

## COURSE CONTENT

<b>Course Code</b>	DT3012
<b>Course Title</b>	Acting for Animation
<b>Pre-requisites</b>	DT2016 3D Character Animation
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

In this course you will learn and apply a range of animation gesture processes to create expressive animated characters. Through critical analysis of acting and dialogue, you will develop facial and full body animations that convey personality, as you place your character within a meaningful contextual narrative. The learning from this course will help you to strengthen the performance capabilities of any future character animation.

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

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

1. Describe acting techniques used to convey a performance specific to a given scenario.
2. Develop a range of gestures and dialog in order to create convincing characters that display emotions such as motivation, intention and a believable thinking process.
3. Apply your personal acting sensitivity to a specific story situation.
4. Create, evaluate and reflect on the effectiveness of acting choices that communicates emotion.
5. Constructively discuss and critique acting concepts and techniques employed by you and your peers.

### **Course Content**

#### **How do we create convincing facial animation?**

The course begins with an investigation of a single character facial performance as the elemental unit for creating a convincing performance. This includes advanced lip sync, staging, expression transition and character thinking process. This is applied to two different characters. You explore technical aspects such of the verbal and facial performance.

#### **Building a single character performance**

You will apply a range of strategies to build a believable and entertaining performance in a specific acting scenario, namely musical theatre or stand-up comedy. You will learn how to apply advanced concepts of timing, posing and gesturing to communicate emotions. Concepts of overacting and performance stylization will be explored as elements of the storytelling acting process.

#### **Create interaction between characters in a narrative context**

You will learn to analyse a story context and understand how this can inform your acting choices and patterns. You will understand fundamental acting concepts like scene negotiation, method acting and how acting changes according to format of delivery and audience participation. The aim of this section is to gain a deep understanding with the terms and the different requirements for conceiving and building convincing and unique characters.

### Class assignments

You will produce creative projects that demonstrate good understanding of physical and facial performance. Classes will include mini-lectures, demonstrations, and activities that may be included in the assessment.

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

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Continuous Assessment</b> Single facial animation with two different characters performing a monologue and/or song using a complete character	1,2,3,4	N.A.	40	Individual
<b>Final Project:</b> Short animation using existing dialog which demonstrates effective character interaction, believable performance, appropriate use of camera and staging	1,2,3,4	N.A.	40	Team
<b>Continuous Assessment: Participation</b>	5	N.A.	20	Individual
Total			100%	

### Reading and References

1. Hayes, Derek. *Acting and performance for animation*. Focal Press, 2013.
2. Hooks, Ed. *Acting for animators*. Routledge, 2013.
3. Kundert-Gibbs, John, and Kristin Kundert-Gibbs. *Action!: acting lessons for CG animators*. John Wiley & Sons, 2009.
4. Stanislavski, Constantin. *An actor prepares*. A&C Black, 2013.
5. Thomas, Frank, Ollie Johnston, and Frank Thomas. *The illusion of life: Disney animation*. New York: Hyperion, 1995.

### 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	<b>Introduction to facial animation</b> Advanced mechanical animation as a basis for acting	2, 3	<b>Introductory Lecture</b> <b>In-class discussion</b> Recap on fundamentals of key animation concepts and key phonemes <b>Assigned Project 1:</b> Create a simple lip sync with a given character

