

DIGI 136		Life Drawing for Animators I			
Fall Term 2014	3D ANIMATION FOR FILM AND GAMES COURSE OUTLINE				
Credits 2.25	Course Format: 3 lecture hours per week for 15 weeks				
Prerequisites	None				
Instructor	TBA	TBA@capilano.ca	Office: BC2xx	Local: xxxx	

SCHOOL OF MOTION PICTURE ARTS VISION STATEMENT

The School of Motion Picture Arts is dedicated to inspiring a new generation of independent Canadian filmmakers through the fostering and mentoring of emerging talent utilizing progressive learning environments and authentic production experiences, such that graduates make valued contributions to the global media culture.

MISSION STATEMENT

The program strives to provide a comprehensive artistic and technical education, preparing students in the art of animation and encouraging critical reflection, collaboration and professionalism. Through innovative teaching, local and international partnerships and the highest standards of artistic and academic excellence, the program seeks to ensure student success in creative careers within the animation industry.

COURSE OBJECTIVES

The course concentrates on anatomical studies of the human form and extensive life drawing practice. Students will learn to reproduce complex anatomical form, poses, and gesture in realistic proportions. Through a variety of exercises students learn to capture the complexity of movement and gesture to create appealing drawings for animation. The study of life drawing and anatomy will impart a stronger appreciation of the human form and its use in the entertainment industry.

COURSE STUDENT LEARNING OUTCOMES

Upon successful completion of this course, students will be able to:

- create gesture drawings that show correct form, proportion and articulation;
- demonstrate knowledge of human anatomical structure including skeletal and muscle systems;
- identify skeletal landmarks, origins and insertion points of major muscles on a human figure;
- produce convincing drawings of the human figure in realistic proportion and gesture with correct anatomical form;
- create and design human figures based on the acquired knowledge of anatomy and form;
- explain how keen observation and traditional drawing skills play a vital role in the development of a successful digital artist.

REQUIRED TEXTS

Goldfinger, Eliot. *Human Anatomy for Artists: The Elements of Form*. USA: Oxford UP, 1991. Print.

RECOMMENDED ADDITIONAL TEXTS

Hampton, Michael. *Figure Drawing: Design and Invention*. Michael Hampton, 2009. Print.
 Richer, Paul. *Artistic Anatomy* Trans. and Ed. Robert Beverly Hale. Watson - Guptill Publications, 1986. Print.

COURSE CONTENT

Week 1

Line and gesture drawing

- Importance of gesture drawing to establish a sound foundation for figure drawing
- Establishing the line of action
- The difference between line and form
- Creating basic volumes and masses of the figure
- *Assignment 1 – Weekly life drawing sketchbook*

Week 2

Introduction to human form and structure

- Gesture drawing of the figure
- Introduction to the human skeleton
- Names and function of major bones
- Major skeletal landmarks
- Identification of the skeletal landmarks on a figure
- *Assignment 2 – Identify and name major bones on a skeleton; Identify and name critical skeletal landmarks on a figure in different poses*

Week 3

Anatomical form and structure of the torso

- Major muscles and their function, origin and insertion
- Écorché drawing of the torso
- *Assignment 3.1 – Create three complete écorché drawings of the torso from different angles*

Week 4

Anatomical form and structure of the arms

- Major muscles and their function, origin and insertion points
- Écorché drawing of the arms
- *Assignment 3.2 – Create three complete écorché drawings of the arm from different angles*

Week 5

Anatomical form and structure of the legs

- Major muscles and their function, origin and insertion
- Écorché drawing of the legs
- *Assignment 3.3 – Create three complete écorché drawings of legs from different angles*

Week 6

Anatomical form and structure of the hands and feet

- Major muscles and their function, origin and insertion
- Écorché drawing of hands and feet
- *Assignment 3.4 – Create three complete écorché drawings of hands and feet from different angles*

Week 7

Anatomical form and structure of the head and neck

- Shape, form and proportions of the human skull
- Correct representation of the major masses of the face
- Critical landmarks and facial musculature
- *Assignment 3.5 – Create three complete écorché drawings of the head from different angles*

