



**New York City College of Technology**  
The City University of New York  
**Department of Communication Design**

**COMD 1233 – Figure Drawing**

**Course Description**

A drawing course developing visual awareness of the human figure. Students develop an understanding of the basic forms of the human body, how those forms are connected and move, and how to draw those forms proportionally. Students also consider how the human form relates to the world around it, developing a clear understanding of how to create a composition containing proportional figures within a space according to perspective.

2 cl hr, 2 lab hrs, 3 cr

**Prerequisites**

COMD 1123

**Course Objectives**

<b>INSTRUCTIONAL OBJECTIVES</b>	<b>ASSESSMENT</b>
<b>For the successful completion of this course, students should be able to:</b>	<b>Evaluation methods and criteria</b>
Create a basic contour line drawing of a human figure, using skeletal landmarks for proportion.	Students will demonstrate competency by their execution of a contour line drawing using skeletal proportions.
Identify and draw major muscle groups.	Students will demonstrate competency through three-dimensional drawings of the major muscle groups.
Draw the three dimensions of a figure in a perspective space.	Students will demonstrate competency by drawing a figure in a perspective space.

Use the elements of light and shade to create three-dimensional figures in perspective space.	Students will demonstrate competency by using light and shade to create a three-dimensional figure drawing in perspective.
Understand and utilize a full range of value and shadow patterns to create dimensionality.	Students will demonstrate competency through analyzing masterworks, practical drawing applications and in written essays.
Use proportion, light and shade to compose multiple three-dimensional figures in perspective space.	Students will demonstrate competency through practical drawing applications.
Understand and apply compositional concepts, such as Contrast, Negative Space, Balance, Rhythm, and Focal Point.	<del>Students will demonstrate competency through practical drawing applications.</del>
Understand and utilize drawing concepts and vocabulary, plus complete a portfolio of drawing projects.	Students will demonstrate competency through the final test on course content plus presentation a final portfolio.

### General Education Outcomes

General Education Outcome covered:	How the outcome is assessed:
<b>Oral Communication</b> Prepare and deliver oral communication that promotes knowledge and understanding.	Evaluate how well students absorbed and consequently applied the learning through oral critiques of projects.
<b>Oral Communication</b> Listening: The student will demonstrate the ability to discern pertinent information from irrelevant information.	Evaluate how well students absorbed and consequently applied the learning through oral critiques of projects.
<b>Lifelong Learning</b> The student will demonstrate an awareness of resources for continued lifelong learning.	Evaluate through class discussion and written tests if students become aware of resources they can use as references throughout their careers.
<b>Social Interaction</b> The student will demonstrate effective interpersonal skills with people from a variety of cultures to seek consensus or resolve conflicts.	Assess the ability of the student to develop constructive relationship with classmates from many cultures through class discussion.

### Teaching/Learning Method

- Lecture and readings
- Drawing demonstrations
- Project based Labs

- Research Assignments
- Blackboard
- Notebook/sketchbook
- Testing
- Handouts

**Required Text**

Bridgman's Complete Guide to Drawing from Life, by George Bridgman

**Attendance (College) and Lateness (Department) Policies:**

The COMD BFA and AAS degrees are design studio programs. In-class laboratory activities and engagement with other students is a significant portion of the courses. Absences more than 10% of the total class hours may result in a 10% drop in a grade due to an inability to meet the deliverables of participation. This may be in addition to other penalties that will be imposed for failure to complete in-class academic requirements. Missing more than 25% of total class meetings will not be permitted. Any two 'lates' (15 minutes or more) will be equal to 1 absence.

**Academic Integrity Standards**

Students and all others who work with information, ideas, texts, images, music, inventions and other intellectual property owe their audience and sources accuracy and honesty in using, crediting and citation of sources. As a community of intellectual and professional workers, the college recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and is punishable by penalties, including failing grades, suspension and expulsion. More information about the College's policy on Academic Integrity may be found in the College Catalog.

**Grading**

- Sketchbook (2 pages, 30 minutes per page, required weekly.) 10%
- Individual Assignments 40%
- In-Class Participation i.e. discussions, critiques, and quizzes 15%
- Exams 10%
- Final Project 25%
- Total 100%

**Topics**

WEEK	Lecture Topic	Laboratory Exercise	Homework Assignment
1	Lecture: An overview lecture on the history of drawing applications. Introduction to human proportions – front, side & back view.	Introduction to human proportions – front, side & back view.	2 drawings, 4 hours: Baseline drawings. Practice drawing 2 different people from front, side & back views.

