

## COURSE CONTENT

<b>Course Code</b>	DN1014
<b>Course Title</b>	Drawing for Animation
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3
<b>Contact Hours</b>	39

### **Course Aims**

Concepts of drawing, which carry high relevance for animation, will form the focus of this course. You will be educated about the specific way of visual thinking, which enables you to analyze figures in motion and apply the results of their drawings from life to your designs and creations. Practical studies informed by the understanding of theory of design and movement will constitute the core of the course.

### **Intended Learning Outcomes (ILO)**

By the end of this course, you (as a student) would be able to:

1. Identify and analyse the fundamental elements of figure drawing that apply to the motion arts.
2. Render a storytelling pose with chosen media using techniques that draw from both imaginative and observational sources.
3. Generate a portfolio of original work that demonstrates fluency with the learned principles of drawing for design and animation.
4. Create a gestural drawing that effectively conveys character attributes of mood, attitude, weight and composition.
5. Analyse your own work and your peers' work in a clear and constructive manner.

### **Course Content**

- **Why do we use life drawing as a foundation?**  
Overview of key concepts and theories of life drawing and its importance to animated media.
- **How to apply force to a drawing?**  
An exploration of the life model to understand anatomy, figure landmarks and the clothed figure, capturing the force that propels gesture and motion in drawings.
- **Exploring and understanding poses, weight and attitude in relation to motion and environment.**  
Overview of key issues and concepts in relation to drawing for animation. Through the use of the life drawing model and observational drawing in the field, the student will learn and apply fundamental principles of drawing and composition for animation.
- **Transfer the knowledge acquired to your own personal work.**  
Through a series of exercises and in-class projects, the student will explore the different kinds of drawing problems pertaining to creating original characters, environments and compositions. This will be developed through lectures, workshops and peer/instructor

feedback sessions.

**Assessment (includes both continuous and summative assessment)**

Component	Course LO Tested	Related Programme LO or Graduate Attributes	Weighting	Team/Individual
Continuous Assessment 1 (CA1): Assignments: Based on class activities	1,2,3,4	Competence, Creativity, Communication and Character	30%	Individual
Continuous Assessment 2 (CA2): Participation	1,2,4,5	Communication and Character	20%	Individual
Final Project: Design and present in a portfolio from the work achieved over the 13 weeks	2,3,4	Competence, Creativity, Communication and Character	50%	Individual
Total			100%	

**Recommended Reading and References**

1. Walt Stanchfield, *Drawn to Life: 20 Golden Years of Disney Master Classes: The Walt Stanchfield Lectures - Volume 1 and 2* (Focal Press 2009)
2. Mike Mattesi: *Force: Dynamic Life Drawing for Animators* (Focal Press, 2006)
3. Mike Mattesi: *Force: Character Design from Life Drawing* (Focal Press, 2008)
4. Kimon Nicolaides: *The Natural Way to Draw: A Working Plan for Art Study* (Souvenir Press 2008)
5. Betty Edwards: *The New Drawing on the Right Side of the Brain* (HarperCollins 2001)

**Course Policies and Student Responsibilities**

**(1) General**

You are expected to complete all assigned activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. Students are expected to take responsibility to follow up with assignments and course related announcements. Students 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 students' progress, public holidays and unforeseeable circumstances.

Week	Topic	Course LO	Readings/ Activities
1 - 2	<ul style="list-style-type: none"><li><b>Why do we draw from life?</b> Overview of key concepts and theories around drawing for animation and how we develop our own design.</li></ul>	1,2	<b>Introductory Lecture</b> <b>In-class exercise:</b> drawing the figure, understanding volume and weight <b>Lecture</b> on the storytelling pose <b>In-class exercise:</b> drawing the figure in motion and gestural drawing

3 - 7	<ul style="list-style-type: none"> <li>• <b>Understanding the figure in relation to the environment</b> An exploration of drawing the figure from life examining the purpose of poses' attitude, weight, anatomy and composition and how these constitute the basis of the creative process for animation. <b>Drawing from life outdoors</b> Outdoor activities are planned for this class that will strengthen the observation skills of the student</li> </ul>	1,2	<p><b>Lecture:</b> on perspective and compositional studies <b>In-class exercises:</b> drawing the clothed figure, continued studies of the nude figure: sequential poses, weight and force applied, compositional studies. <b>Lecture:</b> drawing with light and shadows <b>Outdoor activities:</b> drawing environments and people in different surroundings <b>Field Trip:</b> Drawing animals in Motion</p>
8- 13	<ul style="list-style-type: none"> <li>• <b>Exploring and designing your own art</b> Overview of key issues and concepts in relation to creating design composition and characters for animation based of life observation, with many examples.</li> <li>• <b>Building a Portfolio of Drawings</b> Creating a portfolio of drawings. Developed through proposals, workshops and peer/instructor feedback sessions.</li> </ul>	2, 3,4	<p><b>Workshop</b> on Creative characters from a life drawing observation <b>Lecture</b> Creating character with personality <b>In-class exercise</b> Creative drawing <b>Assigned Project</b> Assemble and design a portfolio of drawings <b>Project consultation</b> Creating characters and environments. <b>Project Critique</b> Drawing Portfolio <b>Student Presentations</b> on final portfolio</p>