

Animated Walk Cycle

By Esmé Dawson

In this resource, students design their own unique characters and then make them move in a basic animated walk cycle. In animation, a walk cycle is a series of drawings in sequence that loop to create an animation of a walking character.

Materials

- Drawing materials – pencils/ coloured pencils/ watercolour paint/ paper
- Tablet or smartphone
- Download the free app named 'Stop Motion'
- Tape
- Card
- Photocopier
- Skewer kebab stick

Part One:

CHARACTER DESIGN

Create a character - become inspired and begin your inquiry into what makes a character interesting and memorable. The only rule is your character has to be either a two or four legged creature (this will make your life easier when we make our walk cycle.)

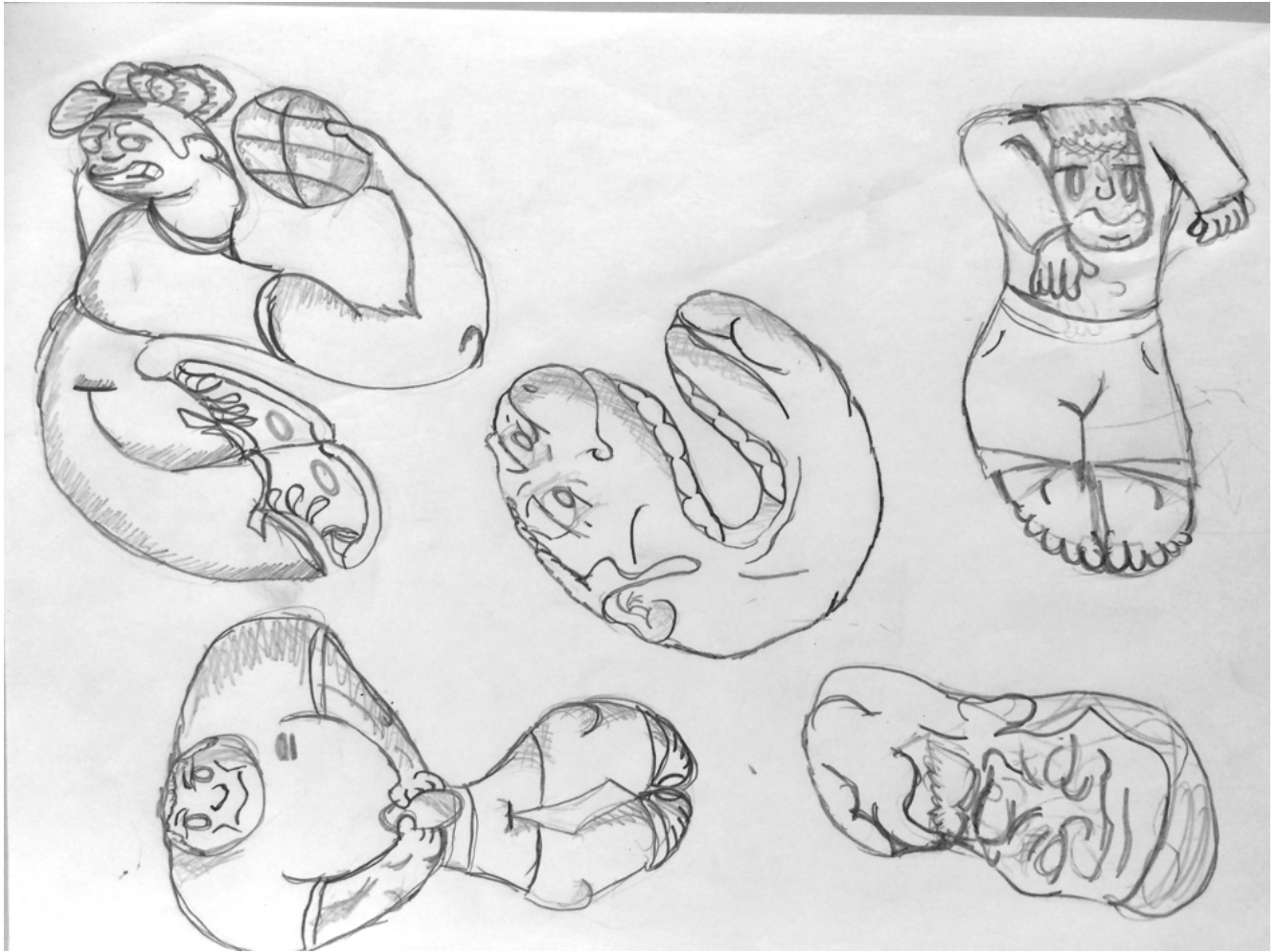
Here are some ideas to get you started:

- Explore what is a caricature? How does exaggerating features help build character? Look at famous cartoonists.
- Look at character sketches from companies such as Dreamworks, Disney and Pixar and discuss what gives them

personality.

- Explore people who create characters for a living - authors, illustrators, dancers, actors, animators, designers and film directors.
- Investigate your own favourite book character and write a list of the special features that make them stand out.
- Play the 'bubble game'. Fill an empty page with random crazy bubble shapes. When your page is filled with shapes, switch pages with a friend. Now that you have your friend's page of bubble shapes use your imagination to turn the bubbles into different faces and characters. This game is a great warm-up to developing a character as you don't have to worry about the outcome but maybe some great characters will spontaneously appear! Leith, a student from my art class, loved the look of his basketballer bubble character in the photo below and continued developing this character further.
- Fill out the questionnaire from the Gotham Writer's toolbox to help think about what your character's personality will be like. See link here: <https://www.writingclasses.com/toolbox/character-questionnaire>

TIP: This unit has some lovely cross curricular links to English. It has the potential for you to write a short story or poem about your character.



Bubble game - student sketch

Part Two:

CHARACTER DEVELOPMENT

- Watch a few clips on what professional character designers think about and do when creating a character. A key idea is how shape can influence the feeling of a character such as in the movie 'Inside Out' where the character 'Sad' is soft and lumpy like a teardrop and the character angry is spiky and sharp.