2	Lecture: Proportions and anatomical landmarks. Breaking down the figure into its basic forms. Introduction to directionality and gesture.	Breakdown the standing figure into its basic forms: Head, Rib Cage, Pelvis, Legs and Arms. Observe connection, movement and directionality. Create quick studies of observing the human form in action using proportion and anatomical landmarks.	4 pages of quick study drawings, 4 hours: Quick studies of the human form in action breaking down the figure into its basic forms. Careful observation of directionality and gesture.
3	Lecture: Contour line drawing & proportion: Building on gesture and the basic forms. Introduction to Composition and Framing.	Create a contour line drawing of the figure, using gesture and the basic forms as a starting structure. Practice framing a figurative composition.	2 drawings, 4 hours: Using composition and careful framing, create a contour line drawing of the figure, using gesture and the basic forms as a starting structure.
4	Lecture: The basic forms continued: Proportions and Anatomical Landmarks of the human head.	Practice drawing the human head from front, side and 3/4 views.	2 drawings, 4 hours: 2 different Studies of the human head from front, side and 3/4 views.
5	Lecture: The role of Value: Using shadow patterns to describe the human form.	Practice shading the basic forms and using the shadow pattern to describe a three dimensional, proportional figure.	4 pages of quick study drawings, 4 hours: Quick studies of the human form in action, using shading to describe a three dimensional, proportional figure.
6	Lecture: Contour line drawing proportion with light and shade. The 5 value system as it relates the human form.	Reinforce the previously used concepts with light and shade in a drawing.	2 drawings, 4 hours: Two contour figure drawings using shading and line to describe a three dimensional, proportional figure.
7	MID TERM	In class Written and Drawn Exam	
8	Lecture: Using perspective: Drawing a human in a space.	Practice drawing proportional figures using light and shade to create three-dimensional volume in a perspective space.	2 drawings, 4 hours: Draw a proportional figure in a perspective space, using light and

			shade to create three-dimensional volumes.
9	Lecture: Shadow Forms and Light shapes. Tonal drawing: using a middle value as a starting point.	Create a drawing using a full range of value on newsprint and on toned paper to describe the human form. Reinforce the previously used concepts with light and shade in a drawing.	2 drawings, 4 hours: Draw the human figure in a setting on toned paper using paper as the middle value. Draw using a full range of value to describe the human form.
10	Lecture: Using value and perspective together. Drawing a human in a space, described by light and shade.	Practice drawing using a full range of value on newsprint and on toned paper to describe a human form in perspective. Reinforce the previously used concepts with light and shade in a drawing.	2 drawings, 4 hours: Draw the human figure in a setting on toned paper using paper as the middle value to describing a human form in a proportion to setting, and in perspective.
11	Lecture: Focused examination of the hands & feet begins with topics ranging from simple structure to more detailed form.	Practice breaking down the feet and hands in different positions to their simple structures. Create a more detailed drawing using a full range of value of a human figure with emphasis focusing on the gesture of the hands.	4 pages of quick study drawings, 4 hours: Quick studies of the human hands and feet in action breaking down into its basic forms. Careful observation of directionality and gesture.
12	Lecture: The Portrait: a focused examination of the basic form and structure of the head as a whole, with additional study of individual parts of the head. Larger musculature and anatomical markers noted.	Practice breaking down the head in different positions to its simple structures. Create a drawing using a full range of value on toned paper to focusing on the human head. Reinforce the previously used concepts with light and shade in a drawing.	2 pages of quick study drawings, 1 long study on toned paper, 4 hours: Quick studies of the human head and from a variety of angles, breaking down head into its basic forms. 1 long form drawing with musculature and Anatomical markers noted.
13	Lecture: The Portrait: examination of the human	Practice conveying human emotion in drawings, studying	2 drawings, 4 hours:

	head continues, with a focus on expression.	both overall gesture and facial expressions. Create a more detailed drawing using a full range of value of a human figure with emphasis focusing on emotional expression.	Create a detailed drawing using a full range of value of on toned paper using paper as the middle value, emphasizing effective and accurate portraiture with a focus on expression.
14	Lecture: Relative proportion: multiple figures. And putting it all together: Creating a full figure drawing, full of emotion, in a distinctive setting, using perspective, proportion and value.	Compose a complex scene of more than one figure relating to another. Shoot visual reference of this scene and begin studies for final project.	Final Project: 1 drawing, 4 hours: Create a complex drawing of the scene staged in class using a full range of value on toned paper. Emphasis should be placed on expression.
15	Final in class test and portfolio review.	Test and presentations of final project, portfolios and sketchbooks.	

## Bibliography

*Fifty Figure Drawings*

George B. Bridgman

Dover Publications, 2006

**ISBN-10:** 0486451208

*Drawing Lessons From The Old Masters*

Robert Beverly Hale

Watson-Guptill, 1989

**ISBN-10:** 0823014010