

Figure Drawing and Girls Empowerment

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Subject: Visual Arts

Grade: 9

Strand(s):

A. Creating and Presenting

B. Reflecting, Responding, and Analysing

Materials/Resources:

- Video projector
- Newsprint paper for initial sketches
- Drawing pencils and/or charcoal

Overall Expectations:

A1. The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively;

A2. Elements and Principles of Design: apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages; (Elements: Line and Shape; Principles: Movement)

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the society in which they were created, and of how they can affect personal values;

Specific Expectations:

A1.1. use a variety of strategies, individually an/or collaboratively, to generate ideas and to develop plans for the creation of art works.

A1.2. use exploration/experimentation, reflection, ad revision when producing a variety of art works in the following area: drawing.

A2.1. explore elements and principles of design, and apply them to create art works that express personal feelings and/or communicate emotions to an audience

A2.2. apply elements and principles of design to create art works that communicate ideas and information

B2.2. identify ways in which various art works reflect the society in which they were created

B2.3. identify ways in which creating and/or analysing art works has affected their personal identity and values

Introductory Activity:

1) Tell students they will be watching a short video. DURING the playing of the video, they will be writing down powerful key words/phrases that come to mind to describe the feeling portrayed in the movements they observe.

These words/phrases will be used later in the lesson

Play the video: “Olympic Figure Skating Champion Queen Yu-Na Kim Animation”

<https://www.youtube.com/watch?v=5x-xM44r9ZE> once without sound.

After playing, ask students to share their thoughts/words/phrases about the video. Engage the class in discussion about the elements of line and shape evident in the video, in the movement of the dancer.

Ask: *What emotions/feelings do the movements, lines, shapes depict?*

2) Play the video a second time, this time with full audio. Ask students to reflect on how the addition of sound enhances and/or takes away from the emotions they discussed before. Have students add to their list of words/phrases.

Ask: *How does the music in this video influence and interact with the movement of the figure?*

Ask: *How does this video depict females’ roles in sports?*

Developmental Activities:

Note: This lesson would be part of a unit about gesture and figure drawing. Students should have prior knowledge about figure drawing at this point, and have had figure-drawing practice in class. Tell students they will be doing some more figure drawing practice, but this time of a hip-hop dancer.

*Tell students this video will be posted on YouTube and students can access it for extra practice at home. Explain that students will each be required to complete 5 sketches for this project. Some of these drawings will later be used to create a girls' empowerment poster. The adjectives/key terms they wrote down during the introductory activity will act as descriptions on their poster. The position that they choose for their poster should depict a powerful pose, and should demonstrate the word they choose.

Optional exercise:

Ask students to work with a partner and create two “powerful” poses with their bodies. Ask them to think about and discuss the way they are using their body to project a powerful vibe. How do they position parts of the body to portray “power”?

Give students drawing materials:

- Sample sketching handout
- Newsprint paper for initial sketches
- Drawing pencils and/or charcoal

Students set up their drawing stations while teacher sets up the hip-hop dance video. Prepare students to add to their word lists, paying attention to the differences in movement in expression in this video and the figure skating one.

Watch the video once before starting the drawing process to allow students to record their description words. Encourage students to pay attention to the music and to think about how the music influences the movements of the figure.

Ask: *How do the differences in line and shape in this video provoke different feelings and emotions than the video we viewed before?*

After discussion, start the video again and allow students to begin their drawings. Their job is to create a figure drawing of the still images that appear throughout the video. Remind students that they can come back and alter these drawings later when they work on their final poster piece.

Independent Practice:

Students will choose one of their drawings to use in their final poster. Assist students in the process of choosing, focusing on the drawings that use line successfully to evoke strong emotions.

Explain that students will be creating a space/background for the figure to exist in. The background they create will reflect the word they choose to accompany the figure, as well as the figure itself. The image they choose will be removed from the context of a dance video and inserted into a new environment.

Ask: *Where is this figure? What is this figure doing? Why is this figure doing this?*

Once they choose the appropriate image and word, students can take some time to create a context for the figure. They should use the remainder of their time working on creating this image.

