on Bb for ideas)

Unit 3 Grading Criteria:

1. Title page visually ties together line and concept story
2. Strength of written description
3. Strength of drawings as related to concept
4. Detail drawings reinforce concept story
5. Level of craftsmanship and presentation

Unit Checklist:

- Title page
- Written description (100 word max.)
- 3 drawings of model in garment - 9" x 12" Bristol paper (max dimension)
- 3 detail close-up drawings - 9" x 12" Bristol paper (max dimension)
- Everything bound in folder or binder



Evening dress based on Ursula



Costume based on Sgt. Pepper's

Unit 5 Calendar:

4/4:

- Discuss Trend Stories from MAGIC 2015
- Watch Sound Suit video
- Scan and print 6 copies of gesture drawings from Unit 5
- Visualize garments on the human form by sketching on top of gesture copies

Home Work

- Decide on 3 garments to comprise your line
- **Draw loose gesture sketches of model in 3 garments.** Sketches will help you to show class the direction you are going with your project. The sketches do not need to be

finished or complete. They just need to visually explain your direction. In other words they can be very loose and should have errors.

4/6:

- Each person shows their direction to class (2 minutes max time)
- Discuss color associations and palette choice (review from Unit 3)
- Media demo in Prisma color, colored pencil, and gouache

Home Work

- **Redraw lose gesture sketch of model in 1 garment**
- Add color with your selected media choice

4/11:

- Drawing and coloring day
- Determine which details are important and how to present them in the line drawings
- Discuss project layout

Home Work

- **Redraw lose gesture sketch of model in 2nd garment**

4/13

- Discuss detail and material representation in project
- How to draw texture fast

Home Work

- **Redraw lose gesture sketch of model in 3rd garment and or details**

4/18:

- Talk about visual hierarchy and text / image relationships
- Develop title page

4/20:

- **Work toward completion of project in studio**

Final Class Schedule:

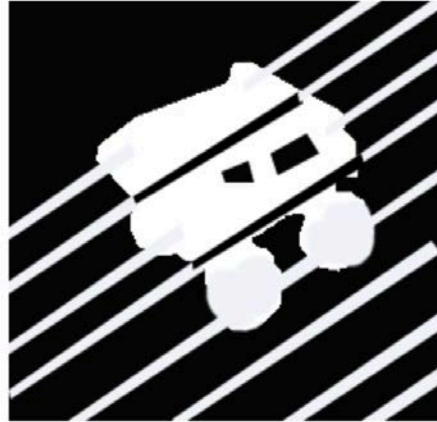
- ***Unit 5 DUE.***
- ***Portfolio #3 is all work completed this semester***
- ***Donuts provided by instructor***