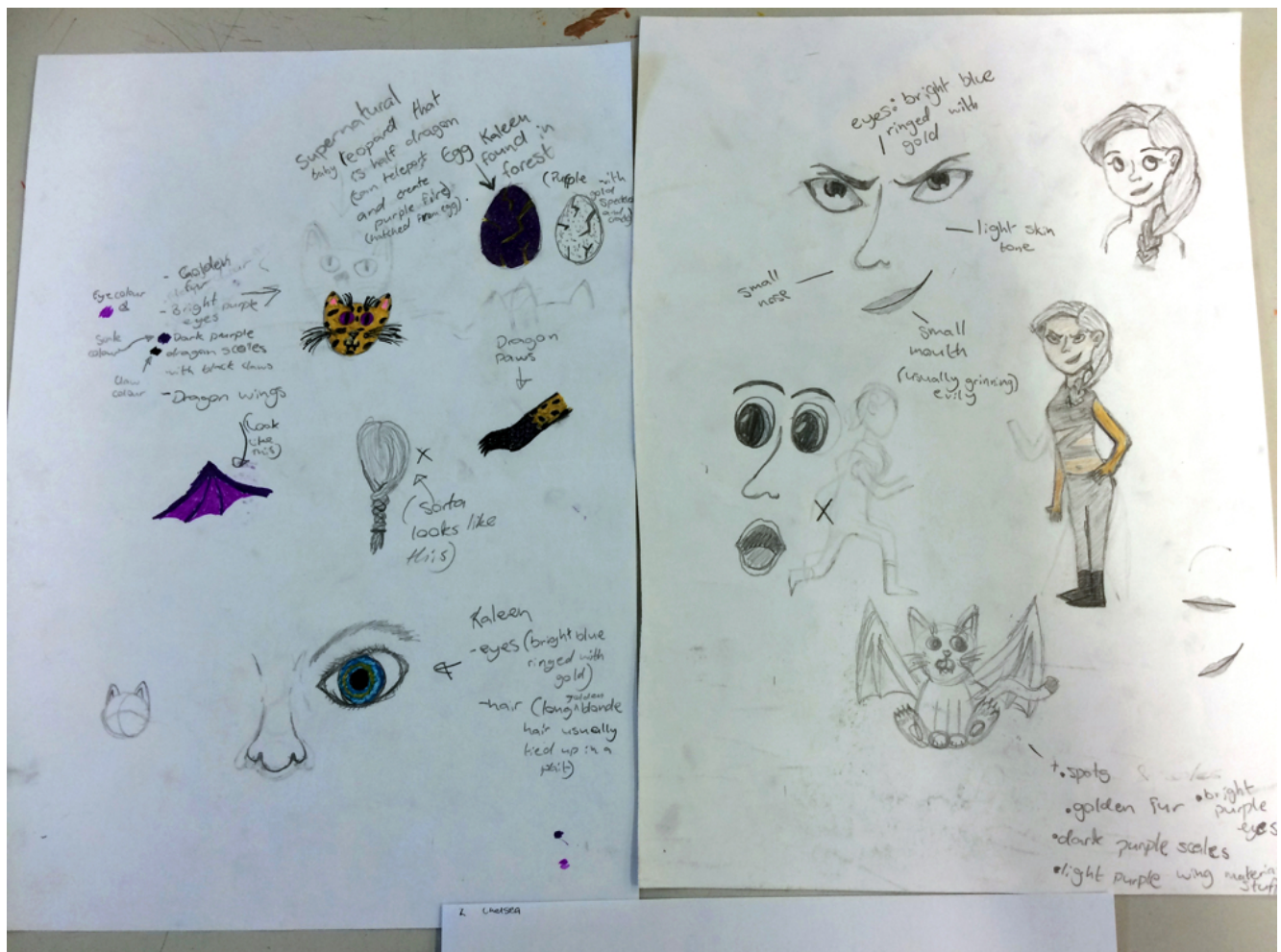
Links:

['Inside Out': Designing Characters for Pixar](#)

[Kung Fu Panda: Character Design](#)

- Begin to draw your own character ideas. Divide a page into four and create four different quick character sketch ideas.
- Annotate your drawings with decisions or your thought process. Look at sketch diaries of famous artists and discuss why it is so important to write down your decisions next to your drawings.

TIP: For ideas, raid a library and gather many books. Some of my classes' favourites were 'LOTR character art', 'Rango concept art' and 'How to make your own Manga character'. Reference and being inspired by other people is a huge aspect of making up your own character.



Character design - sketchbook page



Character design - sketchbook studies

Part Three:

CHARACTER REFINEMENT

- Refine the character you want to work with from your initial four quick sketches. Draw a final rendered drawing of this character. You may like to add colour pencils/watercolours to this final drawing.

Part Four:

CREATING THE WALK CYCLE

Here are links to two templates you can choose from: a two legged template and a four legged template.

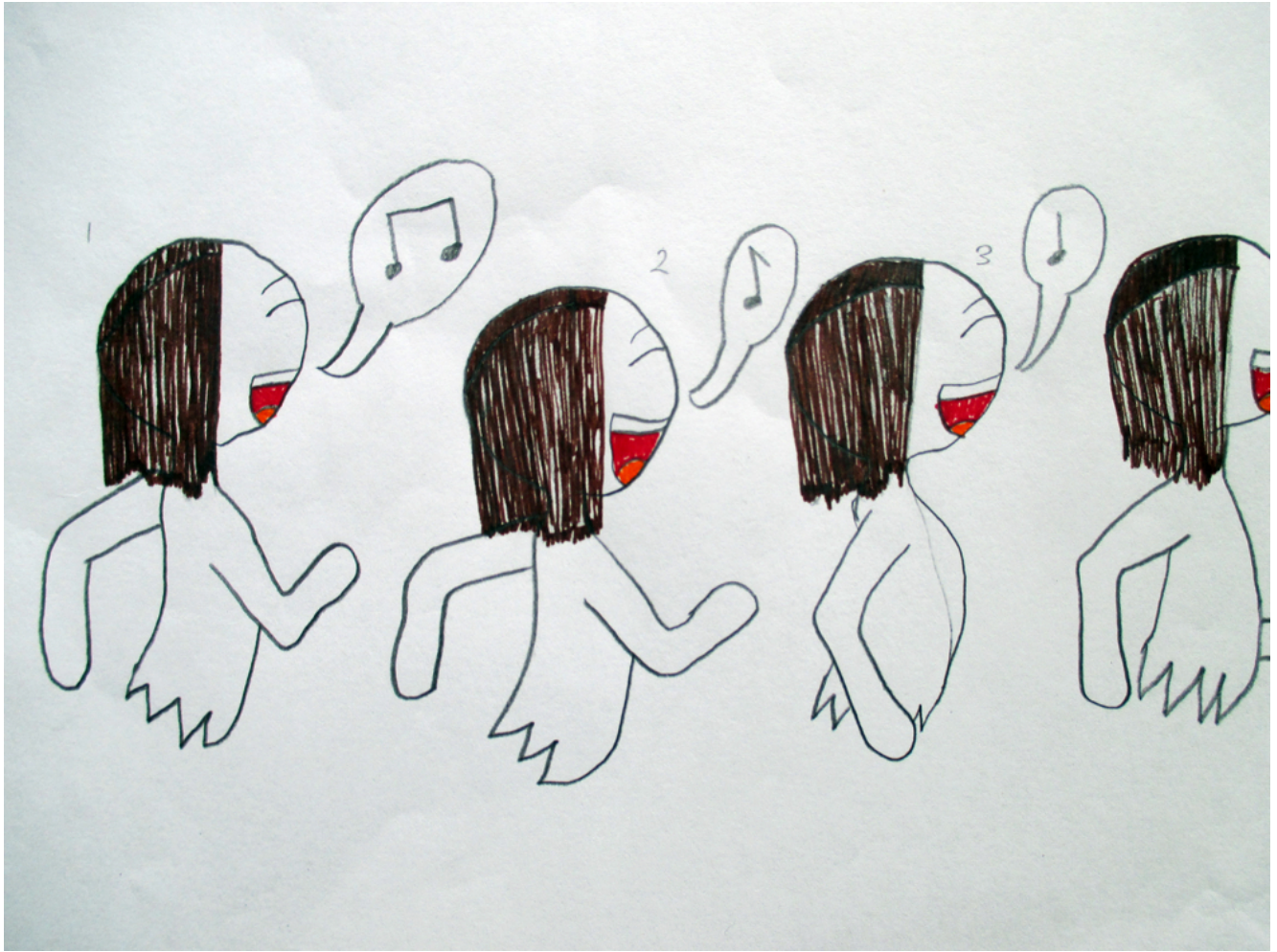
1. [Two legged template](#)