2	<p><b>Mouth animation and face movement</b></p> <p>Overview of the key visual and audio-visual cues that build speech in acting:</p> <ul style="list-style-type: none"> <li>• Fundamental of lip sync and verbalisation</li> <li>• Eyes animation</li> </ul>	2,3	<p><b>Lecture: Facial animation</b></p> <p>Exemplification of different way to create dialog through lecture and video clips</p> <p><b>Presentation of the first project.</b> Critique and feedback. Improve on dialog</p> <p><b>Assigned Project 2:</b> Create a small facial performance with a different character</p>
3	<p><b>How do we make characters think</b></p> <p>Character thought process analysis</p> <ul style="list-style-type: none"> <li>• Refining mouth shapes</li> <li>• -How to phrase and pose for good dialog: general rules</li> <li>• -One thought one emotion one attitude</li> <li>• -Animating using circular patterns: “chewing dialog”.</li> </ul> <p>Class discussion using live action and animation extract to exemplify the concepts</p>	2,3 4	<p><b>Lecture: Facial animation</b></p> <p><b>Presentation of the first project.</b> Critique and feedback. Improve on dialog</p> <p><b>Assigned Project 2:</b> Create a small facial performance with a different character</p>
4	<p><b>Compelling and entertaining performance</b></p> <ul style="list-style-type: none"> <li>• Discussion on expressing clarity in poses and how to portray emotions with simple gestures.</li> <li>• -Basic phrasing of dialog and expression changes</li> <li>• -Overacting for a dramatic purpose: The power of the symmetric pose</li> </ul>	1, 2, 3, 4	<p><b>Lecture: Staging phrasing of dialog</b></p> <p><b>Student presentation</b> Critique and feedback.</p> <p><b>Project 3: Creating an animation with a full character</b></p> <p>Animating body and facial to a dialog or song of your choice</p>
5	<p><b>Building a compelling performance</b></p> <ul style="list-style-type: none"> <li>• -Performance in song and over performance</li> <li>• -Selected clips from live action and animation showcasing how an exaggerated live action performance can inform an animated performance.</li> <li>• -Eyes animation and how it connects to emotion and thought process</li> </ul>	1, 2, 3, 4	<p><b>Lecture: Creating a performance in a musical number or in different context</b></p> <p><b>Student presentation</b></p> <p>Review of student work; first pass /blocking on lip sync of second assignment.</p>

	<ul style="list-style-type: none"> <li>-Thought, emotion, motion: discussion on fundamentals of acting and performance</li> <li>-Memorable villains</li> </ul>		
6	<p><b>Project workshop</b></p> <p>Continuous review and feedback of second assignment through various stages of completion</p> <p>Sharing session with the instructor of common problems &amp; mistakes.</p>	1, 2, 3, 4	<p><b>Assigned Projects</b></p> <p><b>Project 3 t:</b> Students in studio work. Continuous assessment and feedback throughout production.</p>
7	<p><b>Scene Negotiation</b></p> <p>Understanding of character status and scene negotiation.</p> <p>Through the use of selected clips analysis of acting requirements to portray believable performance</p>	1, 2, 3, 4	<p><b>Lecture: Character interaction</b></p> <p><b>Assigned Projects</b></p> <p><b>Project 4 Final assignment: Creating a small narrative using sound and multiple characters</b></p> <p>Reinterpretation of a given dialog to create a new interpretative performance.</p>
8	<p><b>Acting for animation</b></p> <p>What is acting?</p> <p>How acting relates to the narrative context</p> <p>Exploration of strategies to construct a variety of characters in different context and situation</p>	1, 2, 3, 4, 5	<p><b>Lecture: Advanced acting techniques I</b></p> <p><b>Assigned Projects</b></p> <p><b>Project 4 Final assignment: blocking and camera planning</b></p>
9	<p><b>Acting for animation</b></p> <p>Actors vs animators</p> <p>Emotion as automatic value response</p> <p>Empathy vs sympathy</p> <p>Action objective and obstacles</p>	1, 2, 3, 4, 5	<p><b>Lecture: Advanced acting techniques II</b></p> <p><b>Assigned Projects</b></p> <p><b>Project 4 Final assignment: posing of characters</b></p>
10	<p><b>Acting for animation</b></p> <p>Character power centre</p> <p>The adrenaline moment</p> <p>Villains vs Heroes</p>	1, 2, 3, 4, 5	<p><b>Lecture: Advanced acting techniques III</b></p> <p><b>Project 4 Final assignment: Breakdown the poses for more nuances performance</b></p>
11	<b>Project workshop</b>	1, 2, 3,	<b>Assigned Projects</b>

	Continuous review and feedback of final assignment through various stages of completion	4, 5	<b>Project 4 Final assignment:</b> Students in studio work. Continuous assessment and feedback throughout production.
12	<b>Project workshop</b> Continuous review and feedback of final assignment through various stages of completion	1, 2, 3, 4, 5	<b>Assigned Projects</b> <b>Project 4 Final assignment:</b> Students in studio work. Continuous assessment and feedback throughout production.
13	<b>Final Presentation</b>	1, 2, 3, 4, 5	<b>Student Presentations</b> on final assignment with critique and feedback