HW # 1(a) Help idea



OR



HW #1 help idea

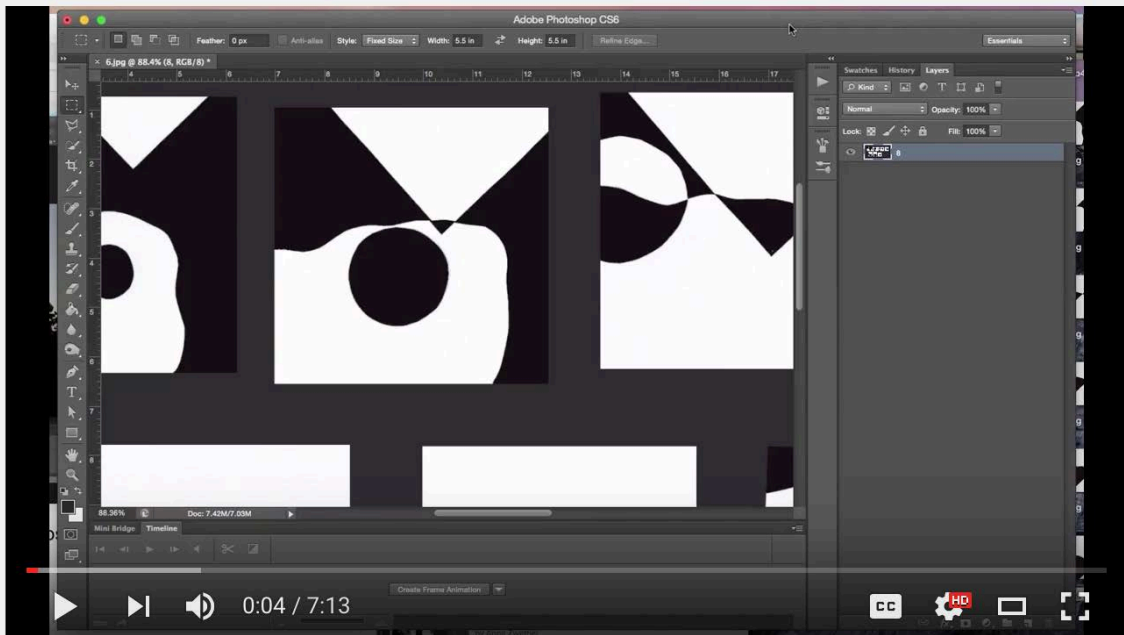


Common Object





What we'll use it for

Tutorial – How to make a GIF in Photoshop








GIF

 **burtonclass**

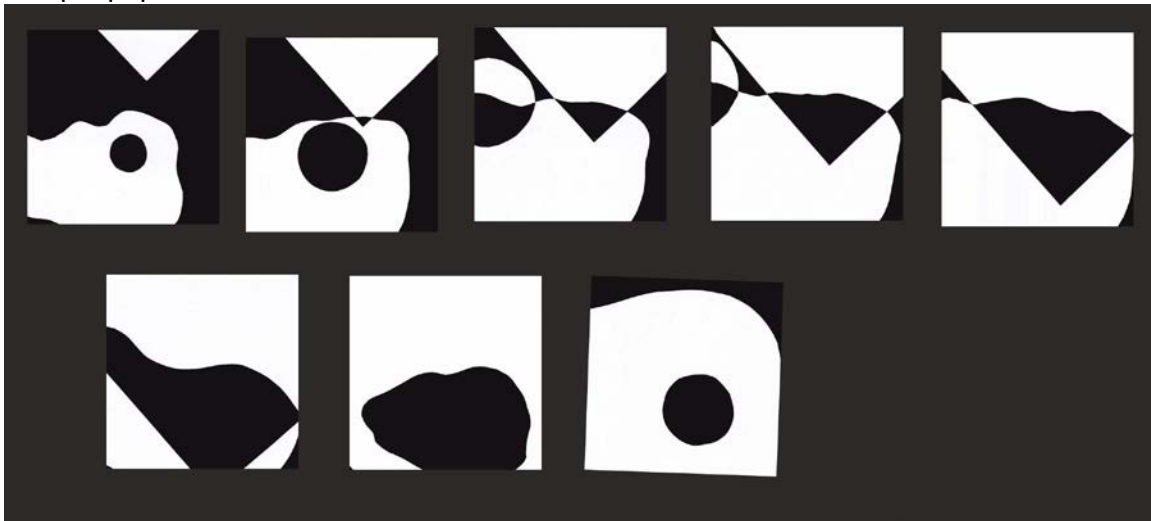