2. [Four legged template](#)

- Choose the template that suits your character and print it out. Use a light box or window and draw your character eight times on a separate paper using the template underneath as a guide beneath to position your character. You are not just copying the template that exists but imposing your own character's features onto the template.
- To see some existing walk cycles check out the collection my class gathered on [Pinterest](#)
- Remember your character has to be similar in each pose - if you introduce colour make sure in each frame everything is always consistent e.g. if the hat is red it has to be red in every frame.
- When you have completed drawing your character in the eight different poses it is now time to make your character move! Using the classroom Ipad or your own smartphone download the free app 'Stop Motion'. Open the app and take photos with the app of each of your walk cycle drawings. Press the play button and watch your character walk!
- We used the 'Stop Motion' app in class as it gives quick results and it is easy to use. However, for the video at the top of this post, I put their drawings into the programme 'After Effects' as a surprise for the students in the final class for them to see how their characters could look professionally animated.
- ['Basketballer' - 'Stop Motion' app animation](#)



Dragon fade character design



Ghost character design



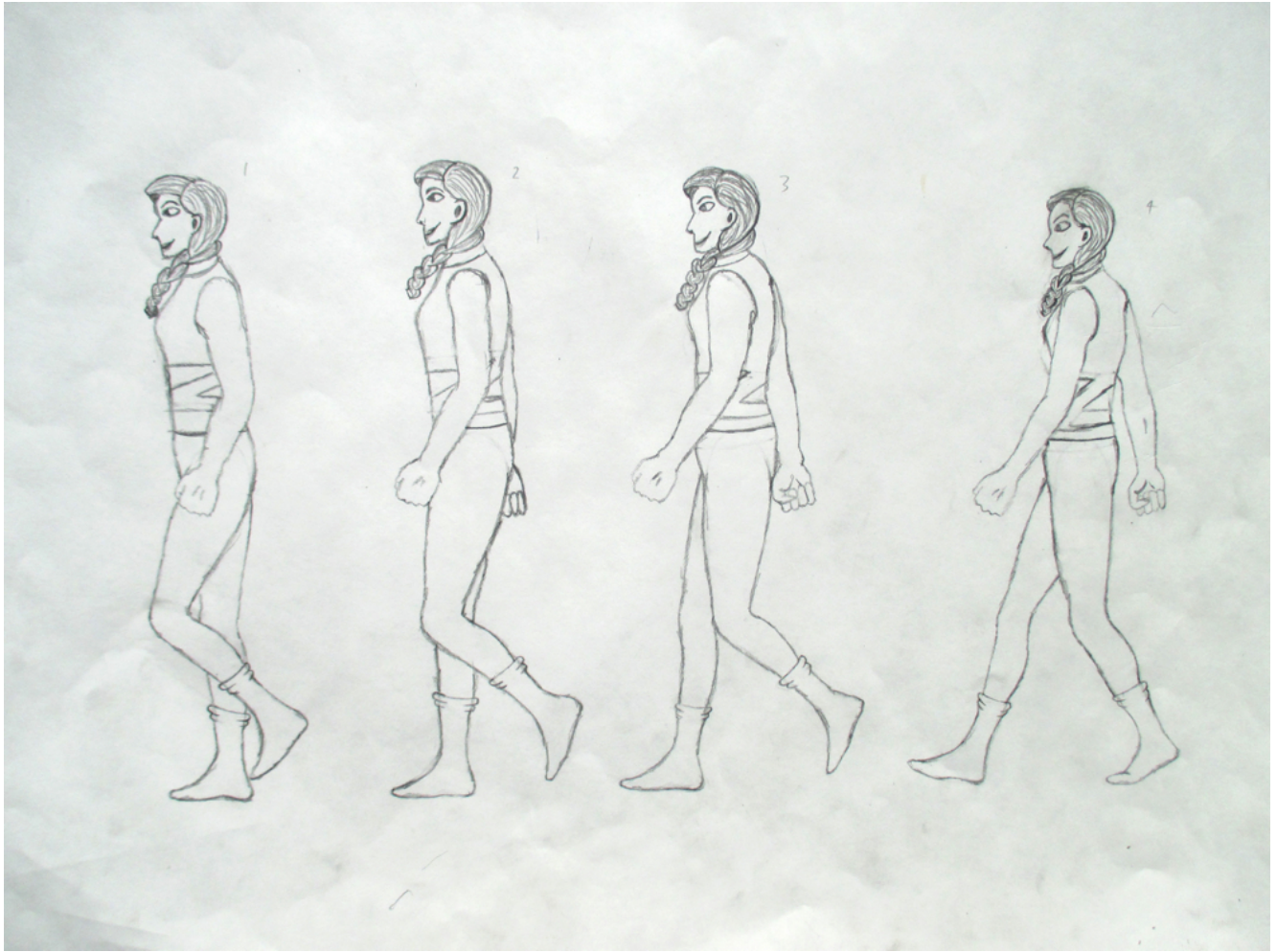
Cat character design



Basketballer character design



Hooded adventurer character design



Warrior girl character design



Human to dragon character design - part I



Human to dragon character design - part II

Part Five:

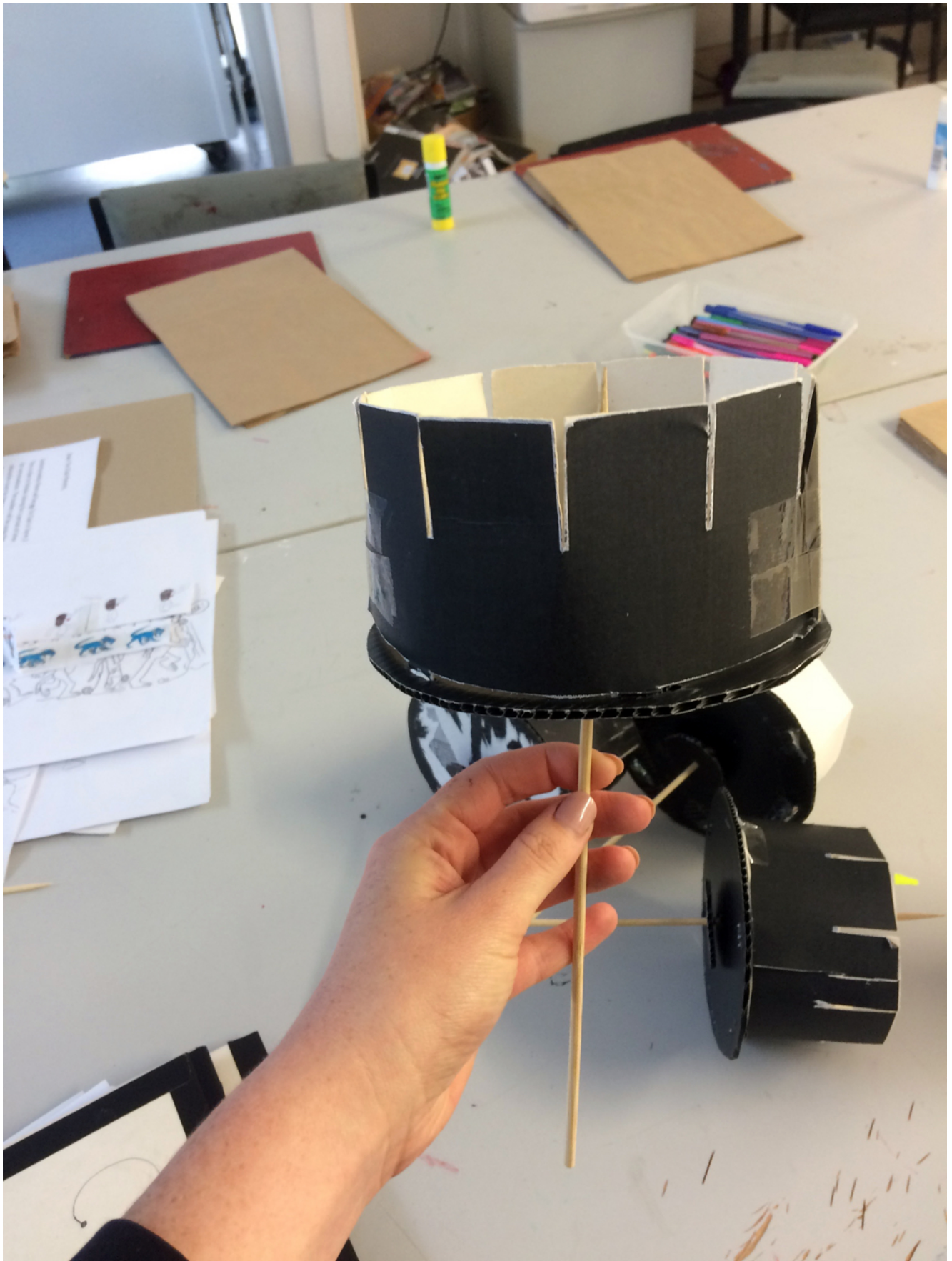
Extension: ZOETROPES AND FLICKBOOKS

If you would like to continue with your exploration of animation, now that you have done all the hard work in making a walk cycle you can easily turn it into a zoetrope or flickbook! This is a great way to learn about the history of animation!

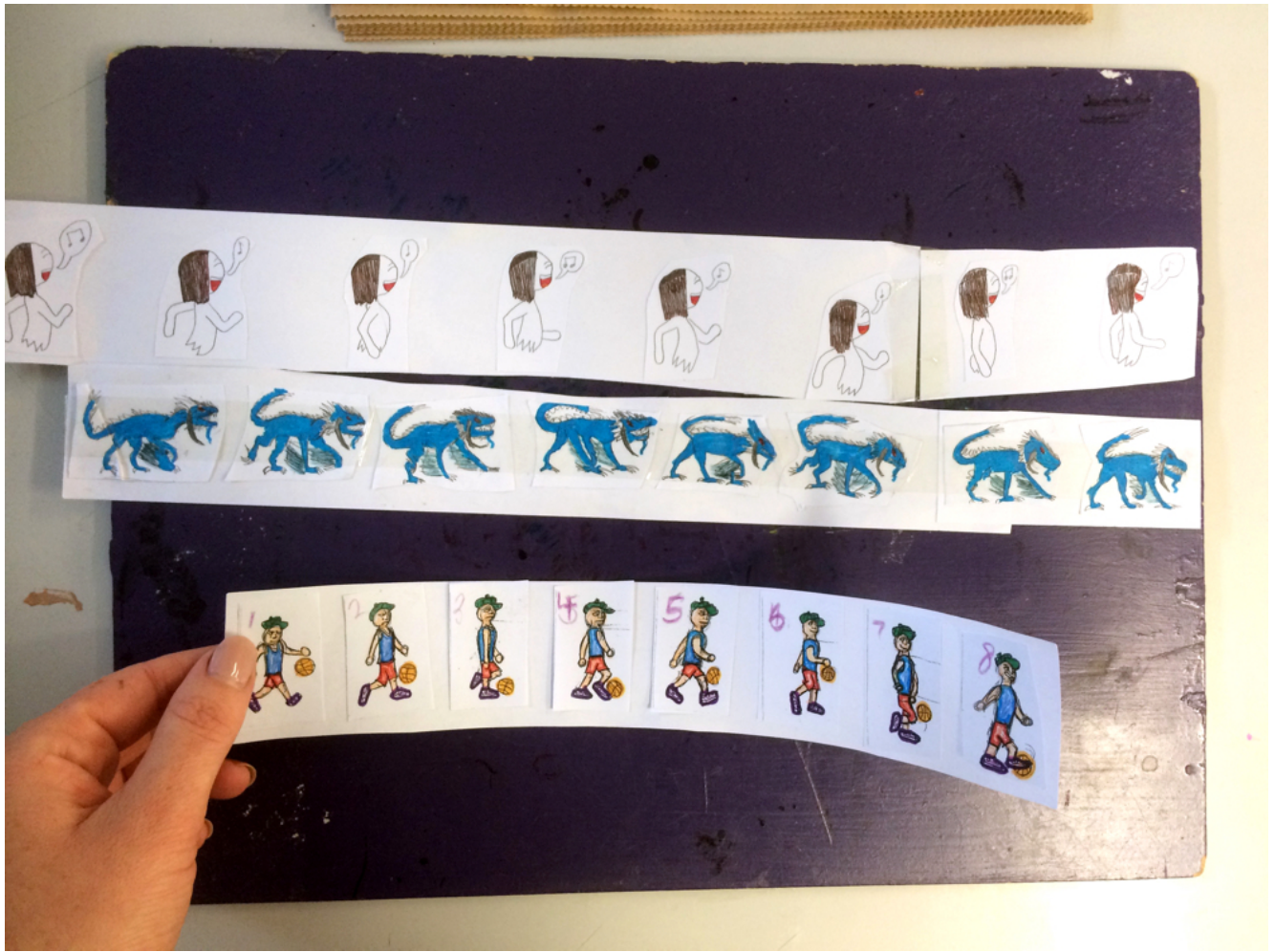
Zoetrope

- There are many great zoetrope templates available online. This is the one we used: <http://brightbytes.com/collection/zoetrope.pdf>. Cut out the pattern from strong card.