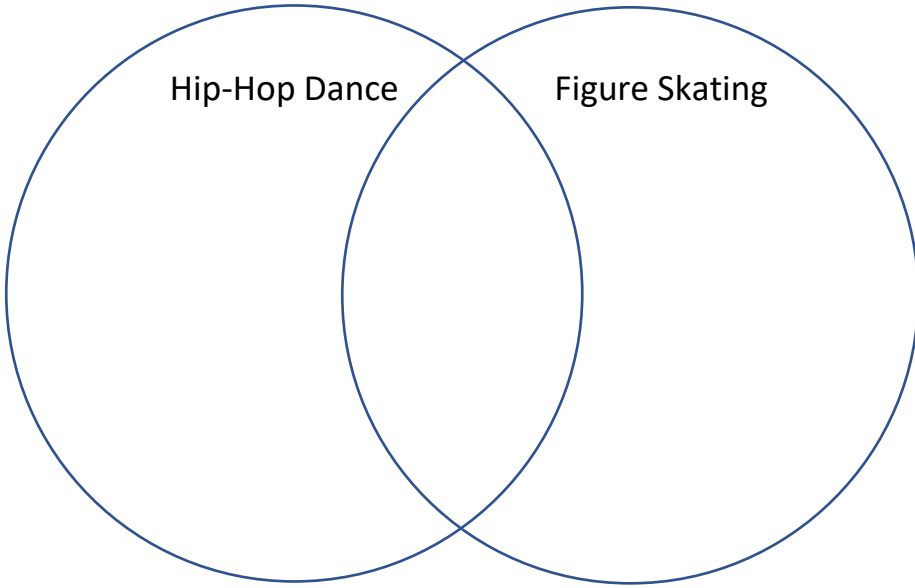
Concluding Activity:

Have students set up their drawings (or one of their favorite drawings) for a quick gallery walk. Students will walk around the classroom and view their classmates' drawings. Encourage students to give constructive feedback to their peers.

Next Steps:

In the next class, students will be continuing their work on the final piece. If they haven't yet done so, students should begin choosing and working on their selected drawing to create a poster. This poster will incorporate both their drawing and their selected text (from the word list they created in the initial activity).

During this class, students will be refining their drawings, accentuating the lines that reflect the movements from the video.



Simple structures to follow:

The most common and logical way to begin a figure drawing is to work from top to bottom and then use the main lines, such as the shoulder line, hip line, and backbone line. From there, add the arms and legs based on the proportions of the initial lines.

Advantages of Beginning a Figure Drawing with the Head

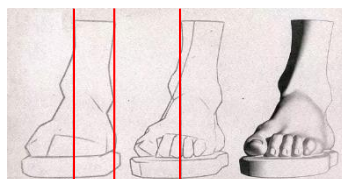
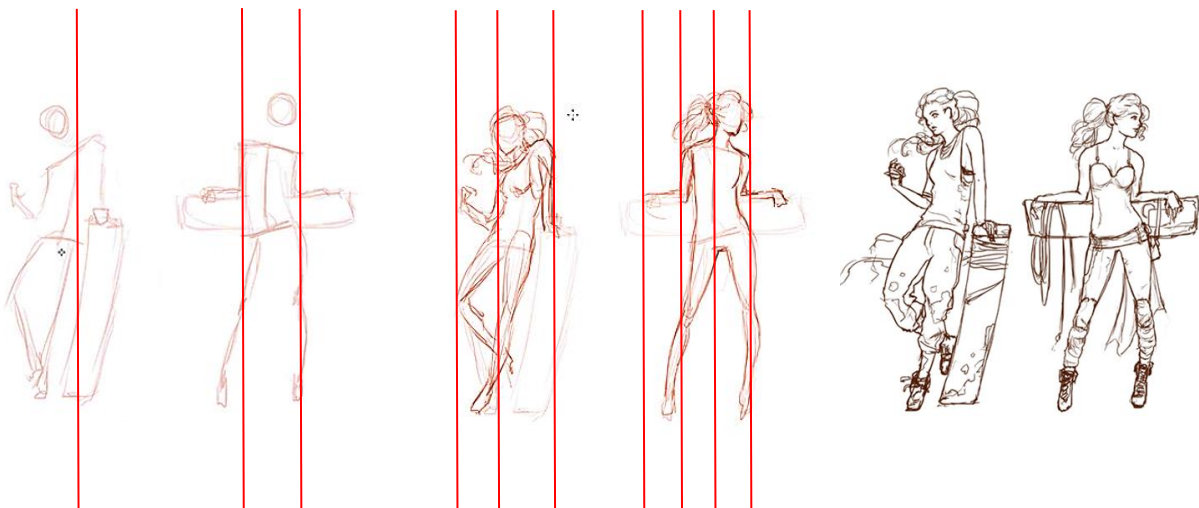
There are some distinct advantages to beginning your drawing by blocking in the head, such as: The tilt of the head and angle of the shoulders are often important in establishing the gesture of a pose.

You can extend a plumb line from the head to determine how far in each direction the body extends. For example, by observing how far to the right of the plumb line the hip is located. Observing the negative space between plumb line and the outline of the figure can also help you achieve a more accurate drawing.

The head can also be used as a unit of measurement to determine the height and width of the pose, as well as many of the smaller proportions on the figure.