 **Subscribe** 12

78 views

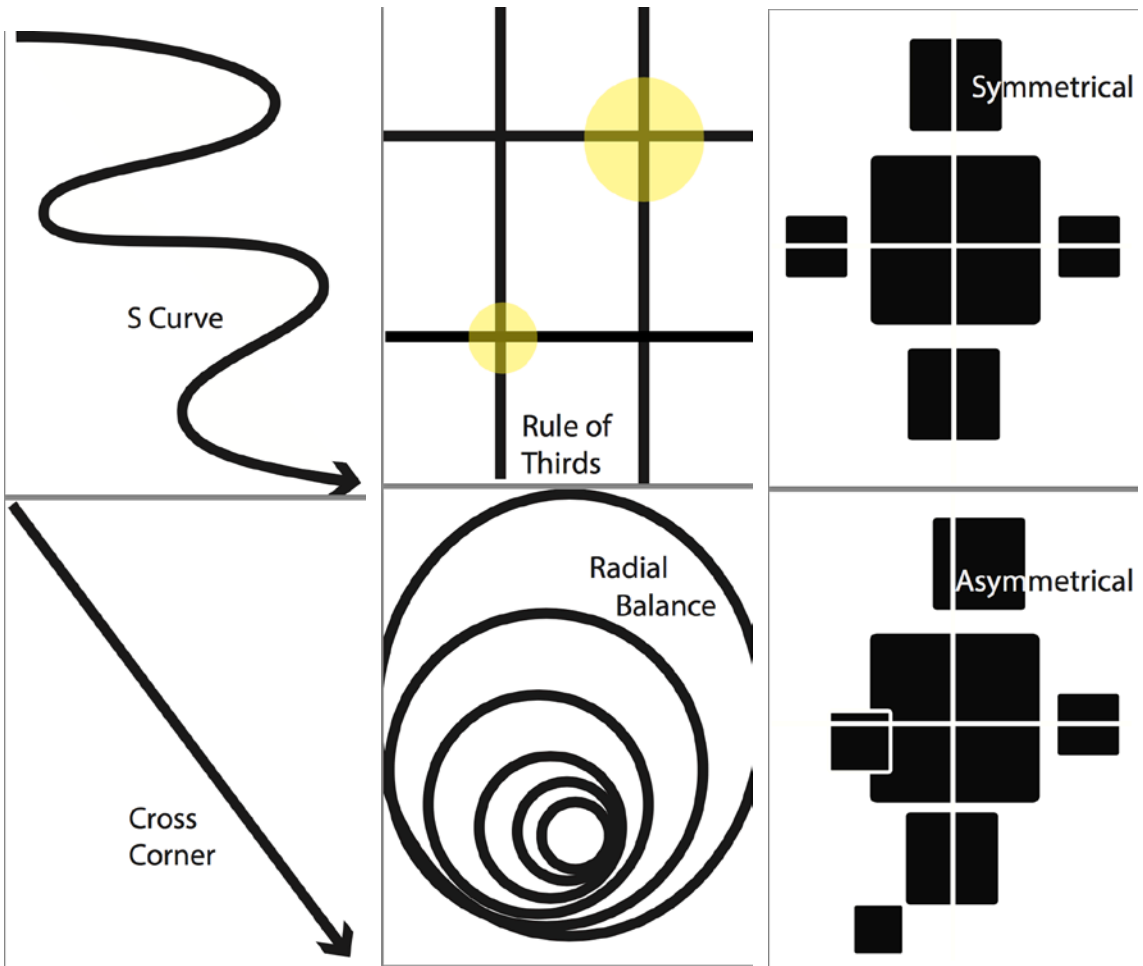
 Add to  Share  More

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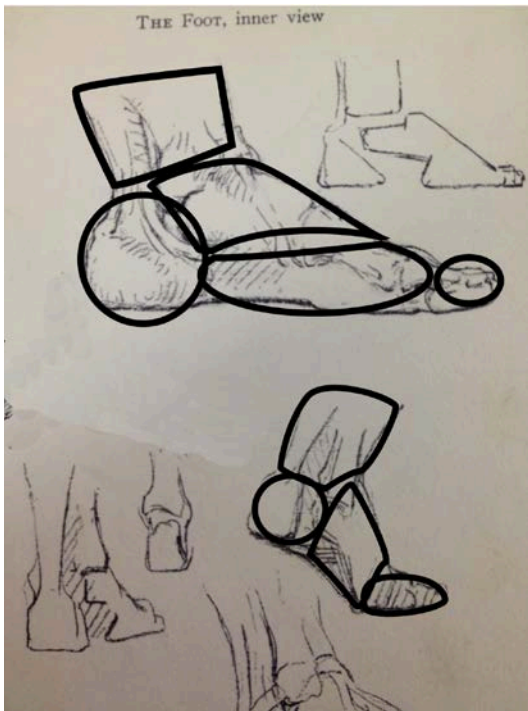
Sample paper scan



