

# 民族晨彩 设计融合 活态传承



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## 《手绘时装画》教案

### "Hand-painted Fashion Paintings" Teaching Plan

<b>课题</b>	《人体动态的绘制》	<b>授课类型</b>	理论讲授、实训
<b>理论课时</b>	2 课时	<b>实践课时</b>	6 课时
<b>教目 学标</b>	通过本次课的学习，掌握人体掌握人体动态绘制方法。培养服装设计手绘能力；培养动手能力；培养学生抗挫能力和工匠精神。		
<b>思政元素</b>	通过对人体动态结构的分析和讲解，培养学员的审美意识，提高欣赏水平。引发学员对时装效果图手绘的兴趣，强调科学精神和工匠精神的培养。通过实训练习，培养抗挫精神和精益求精的职业态度。		
<b>重 点</b>	人体动态的绘制；		
<b>难 点</b>	人体动态的绘制；		
<b>教学资源</b>	Ppt 课件、电子教材、教学视频、试题库		
<b>实训任务要求</b>	<b>实训任务：</b> 1、绘制人体动态 3 张。  <b>实训要求：</b> 1.比例正确； 2、各部位结构合理； 3、线条流畅、排版美观。		
<b>学习工具</b>	8k 画纸三张、尺子、画笔、橡皮		
<b>教学设计</b>	1、教师抛砖引玉在云课堂“课前预习”中提出问题：我们平时常见的时装画动态都有哪些？从而提出本单元学习内容。 2、教师引导学员根据《手绘时装画》课程设计在云课堂中找到相关教学 ppt、视频、电子教案和课件进行自主学习，初步自主完成学习目标。 3、学员完成课后测试题，老师根据学员的测试结果了解知识的掌握情况，发现问题，及时解决问题。		



<b>Topics</b>	“Drawing of Body Dynamics”	<b>Types</b>	Theoretical teaching, practical training
<b>Theoretical Hours</b>	2 hours	<b>Practice Hours</b>	6 hours
<b>Teaching Objectives</b>	Through the learning of this lesson, master the dynamic drawing method of the body. Cultivate the ability of hand-drawing for costumes design; cultivate hands-on ability; cultivate students' resilience and craftsmanship.		
<b>Ideological Elements</b>	Through the analysis and explanation of the body dynamic structure, cultivate the aesthetic awareness of the trainees, and improve their level of appreciation. Arouse students' interest in fashion renderings hand-drawing, emphasizing the cultivation of scientific spirit and craftsmanship. Through training exercises, develop a spirit of resistance and a professional attitude of excellence.		
<b>Big Picture</b>	Drawing of body dynamics;		
<b>Difficult Points</b>	Drawing of body dynamics;		
<b>Teaching Resources</b>	PPT courseware, electronic teaching materials, teaching videos, test bank		
<b>Training Task Requirements</b>	<b>Training Tasks:</b> 1. Draw 3 dynamic bodies. <b>Training Requirements:</b> 1. Correct proportion; 2. Reasonable structure of each part; 3. Smooth lines and beautiful typography.		
<b>Learning Tools</b>	3 sheets of 8k drawing paper, ruler, paintbrush, eraser.		



<b>Teaching Design</b>	<ol style="list-style-type: none"><li>1. The teacher raised a question in the "pre-class preview" of the cloud classroom: What is the dynamic condition of fashion paintings that we usually see? Therefore, the learning content of this unit is proposed.</li><li>2. Teachers guide students to find relevant teaching ppts, videos, electronic teaching plans and courseware in the cloud classroom according to the course design of "Hand-painted Fashion Paintings" to conduct independent learning, and initially complete the learning goals independently.</li><li>3. Students complete the after-class test questions, the teacher understands the mastery of knowledge according to the test results of the students, finds problems, and solves them in time.</li></ol>
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## 教学步骤

### Teaching Steps

#### I 课前

##### I Before Class

##### 一、线上

##### I. Online

老师在云课堂“课前预习”中提出问题：我们平时常见的时装画动态都有哪些？

The teacher raised a question in the cloud classroom "pre-class preview": What are the common dynamics of fashion paintings we usually use?

##### 二、导入新课（10 分钟）

##### II.Introduce a New Lesson (10 minutes)

画好人体动态先要了解人体的脊椎骨变化，它是由颈部至臀部由上而下贯穿身体中央的骨骼，从正面观察脊椎骨为一条垂线，从侧面看则是由四个弯曲度组成的一条曲线。人体的脊椎骨变化体现出了人体的线条美，支撑着人物姿态构造。

It is a bone that runs through the center of the body from the neck to the hip from top to bottom. The vertebrae are observed as a vertical line from the front and a curve composed of four curvatures from the side. The changes in the vertebrae of the body reflect the beauty of the body's lines and support the posture of the characters.