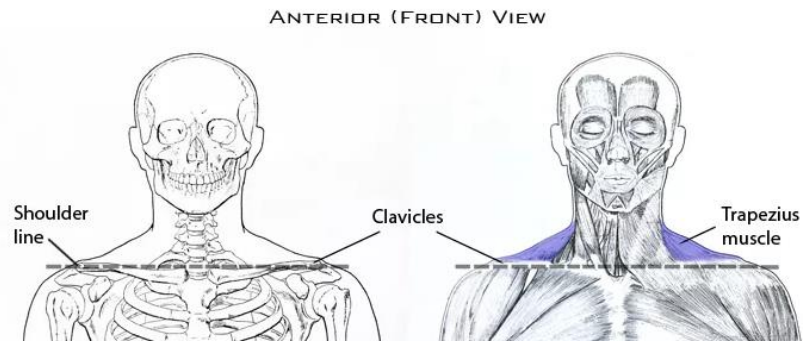
The quick anatomy outline helps you to see the body in its full proportions and makes it easier to draw a clean outline.

** In art, **plumb lines** are undeviating vertical **lines** used as a reference when determining alignment. They are often used in **drawing** the human figure. This can be achieved by hanging a piece of wire or string from the ceiling so that it produces a **line** in front of your subject, as demonstrated at left.

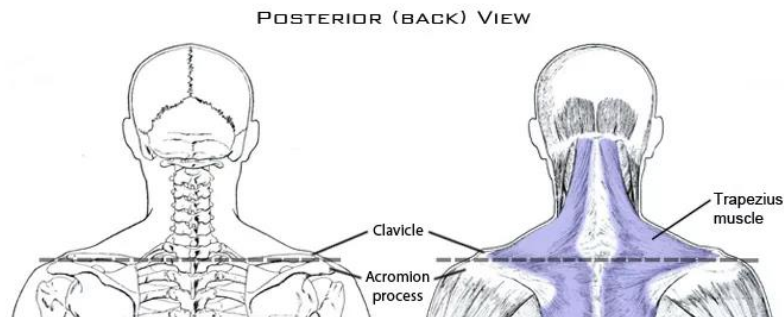


How do you find the line of the shoulders?

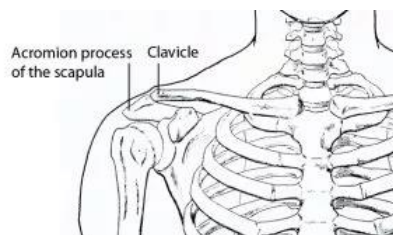
When viewing the figure from the front, the line of the shoulders is found along the visible line created by the clavicle bones, **below** the triangular outline of the shoulders created by the trapezius muscle. Muscles lie on top of the skeletal structure of the body. We can mimic this order in our drawings by indicating the line of the clavicles first, and adding the trapezius muscle on top of that construction line later.



When viewing the figure from the back, look for the point of the shoulder where the clavicle meets the acromion process of the scapula. This is usually fairly easy to locate because there is a protrusion which can often be seen on the surface of the body, right where the clavicle ends and articulates with the scapula.



On some people, the angle of the shoulder straightens out considerably in this area, making the line of the shoulders easier to locate. Connect these points on both shoulders with a straight or arcing line to find the shoulder line.



Example

1. You can begin drawing figures with the head and neck.
2. To draw a pose, begin by indicating the general shape and angle of the head with a simple oval or egg. No need to include the hair. The egg shape represents the skull, upon.

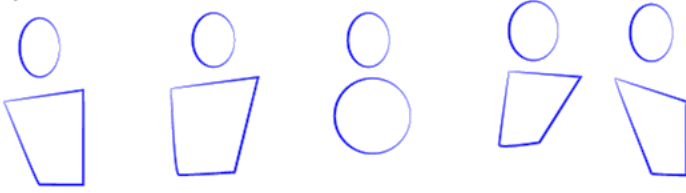


3. Once you have established the general shape, give the oval the correct tilt and a sense of perspective by drawing the center line of the face and indicating the chin and jaw lines. Notice how this minimal information establishes the position of the head in space and starts to create a sense of three-dimensionality.
4. It is good practice to build up all areas of a drawing simultaneously so that there is ample opportunity to compare the proportions, angles and accuracy of the drawing before delving into further detail. Following this principle, leave the head at this point to move on to the line of the shoulders, paying particular attention to the angle of the shoulders and the distance between the chin and the shoulder line.
5. Move on to drawing the main action line and gesture of the pose, and placing the feet.