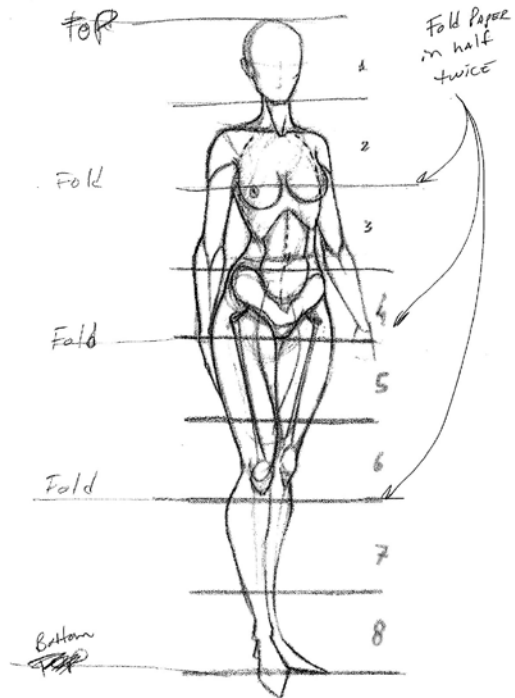
Composition examples



How to draw a foot



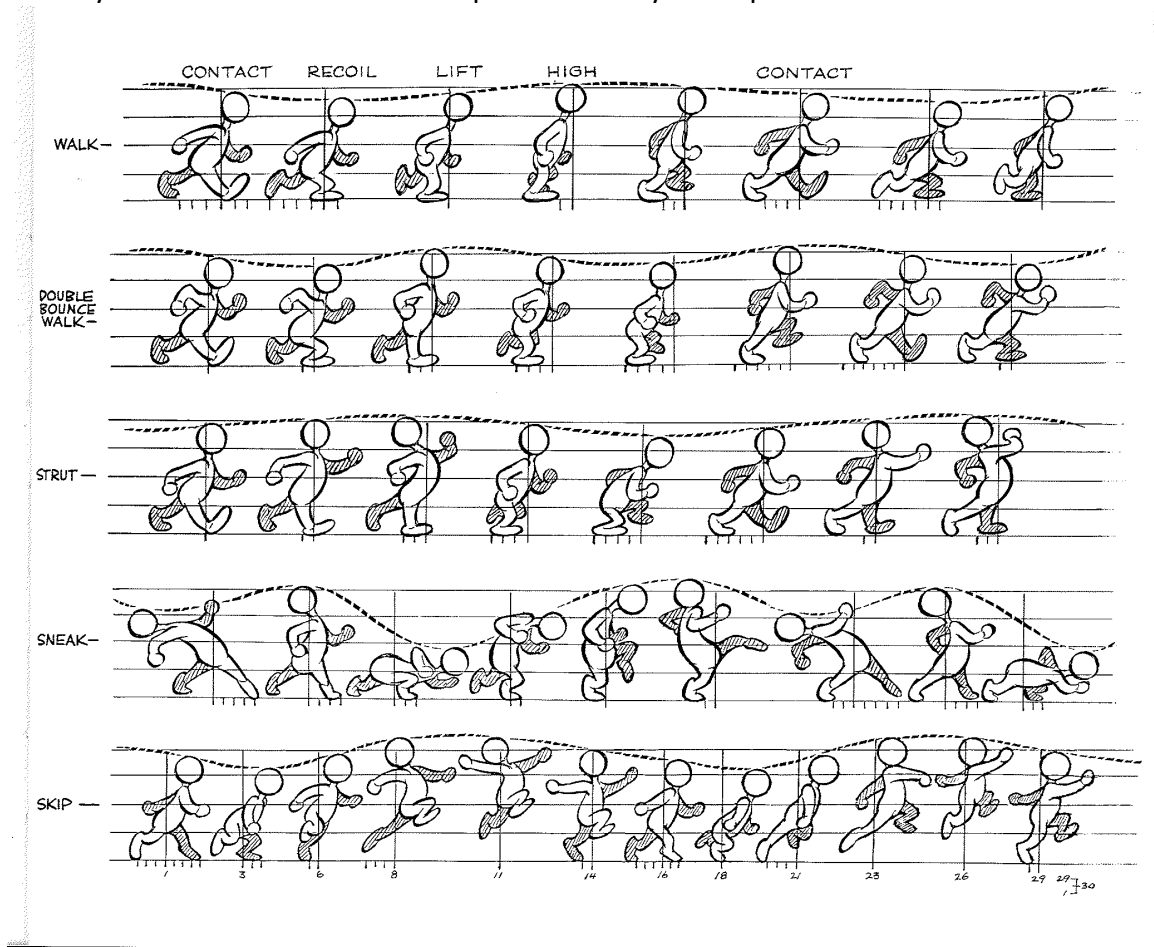
Basic human proportions



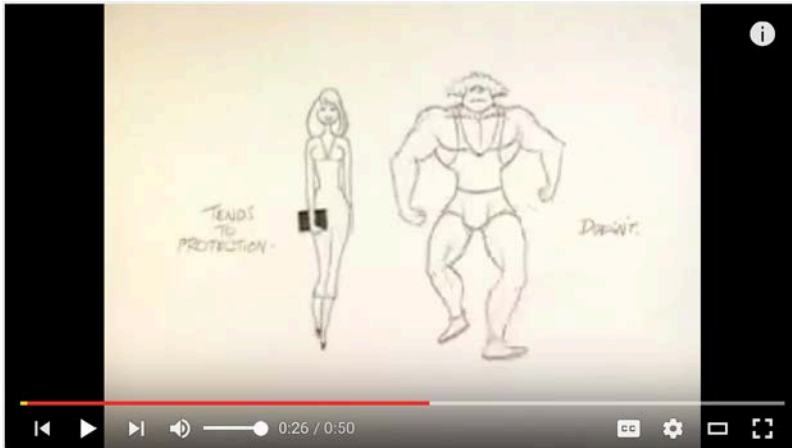
Basic gesture drawing (hotdogs & hamburgers)



Walk cycle basics – 8 frames to complete a walk cycle loop



Richard Williams- Difference between how men and women walk



The Animator's Survival Kit: 5. Building Walks



Chello iaco

Subscribe 876

74,433 views

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358 2

Walk cycle basics – Richard Williams



The video player shows a simple line drawing of a horse's lower legs and hooves. The horse is in a walking gait, with its right leg forward and its left leg back. The word "CONTACT" is written in capital letters below the hooves, indicating the point where the hooves touch the ground. The video player interface includes a play button, a progress bar at 1:59 / 5:04, and icons for closed captions, settings, and full screen.

