Draw a Flexing Bent-Arm Pose with Muscle Contours

Original tasks 1, 2, 3 / complete keys

Task 1

A figure stands on the right foot. The left arm is bent at the elbow to 80 degrees, elbow slightly below shoulder height, wrist turned inward. Describe where the balance line should pass and how many contour cues to use.

Answer: The balance line should pass through the right supporting foot and near the base of the neck. Use three contour cues: one along the outer upper arm, one along the inner forearm, and one short curve at the shoulder.

Reason: The supporting foot carries the weight, so the balance line must land there. Three cues are enough to suggest volume without clutter.

Check: Trace the balance line from the base of the neck to the right foot; count the contour cues and confirm none crosses a joint.

Task 2

A drawing shows a flexing arm with the elbow at 120 degrees and the wrist turned outward. Name two fixes that would make the pose read as a flex.

Answer: Lower the elbow angle to between about 60 and 90 degrees, and turn the wrist inward so the fist faces the shoulder.

Reason: A wide elbow angle reads as a reach, and an outward wrist reads as a wave. Both changes bring the pose back to a flex.

Check: Measure the elbow angle with a protractor and confirm the fist faces the shoulder.

Task 3

You have drawn five contour lines on the upper arm and two on the forearm. Using the lesson convention, state how many lines to keep and which ones.

Answer: Keep three total: one outer upper arm line, one inner forearm line, and one short shoulder curve.

Reason: The convention limits contour cues to three so the arm stays readable. Extra lines compete with the silhouette.

Check: Count the contour lines and confirm each stops before a joint.

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Original tasks 4 / complete keys

Task 4

A figure's balance line passes through the supporting foot but the head leans far to the left of the line. State one adjustment and one check.

Answer: Shift the hip point slightly toward the balance line so the upper body recenters. Then recheck that the line still passes through the supporting foot and near the base of the neck.

Reason: Moving the hips changes the center of mass without moving the foot. The check confirms both ends of the line remain correct.

Check: Trace the line from the base of the neck to the supporting foot after the adjustment and confirm it stays inside the supporting foot.

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Source rubric / reflection

- [ ] Balance line passes through the supporting foot and near the base of the neck.
- [ ] Flexing elbow is at or slightly below shoulder height.
- [ ] Elbow angle is between about 60 and 90 degrees.
- [ ] Wrist turns inward so the fist faces the shoulder.
- [ ] Exactly three contour cues are used and none crosses a joint.
- [ ] Contour line spacing is closer on the compressed side and wider on the relaxed side.
- [ ] Line weight is consistent across all contour marks.

Reflection: What did you check, what did you change, and what will you try next?