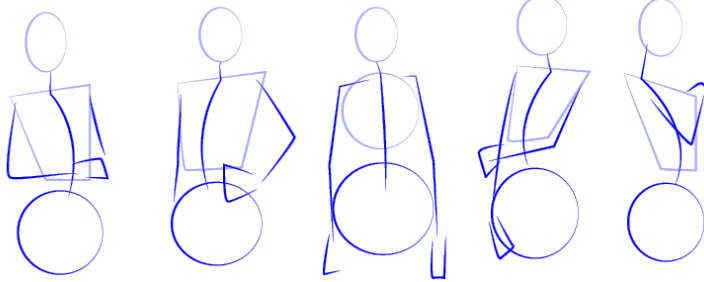


How to draw anime body –Female

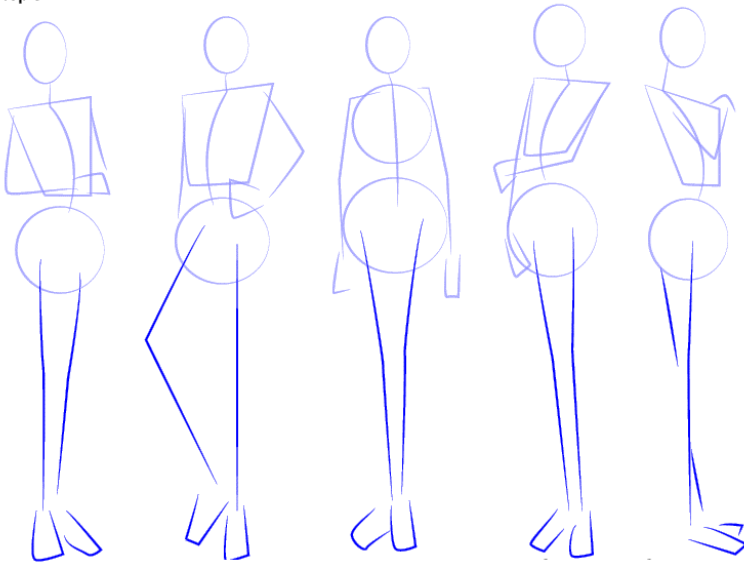
Step 1



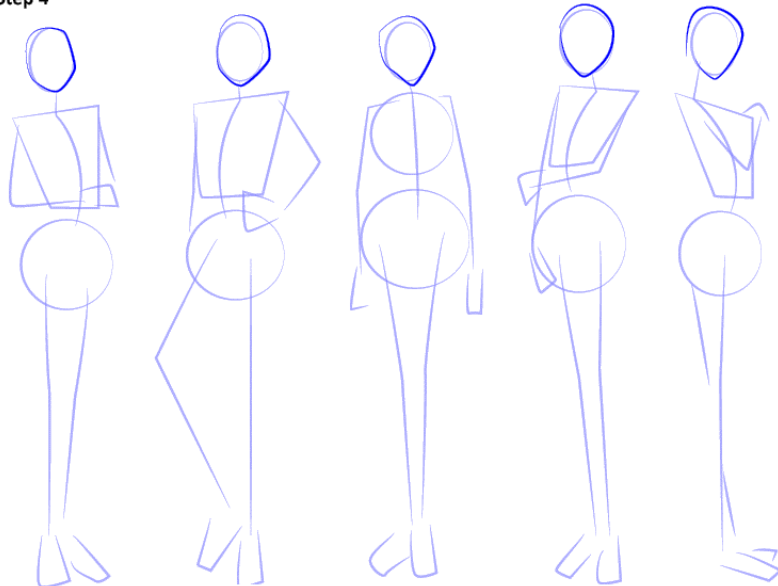
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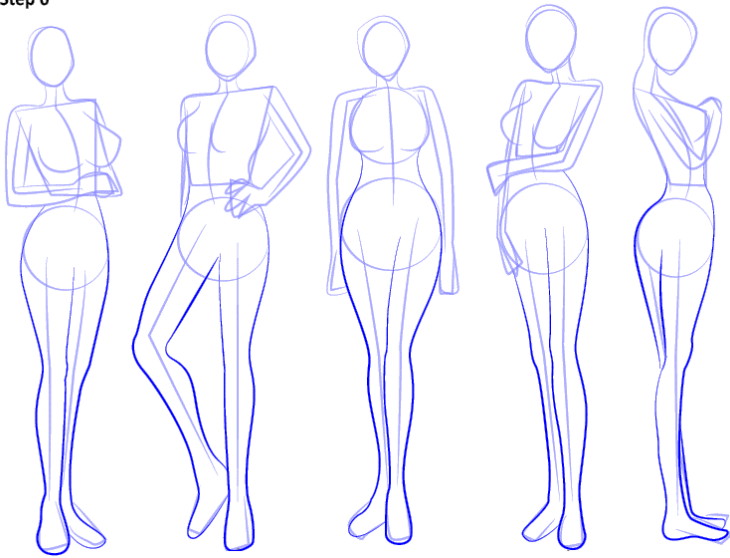
Step 3



Step 4



Step 6



Step 8

