

## Syllabus

### Course description

<b>Course title</b>	<b>Methods and techniques of representation 2</b>
<b>Course code</b>	97066
<b>Scientific sector</b>	ICAR/17
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	II
<b>Year</b>	1st, 2nd or 3rd
<b>Credits</b>	5
<b>Modular</b>	No

<b>Teaching language</b>	English
<b>Total lecturing hours</b>	60 h (lecture), 40 h (individual discussion)
<b>Total hours of self-study and / or other individual educational activities</b>	100 h
<b>Attendance</b>	not compulsory but strongly recommended
<b>Prerequisites</b>	-
<b>Course page</b>	
<b>Maximum number of students per class</b>	

<b>Course description and specific educational objectives</b>	<p><b><i>Course description:</i></b></p> <p>This course focusses on drawing as an essential technique to conceptualize, communicate and express an artistic idea. It builds on a previous one-year-course where students were introduced to the basics of drawing: idea, proportion, composition, perspective. This course provides students with techniques to develop their drawing skills and to reach a deeper understanding of the act of drawing. It aims to sharpen observational skills and strengthen individual artistic vocabularies.</p> <p>One of the key features of this module is the focus on narrative connections: Through the use of a variety of drawing techniques, students will be encouraged to visualize single observations within a larger context.</p> <p>The course is open to students of all academic years. Didactic materials take into account the trilingual context of the faculty.</p> <p><b><i>Educational objectives:</i></b></p> <p>Using freehand-drawings we will produce a number of animated short films in the form of loop-sequences whose</p>
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	<p>content we will manipulate with a number of interferences.</p> <p>In addition to storyboard and animatics, we will produce a separate audio-track to be played as a counterpoint to the imagery.</p> <p>Starting from real observations penciled on paper, as well as experimental drawings, right up to sequences drawn for an image in movement, we will produce animatics. These storyboard-like sketches form the basics for the production of an animated short film.</p> <p>While working on the clips, vines and animated Gifs, we will particularly focus on stereotyped actions, personal experiences and movement patterns which repeat themselves in endless loops.</p> <p><b><i>Required working materials:</i></b>  Various drawing materials, pencils, charcoals, erasers, various drawing papers.  Digital camera.  Further equipment will be listed during the course.</p>
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<b>Lecturer</b>	Peter Senoner Office F3.04, e-mail <a href="mailto:Peter.Senoner@unibz.it">Peter.Senoner@unibz.it</a> Tel. +39 0471 015226-27, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person">https://www.unibz.it/en/faculties/design-art/academic-staff/person</a>
<b>Scientific sector of the lecturer</b>	
<b>Teaching language</b>	English
<b>Office hours</b>	Thursday, 14:00-18:00h (lecture), 18:00-20:30h (individual discussion)
<b>Teaching assistant</b>	-
<b>Office hours</b>	-
<b>List of topics covered</b>	Contemporary Drawing/Sequence Drawing, Creation of a storyboard and preproductional Animatics, Production of an Animated Short Film based on freehand-drawings, Audio Track and sound-generating, Editing, Presentation.

<b>Teaching format</b>	Active lecturing and Team-based exercises, Open group and one to one discussions, Atelier-situation based working process.
<b>Expected learning outcomes</b>	<p><i>Knowledge and understanding:</i> By the end of the course students should be able to outline an artistic idea and demonstrate its inherent time sequence in the form of a logical, narrative story line.</p> <p><i>Applying knowledge and understanding:</i> Analogue drawings will be processed digitally. The single image will be transformed into a moving image clip. The course aims to strengthen the students' capacity to switch effortlessly between digital and analogue media and benefit from their respective diversity.</p> <p><i>Making judgements:</i> By the end of the course students should be able to critically and constructively assess their own work within a larger and objective context.</p> <p><i>Communication skills:</i> The aim of the course is to provide students with the verbal skills to effectively describe and outline their visually conceived projects.</p> <p><i>Learning skills:</i> The course aims to encourage the use of drawing in general, and animated short films in particular, as useful tools to explore and develop an artistic idea.</p>
<b>Assessment</b>	<p>The following requested works have to be presented by the students at the end of the course:            01:00" min animated short film, freehand-drawn video track, rate 15 FPS/FramesPerSecond.            900 Sequence drawings based on freehand-drawing mode            15 Animatics/rough sketches of the sequences.            01 Elaborated and detailed storyboard.            01 Audio track.            All preparational sketches and drafts.</p> <p>Further details at the beginning of the course.</p>
<b>Assessment language</b>	<i>The same as the teaching language.</i>
<b>Evaluation criteria and criteria for awarding marks</b>	Individual approach and development of a distinctive visual language.

	<p>Clarity in the articulation of an independent artistic idea.</p> <p>Clarity of the storyboards.</p> <p>Usage of the medium of drawing as an essential tool.</p> <p>Conceptual and technical precision.</p> <p>Focussed working practice.</p> <p>Mastering of the techniques of analogue drawing and the use of digital film editing tools.</p> <p>Openness for further developments during the production process.</p> <p>Presentation of project-related research.</p>
<b>Required readings</b>	<p>Zeichnen zur Zeit, Kunstforum International Bd 196, 2009 Hrsgb. Reinhard Ermen</p> <p>Eadweard Muybridge, The Human and Animal Locomotion Photographs, Taschen Publishers, 2010</p>
<b>Supplementary readings</b>	Further readings will be listed during the lecture.