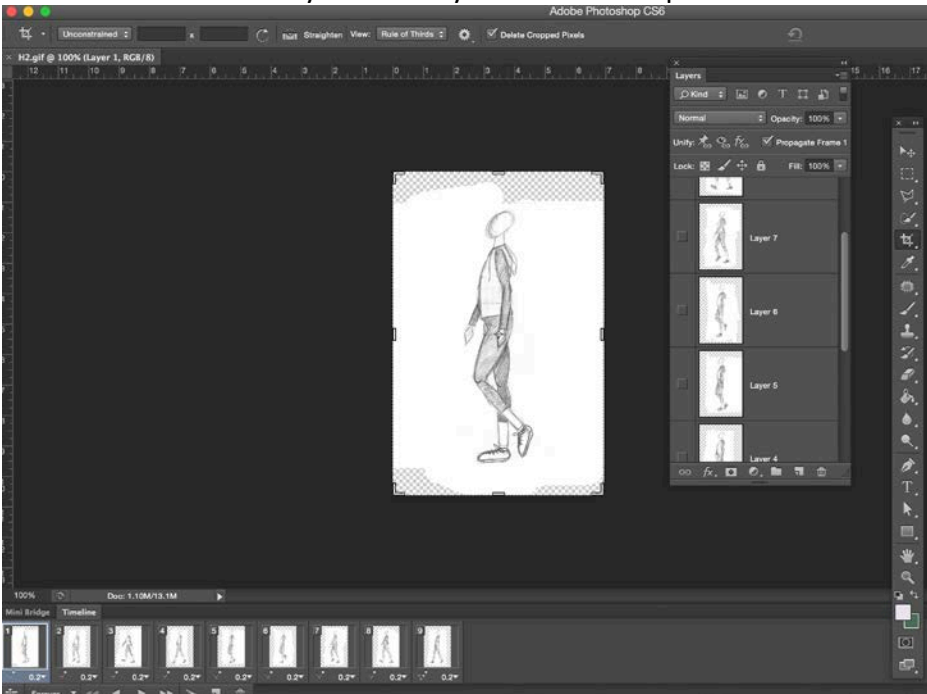
Animating Horse Walk Cycle

animan1999 [Subscribe](#) 2,877

320,090 views

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Tutorial- How to check your walk cycle in Photoshop and how to correct for mistakes

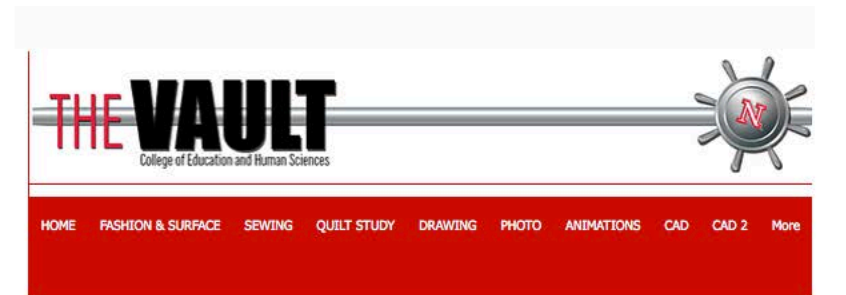


The screenshot shows the Adobe Photoshop CS6 interface. The main canvas displays a drawing of a horse's legs in a walking gait. The Layers panel on the right shows four layers labeled "Layer 4", "Layer 5", "Layer 6", and "Layer 7", each containing a different frame of the walk cycle. The Timeline panel at the bottom shows a sequence of frames, with the first frame selected. The interface includes various toolbars and panels, such as the Properties panel, the Layers panel, and the Timeline panel.

Appendix E: Unit 4 Course Materials

[Return to Text Above](#)

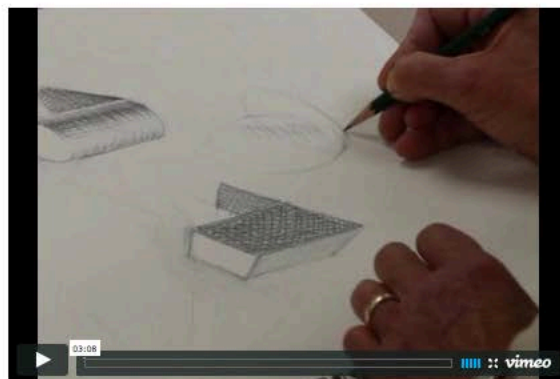
Video tutorials on tonal drawing basics.



Search the Vault



Loose Tonal Sketches



Drawing a Sphere