- Construct the shell of a zoetrope and add a skewer stick down the middle. Shrink drawings down on the photocopier to be really small, matching the example on the zoetrope template. You may have to cut them out and arrange them in a strip. Now, when you put your strip walk cycle into your made zoetrope and spin it you can watch it move!



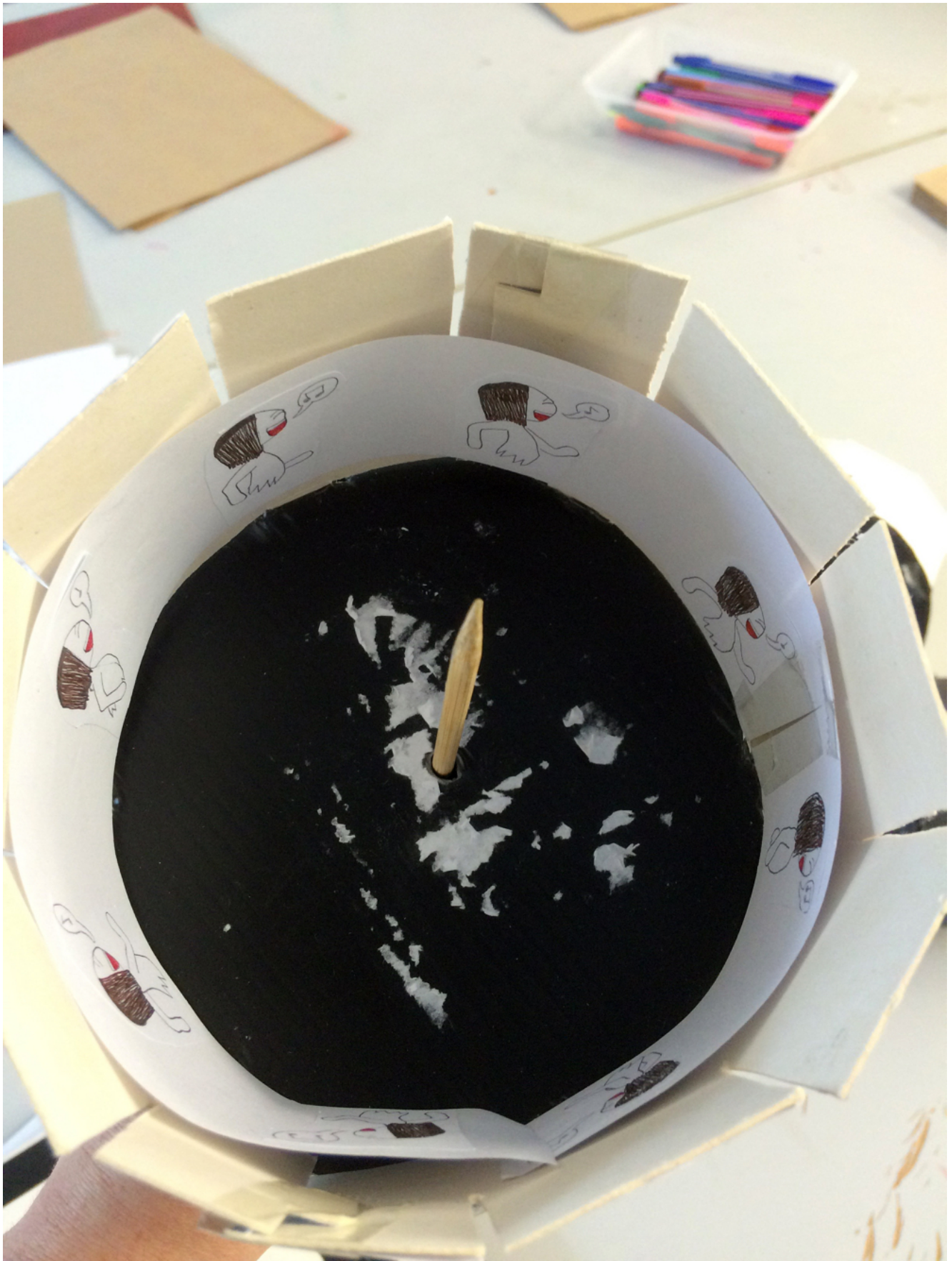
Creating a zoetrope



Zoetrope art strip



Creating a zoetrope - part II



Creating a zoetrope - part III

Flickbook

There are many flickbook examples online. Photocopy your drawings and shrink them down so they are small. Cut each of your eight drawings out and stick them on separate pieces of paper (post-it notes work well for this). Always stick them in the same place on the paper. Stack them together and staple them at the opposite end of your drawings then thumb through the pictures to watch them move.

Esmé Dawson is the Education Officer at [Pātaka Art + Museum](#)

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We Need To Make More Banners!



WE NEED TO MAKE MORE BANNERS

Come on!

Let's put our passion in the visual arts
, and belief in the importance of arts
education, to good use. Let's make more
banners to get our message across!

The Suffragettes did it, and Trade Union
Associations still do it. Bob and Roberta

Smith is great at it.

Banners can be eloquent, beautiful and powerful.

They can help build community and challenge preconceptions.

Think carefully:

What would your banner say, and how would you say it?

[Send us your images of banners you have made #makemorebanners](#)

Using Sketchbooks to Take Ownership of Ideas

Conquering SATs Stress with Seats

After two terms of sitting on the same blue chairs being taught (and taught very well!) the same curriculum, artist, Paula Briggs wanted to remind these year six children, that

they were all individuals with different areas of skills and unique personalities and that they were all valued as such.