#### II 课中

##### II.In Class

##### 三、新课讲授（80 分钟）

##### III. Lecture of New Class (80 minutes)

### 项目三 时装画中的人体比例及结构动态



## Project 3 Proportions and Structural Dynamics of the Body in

### Fashion Paintings

### 三、人体动态的绘制

#### III. Drawing of Body Dynamics

动态指人体在运动过程中的一种状态，姿态是指人体相对静止时的状态。我们可以将姿态理解为人体动作相对静止的形式，或人体在运动过程中某一时刻的停顿。

Dynamic refers to a state of the body in the process of movement, and posture refers to the state of the body when it is relatively stationary. We can understand posture as the relatively static form of body action, or the pause of the body at a certain moment in the process of movement.

在静止站立时垂直贯穿人体的中心线为重心线。人体的重心垂直落在腿部的支点上，双腿支撑时两腿平均受力，则落在两腿间；不平均受力时，重心向主要受力方偏移。单腿支撑时，重心穿过受力的脚部。

The center line that runs vertically through the body when standing still is the center of gravity. The center of gravity of the body falls vertically on the fulcrum of the legs. When the legs are supported by the equal force, it falls between the two legs; when the force is unevenly applied, the center of gravity shifts to the main force. In single-leg support, the center of gravity goes through the stressed foot.

中心线 即人体躯干的前后中间部位，通过它可以观察出人体动态转向的角度。在任何一个姿态力，中心线的走向和重心线、承重腿的位置都无关系。前中心线是一条从躯干上端到躯干底端的短线，它的主要作用是帮助改变肋骨和骨盆在动势里的位置，后中心线以后脊椎骨作为定位依据，成为背面人体结构变现的参考线。在人体动态变化中，中心线常常发生角度偏移，不与地面垂直，而重心线作为一条穿过人体的垂线却始终与地面保持垂直关系，中心线与重心线在表现形式上有着功能作用的差别。

The center line is the anterior and posterior and intermediate parts of the human torso, through which the angle of dynamic steering of the body can be observed. In any stance force, the direction of the center line has nothing to do with the center of gravity and the position of



the load-bearing legs. The front center line is a short line from the upper end of the torso to the bottom of the torso. Its main function is to help change the position of the ribs and pelvis in the momentum. The posterior center line is used as the basis for positioning and becomes the reference line for the realization of the back body structure. In the dynamic changes of the body, the center line often has an angular shift and is not perpendicular to the ground, while the center of gravity line, as a vertical line passing through the body, always maintains a vertical relationship with the ground. The center line and the center of gravity line have functional differences in representation.

### 重心线

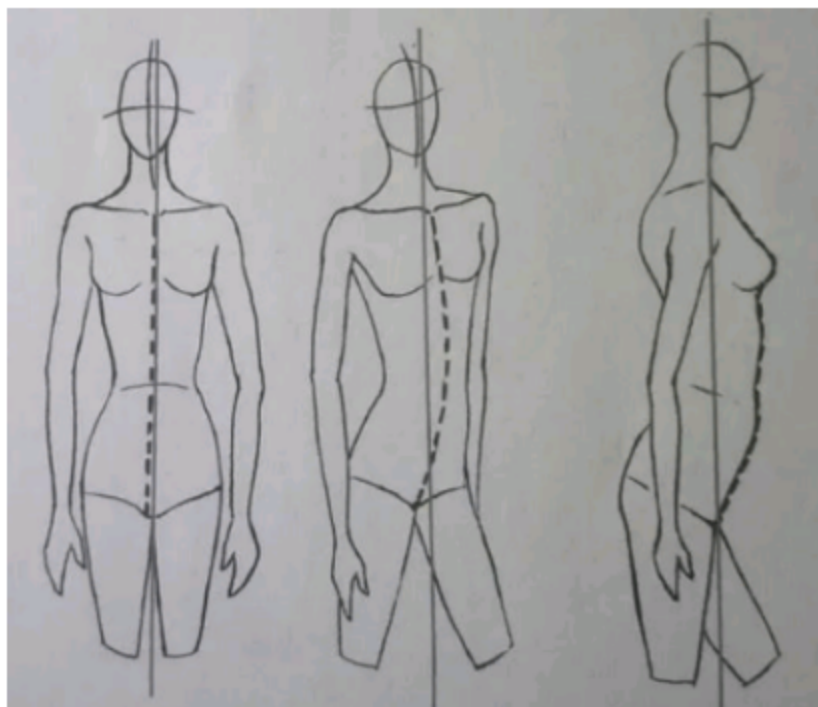
服装画中，表现人物的动态除比例关系之外，还应着重把握重心及重心平衡规律。重心是人体重量的集中作用点，不论姿态发生何种变化，人体的各部都围绕着这一点保持平衡。重心线是指在静止站立时，垂直、半侧稍息姿态中，人体胸锁窝至肚脐至耻骨点向地平线作的一条垂线，这条连线将人体躯干分为左、右对称的两部分，并反映了人体动态的特征和运动的方向。它是分析人物运动状态的重要依据与辅助线，它始终是作为一条垂直线的形式存在。重心线位置形势可以归纳为三类：双腿间的支撑面内，两只脚上，一只支撑脚上。