Week 8

Anatomical form and structure of the head and neck

- Facial proportions and expressions
- Major muscles and their function, origin and insertion
- Écorché drawing of the head and neck
- *Assignment 3.6 – Create three complete drawings of the human head with varying expressions*

Week 9

Study of male and female form from life

- Principles of realistic human proportion
- Gender and race variations
- Drawing the figure from life
- *Assignment 4.1 – Figure drawing from life*

Week 10

Introduction to mechanics and movement of the body

- Establishing a pose through line and gesture
- Placing critical skeletal landmarks
- Establishing major masses of the figure
- Drawing studies from life
- *Assignment 4.2 – Figure drawing from life*

Week 11

Mechanics and movement of the body

- Identifying and adding major muscle groups to a gesture drawing
- Refining connections between muscle groups
- Establishing coherence and purpose of the figure
- Drawing studies from life
- *Assignment 4.3 – Figure drawing from life*

Week 12

Introduction to light and shadow in figure drawing

- Effects of lighting on our perception of form
- Direct and indirect lighting and resulting shadows
- Representing forms through light and shadow rather than line
- Drawing studies from life
- *Assignment 4.4 – Figure drawing from life*

Week 13

Figure design and creation

- Using anatomical knowledge to design figures from imagination
- Establishing pose and movement of designed figures
- Exaggeration and visual interest in figure drawing
- *Assignment 4.5 – Figure drawing from life*

Week 14: Final Project

- Creation of a complete écorché figure based on a live model with correct proportions, anatomical form and lighting

Week 15: Final Project continued

- Creation of a complete figure based on a live model with correct proportions, anatomical form and lighting

EVALUATION PROFILE

Participation	15%
Assignment 1 – 10 Weekly sketchbooks	10%
Assignment 2 – Skeleton and landmarks	5%
Assignment 3 – 6 Écorché drawings @ 5% each	30%
Assignment 4 – 5 Drawing studies from life @ 5% each	25%
Final project	15%
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Total	100%

GRADING PROFILE

A+ 90-100	A 85-89	A- 80-84
B+ 77-79	B 73-76	B- 70-72
C+ 67-69	C 63-66	C- 60-62
D 50-59		
F 0-49		

OPERATIONAL DETAILS

Capilano University has policies on Academic Appeals (including appeal of final grades), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. These and other policies are available on the University website.

Professional Behaviour

Students must demonstrate a professional attitude and behaviour toward work, other students, guests and instructors. Each student should demonstrate reliability, respect for and co-operation with colleagues. A willingness to work calmly and courteously under difficult conditions as well as a determination to achieve first class work while meeting deadlines is necessary in this course. Students must have respect for equipment and systems and constructive response to criticism.

Attendance

Regular attendance is essential. Students who miss more than 20% of the course will not receive credit for the course. Attendance will be taken daily and will form part of the participation grade (see Evaluation Profile). Each student is responsible for the material covered and any work assigned in class. The instructor has no obligation to repeat material for students who missed class.

Punctuality

Punctuality is essential. Students more than 15 minutes late for class will be marked absent.

Participation

Students will be evaluated on the following aspects:

- Attendance of classes and labs
- Active engagement in class discussions and projects
- Knowledge of reading / assignments
- Frequency and quality of comments, questions and observations

Late Assignments

All assignments must be delivered at the place and time specified by the instructor. Late assignments will only be accepted if prior approval for a late submission date has been given by the instructor.

Submission of Late Assignments

Although late assignments will not be graded, all assignments must be submitted in order to receive a passing grade in the course.

Incomplete Grades

Grades of incomplete (I) will may be assigned in exceptional circumstances. If the date for the submission of incomplete assignments is not met, the grade will automatically revert to the grade based on the student's present achievements. In addition, the student concerned must submit a written request for approval by the instructor prior to the last regular class in the course.

Continuation Requirement

Students must successfully complete all 3D Animation courses in one term before continuing to the next term.

Emergency Procedures

Students should familiarize themselves with emergency procedures posted in the classroom.