Be Inspired to Inspire

“Heart-Work” an Arts and Wellbeing Project for Young People

Arts and Minds: Time to Introduce Ourselves – A Sculpture Challenge



Arts and Minds: A 'Heart-Work' Conversation



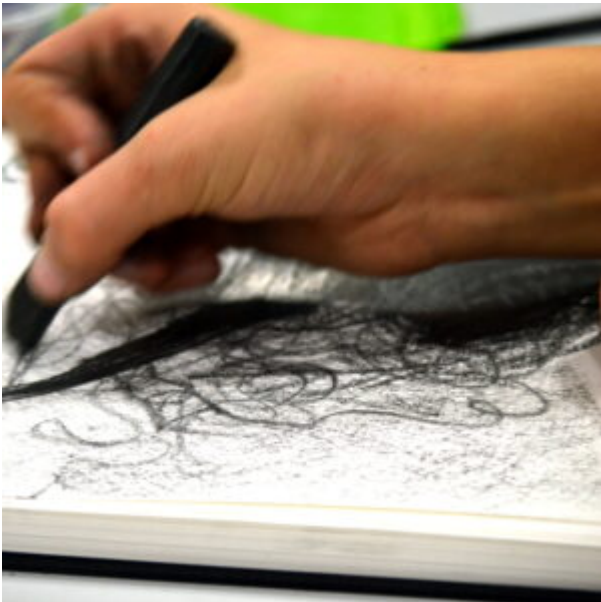
Arts and Minds: Asemic Writing and Invented Text



Feeling Through Drawing



Drawing for Mindfulness



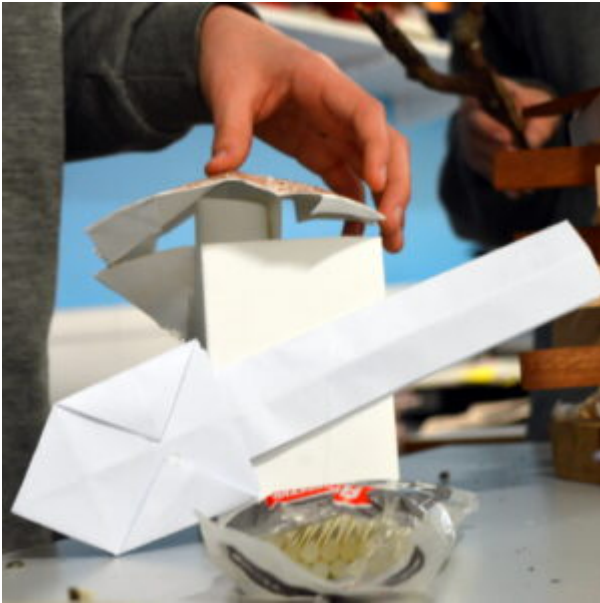
Arts and Minds: Expressive Monoprinting on a Big Scale



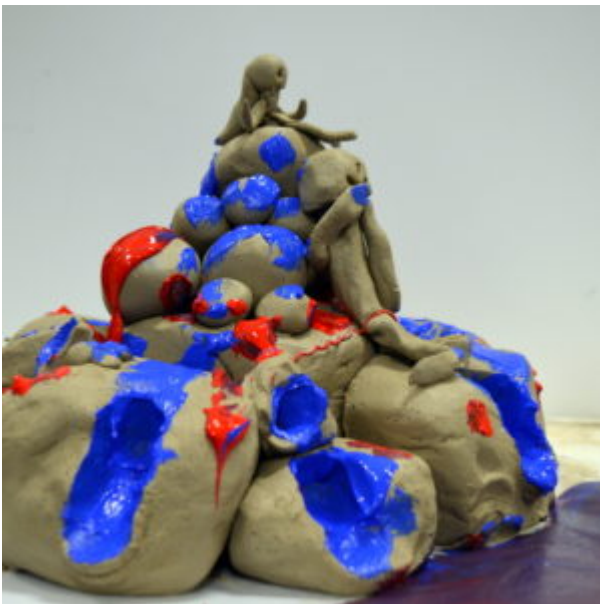
Constructing the World with Collage



Building to the Limit



Manipulating Clay with Water



**Commissioning Opportunities
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- Work to the greater good!

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Who can Apply?

To apply for any of the commissions below you must:

- Be a [Full Member of AccessArt](#)
- Be a teacher or artist/educator

You can also [Suggest a Resource here](#).

Landscape Painting: Expressive Mark Making

Exploring Casting with Latex Animal Moulds

Paula Briggs describes how one of her first experiences of understanding the casting process was through the use of latex moulds and fine casting plaster (plaster of Paris) and how exciting it was to reveal the plaster forms!

Quick Guide to Mixing Plaster

Drawing Into Space with Melissa Pierce Murray

In this session, artist Melissa Pierce Murray invited students to create three-dimensional drawings from tape, string and paper, using the entire room as our canvas.

Inky Objects with Melissa Pierce Murray

In this workshop I introduced the idea of thinking of the piece of paper as an object to shape, rather than a picture plane to fill.

Questioning the Canvas

Animating with Charcoal

Decorative Eggs

A project based on Ukrainian Pysanky eggs using broken beads.

Landscape Painting: Plein Air Painting

World in a Matchbox

Children love working on a miniature scale where they can create worlds which they can control and oversee. AccessArt and Mencap have devised the “World in a Box” activity to enable children plenty of creative freedom resulting in fantastic autobiographical artwork.

Making Finger Puppets

AccessArt and Mencap have got three great ways for you to make finger puppets depending on your time or level of expertise. Starting with a simple print, colour, cut and stick and moving on to a full blown sculptural version, we hope you are inspired to make some puppets and possibly put on a show!

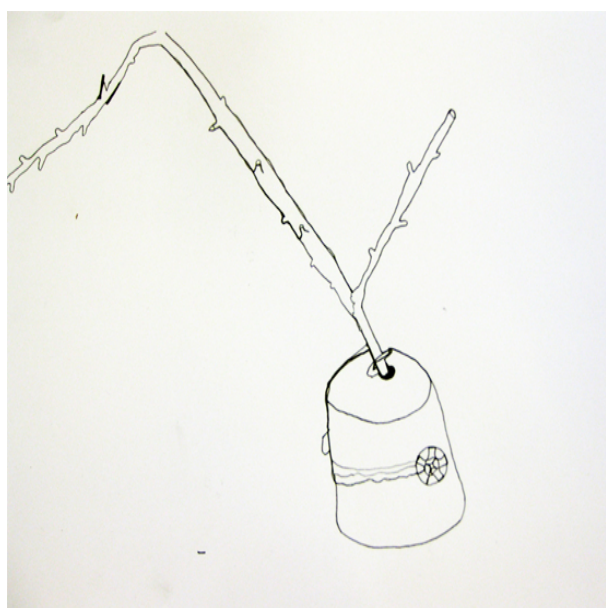
Drawing with Objects by

Melissa Pierce Murray

Teenagers explore ideas of placement with artist Melissa P Murray by arranging or assembling objects to make compositions or maquettes.

Visual Arts Planning: Exploring Line

Continuous Line Drawings (Squiggle Drawings) of Sticks



A great warm-up exercise for all ages – whatever their level of experience, continuous line drawings are a very useful way to get children (and adults) to tune into their subject matter and quieten ready for drawing.

