COURSE CONTENT

Course Code	DA5003 (DA9011)
Course Title	Kinetic Anatomy: Dynamic Figure Drawing for Artists and Designers
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This introductory course will provide you with an understanding of human anatomy, its forms and functions. You will apply this understanding to a range of in-class drawing exercises from the live model, as well as in various studies completed out of class. This learning forms the foundation for future learning in any field where the human figure directly, aesthetically or ergonomically relates, including product design, animation, photography, film, interactive media

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Describe techniques used to render the human form with visual believability.
2. Develop a range of rendering techniques and processes to describe human shapes in space.
3. Apply your figure drawing skills to illustrate believable figures.
4. Present, evaluate and reflect on the effectiveness of figurative art.
5. Constructively discuss and critique figurative concepts, formats, techniques and media employed by peers.

Course Content

This course will enable you to believably and creatively describe human forms in space by understanding the human figure through drawing and anatomical study. You will be studying conceptual approaches to anatomical interpretation, resulting in being able to describe form diagrammatically with clarity of shape, value, balance, proportion and lighting effects.

This course will enable you to further your study into figuration and representational art , an essential fundamental for all forms of rendered media.

Our Approach:

The course begins with an overview of different proportion strategies that will prepare you to compose your figures and their anatomy on the page. Techniques such as head height, 5-eyed cubes, comparative proportion (conveniently same sized body parts), and relative measuring (taking measurements directly from a live model) will all be introduced as methods of ascertaining proportion. Foundations for this learning comes from art historical research into conceptual anatomical forms and drawing from observation.

The Armature

We start to study the skeleton by learning all of the relevant bones, their functions, sizes, and impact on the figure's surface. Subcutaneous bones (bony landmarks) are revealed and used to determine proportion, posture and surface anatomy

The Body
An in-depth study of all relevant muscles, their groupings, will help you anticipate proportion, form and gesture in the live model.

Beyond Anatomy
The anatomical instruction you receive will prepare you to properly place figures in space both from observation and invention.

Class assignments
You will do several projects in-class that will help demonstrate your understanding of figurative anatomy.

Classes include drawing demonstrations of anatomy and form conceptualizations, slide lectures of anatomically informed artwork and in-class drawing

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment A single comprehensive drawing portfolio that will include observational drawing, invented drawing, master copy and form study.	1,2,3	N.A	40	Individual
Final Project: Long drawing from observation, drawing on location, and drawing from invention	1,2,3	N.A	40	Individual
Continuous Assessment: Participation	4,5	N.A	20	Individual
Total			100%	

Reading and References

1. Bridgman, George B. Bridgman's complete guide to drawing from life. Sterling Publishing Company, Inc., 2009. ISBN-10: 9781454926535 ISBN-13: 978-1454926535
2. Goldfinger, Eliot. Human anatomy for artists: The elements of form. New York: Oxford University Press, 1991. ISBN-10: 0195052064 ISBN-13: 978-0195052060
3. Hampton, Michael. Figure Drawing: Design and Invention. Amazon. com, 2009. ISBN-10: 0615272819 ISBN-13: 978-0615272818
4. Loomis, Andrew. Figure drawing for all it's worth. Titan Books; Facsimile edition (May 31, 2011) ISBN-10: 0857680986 ISBN-13: 978-0857680983

5. Mattesi, Mike. Force: Dynamic Life Drawing. CRC Press, 2017. ISBN-10: 1138919578 ISBN-13: 978-1138919570
6. Peck, Stephen Rogers. *Atlas of human anatomy for the artist*. Oxford University Press on Demand, 1951. ISBN-10: 0195030958 ISBN-13: 978-0195030952
7. Simblet, Sarah, and John Davis. Anatomy for the Artist. Dorling Kindersley, 2001. ISBN-10: 078948045X ISBN-13: 978-0789480453

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the academic integrity website for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Introduction to proportion, body types, male/female distinctions	1,2,3	In class lecture and demonstration of proportional systems, measuring. Handouts of Peck, Hamm, Loomis
2	Proportion continued, intro to the skeleton	1,2,3,4,5	In class lecture, demonstration continued on proportion, in class drawing
3	Bones of the ribcage and pelvis	1,2,3	In class lecture and demonstration on the ribcage and pelvis, standing figurers, balancing in space, handouts from Bridgeman, Mattessi
4	Bones of the spine and skull	1,2,3	In class lecture and demonstration on spine and skull, handouts from Peck. In-class drawing
5	Bones of the extremities	1,2,3	In class lecture and demonstration on the extremities, in class drawing
6	Long drawing in class	1,2,3,4,5	In class drawing
7	Musculature of the torso	1,2,3	In class lecture and demonstration on the musculature of the torso, in class drawing
8	Musculature of the legs and feet	1,2,3	In class lecture and demonstration on Musculature of the legs and feet, handouts from Peck. In-class drawing
9	Musculature of the arms	1,2,3	In class lecture and demonstration on Musculature of the arms, handouts from Peck, Bridgman, Mattessi, Hampton. In-class drawing
10	Head and facial anatomy	1,2,3	In class lecture and demonstration on Head and facial anatomy, handouts from Peck, Bridgman, Mattessi, Hampton. In-class drawing
11	Features	1,2,3,4,5	In class lecture and demonstration on Features, handouts from Peck, Bridgman, Mattessi, Hampton. In-class drawing Submission of all material for Continuous Assessment
12	Final Project: Long drawing	1,2,3,4,5	In class drawing
13	Final Project: Long drawing	1,2,3,4,5	In class drawing Submission of Final Project for assessment