### Center of gravity line

In costume paintings, in addition to the proportional relationship, the dynamic expression of the characters should also focus on grasping the center of gravity and the law of balance of the center of gravity. The center of gravity is the concentrated action point of the body's weight. No matter what changes in posture occur, all parts of the body maintain balance around this point. The center of gravity line refers to a vertical line drawn from the sternoclavicular fossa to the navel to the pubic point to the horizon when standing still and in a vertical, half-breathing posture. This line divides the human trunk into two symmetrical left and right parts, and reflects the dynamic characteristics of the body and the direction of movement. It is an important basis and auxiliary line for analyzing the movement state of characters, and it always exists in the form of a vertical line. The position of the center of



gravity line can be divided into three categories: within the support surface between the legs, on the two feet, and on the support foot.



在半侧稍息姿态的人体中，由人体胸锁窝至肚脐至耻骨点作一条连线，这条连线能够反映人体动态的特征和运动的方向，并将人体躯干分为左、右对称的两部分的条线称为动态线或重心线。重心线帮助我们分析、判断所表现对象的姿态是否稳定，动态线可以帮助我们控制人体动态的幅度与运动方向。人体直立时，重心线和动态线重合，躯干弯曲时两线分离，且动态线成为一条弧线，重心线始终是一条垂直线。

In the body in the half-breathing posture, a line is drawn from the sternoclavicular fossa to the navel to the pubic point. This line can reflect the dynamic characteristics of the body and the direction of movement, and divide the body into left and right symmetry. The bar line is called the dynamic line or the center of gravity line. The center of gravity line helps us analyze and judge whether the posture of the object is stable, and the dynamic line can help us control the amplitude and direction of body dynamics. When the body is upright, the center of gravity line and the dynamic line overlap, and when the torso is bent, the two lines are separated, and the dynamic line becomes an arc, and the center of gravity line is always a vertical line.





### III 课后

#### III. After class

##### 一、课后小结

##### I. Post-lesson Summary

本次课我们学习了人体动态的绘制方法，理解了不同动态的人体绘制方法后，才能针对各种不同风格的时装画设计并绘制不同动态的人体。

In this lesson, we have learned the drawing method of body dynamics, and after understanding the different dynamic body drawing methods, we can design and draw different dynamic bodies for various styles of fashion paintings.

##### 二、作业布置

##### II. Homework Assignment

##### 本单元实训项目任务要求

##### The Task Requirements of This Unit Training Project

###### 1、实训项目任务：

绘制人体动 3 张。

###### 1. Training project tasks:

Draw 3 dynamic bodies' paintings.

###### 2、实训项目要求：

###### 2. Training project requirements:

(1) 比例准确；

(1) Accurate proportions;

(2) 各部位结构合理；

(2) Reasonable structure of each part;

(3) 线条流畅、排版美观。

(3) Smooth lines and beautiful typography.

通过项目的实训要求培养学生的审美意识与追求卓越，创新研发、精益求精的工匠精神。具备



耐心、专注、坚持的优秀品质。

Through the training requirements of the project, cultivate students' aesthetic awareness, and craftsmanship spirit of innovative R&D, excellence. With excellent quality of patience, focus and persistence.

### 三、教学反馈和调整

#### III. Teaching Feedback and Adjustments

1、通过云课堂检查课后作业，了解学员对知识的掌握情况，巩固教学效果。

1. Check the after-school homework through the cloud classroom to understand the students' mastery of knowledge and consolidate the teaching effect.

2、通过课后调查、交流，了解学员对本课程教学模式的认可度，及时调整授课内容和授课模式。

2. Through after-class investigation and communication, understand the students' recognition of the teaching mode of this course, and adjust the teaching content and teaching mode in time.

### 四、课程反思

#### IV. Reflection on the Course

对于服装人体动态的理论知识的讲解，采用示范法、启发法等教学方式，使用制图软件进行相应的辅助教学，将整体上的人体动态结构进行一步一步的分解，并且在每一步的分解图上都配上相应的文字描述，进行更加形象的描述，以充分的引发学员的兴趣，引发学员的强大的创造能力，更加强烈的求知欲望。根据学员反馈情况，应针对不同的学员基础，将作业要求分层布置，以满足不同层面的学员的求知要求。

For the explanation of the theoretical knowledge of the dynamics of the body in costumes, such teaching methods as demonstration method and heuristic method are used, and the corresponding teaching is carried out, and the overall structure is carried out step by step. The decomposition of each step is accompanied by corresponding text descriptions to make more vivid descriptions, so as to fully arouse students' interest, arouse students' strong creative ability, and have a stronger desire for knowledge. According to the feedback of the students, the homework requirements should be arranged in layers according to different



student's bases to meet the knowledge-seeking requirements of students at different levels.