Drawing hands



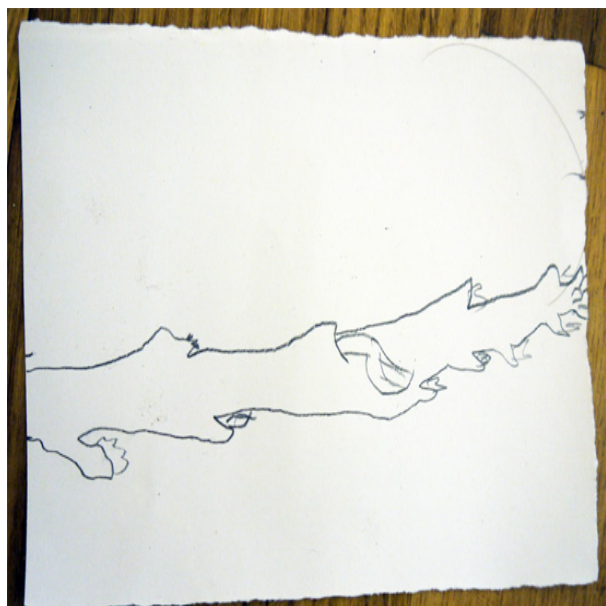
Another warm-up exercise that can be done anywhere! Drawing your own or someone else's hand in continuous line can be a very useful way to explore concave shapes for sculptural/making projects such as nests and bowls.

Warm-Up Drawing Exercise: Drawing Spirals



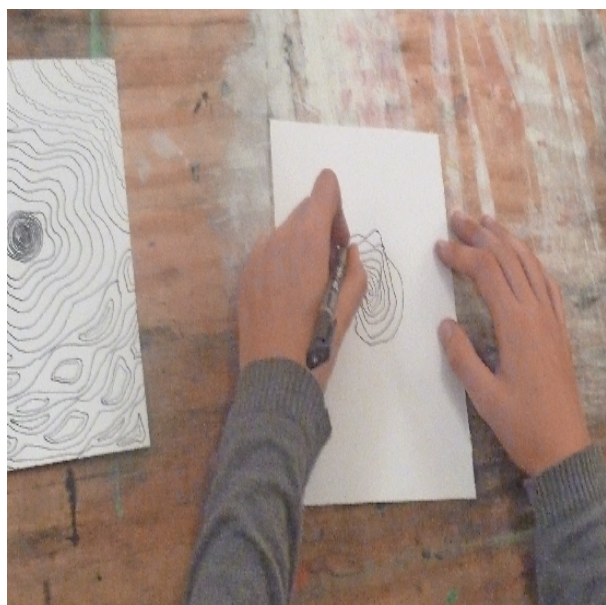
A great warm-up/ice breaker to use at the start of a drawing workshop for both adults and children. As well as getting participants to start making marks on the paper without worry or mental blocks, this simple exercise aims to introduce participants to the idea that drawing and mark making comes from the finger tip, wrist, elbow, shoulder and whole body.

Quick Drawing Exercise: Helping Children to Draw Larger!



A quick 5minute drawing exercise to encourage children to work large and make their drawing fill the page.

Right Hand, Left Hand – Non Dominant Hand Drawing Exercise



Practising drawing with your 'none dominant' hand, (right hand if you are left handed, left hand if you are right handed), can be a useful strategy for loosening up and for experimenting with the potential of mark making without worrying about the outcome. Another excellent

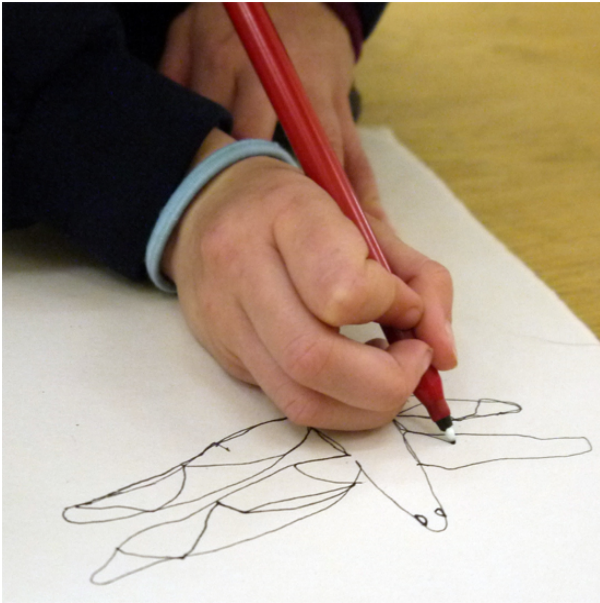
ice-breaker for accessing drawing processes across all mediums.

Making a Shy Drawing – Drawing Exercises for Beginners



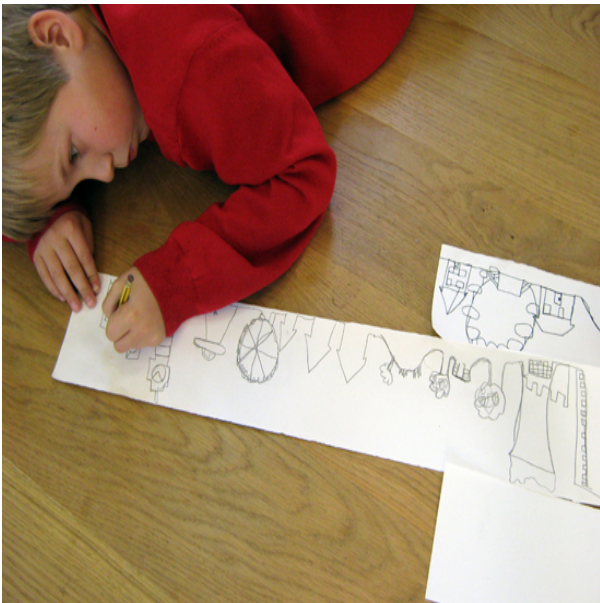
[_](#)This resource shares unusual yet accessible drawing exercises for beginners. How can we change the nature of the drawings we make – how would we make a “shy” drawing? These exercises and suggestions provide a focus which enables pupils and teachers to explore different aspects of making a drawing, including sound, action and intention.

Drawing Minibeasts – using a continuous line, graphite and oil pastel



Using images of insects as inspiration, children make 4minute continuous line drawings in pen as a warm-up exercise to encourage close looking and to get their fingers moving.

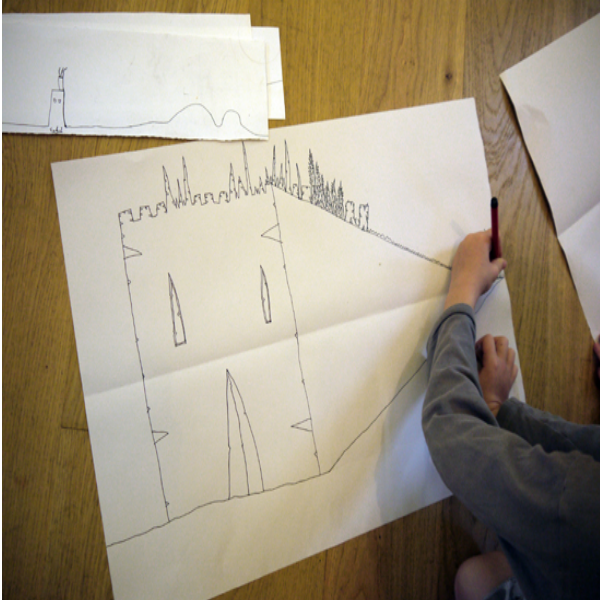
One Line Street Scene: A Visualisation Warm Up Drawing exercise



Another fun variation on the continuous line warm-up exercise: children made a drawing consisting of a single line, which started at the left hand side of the page, and finished at the right hand side. The subject matter was a street scene, which they visualised by listening to details of the buildings/objects that they would meet. The results were beautiful and the children enjoyed

their journey!

Simple Perspective Art Lesson for Young Children



_Following on from the above exercise, this resource introduces children (aged 6 to 10) to the basics of perspective in relation to drawing architecture. They learn some simple rules of perspective drawing, before being given plenty of opportunity to develop their drawings on their own.

Making a Blind Contour Drawing



_This is a classic drawing

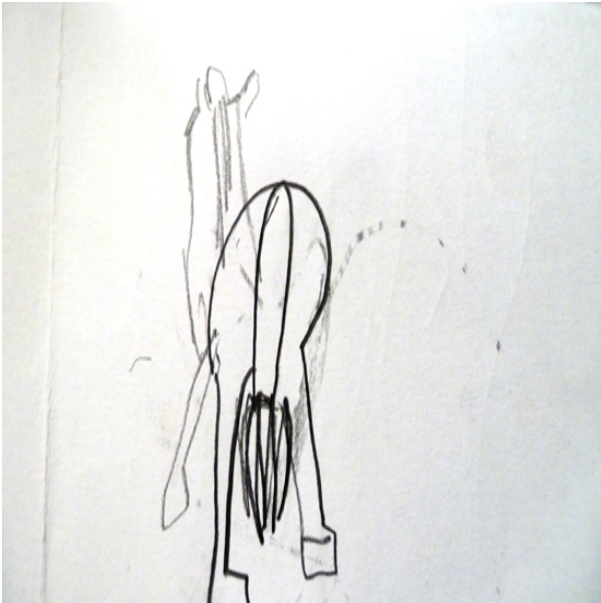
exercise to use with all ages & all abilities and helps you focus upon careful looking, without the worry of what your drawing looks like. In this resource we describe the process and suggest some suitable subject matter and drawing materials.

Minimalising: Using Simple Line Drawings to Explore Sculptural Form



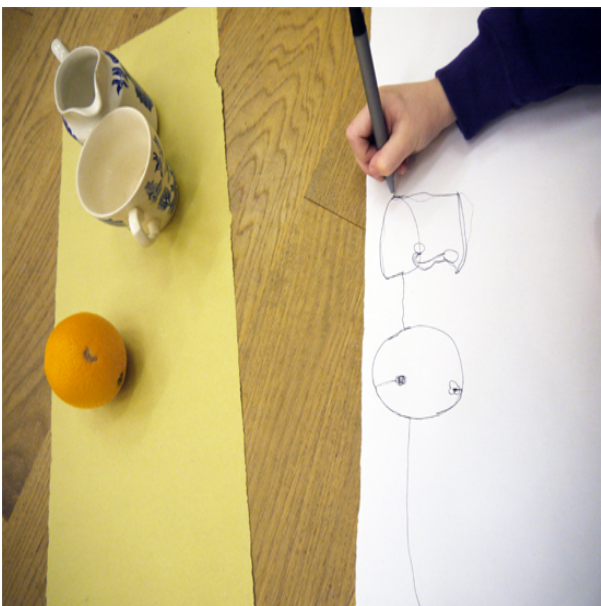
Teenagers explore form using a reductive or minimalising approach to drawing. They were encouraged to create a series of drawings in quick succession, using a limited number of lines to record their objects. For each subsequent drawing, they dropped a line, starting with a seven line drawing and working down to a drawing in one line. This exercise was to get students thinking about essential, sculptural elements in their constructions and drawings.

Exercise to Introduce Foreshortening and Volume in Line Drawings



__This workshop introduces children aged 10 to 13 to foreshortening but can be adapted for groups or individuals and is appropriate for all age groups. The activity enables students to find a way to facilitate the development of volume in their line drawings. They work 'small and quick' to encourage 'doing without thinking' (and worrying!).

Tackling Still Life for Children Part 1 – Continuous Line Drawing



__In the first of a three part workshop on painting a still life, children gain familiarity with the objects by making continuous line drawings. As well as tuning into the subject matter, the drawing exercises also

encourage the children to consider the shape and dimensions of the canvases right from the start.

Drawing Skulls in Black Pen



This workshop on drawing skulls was about looking and the re-examination of marks and lines. Students used black pen to create continuous line drawings on A1 paper.

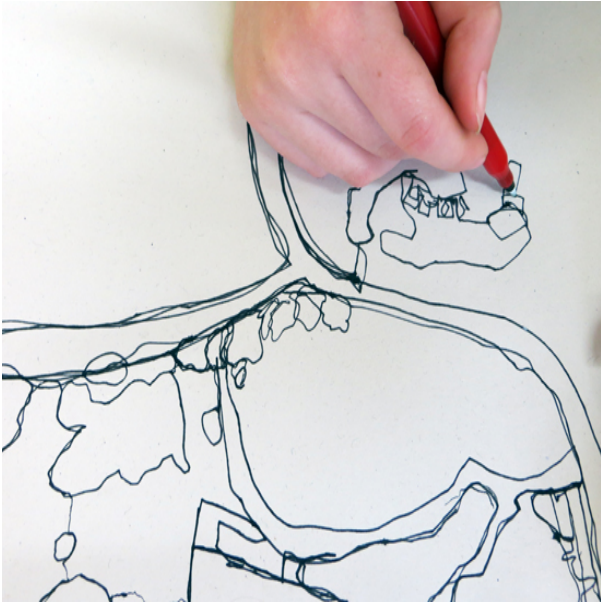
Still Life Drawing in a Cubist Style Using Carbon Paper



A fun workshop and a great way to study still life and explore Cubist ideas of 'temporal

frames' and drawing 'time and space'. Different views of the same glass objects are captured through drawings made with carbon paper, to produce a composite drawing of a still life.

Inspired by Google Earth: Drawing



A session suitable for all ages, continuous line drawings are used to gather information taking inspiration was taken from Google earth images. A variety of media were then explored to extend and develop the drawings,

Drawing and Making Flowers



A beautifully structured resource which shares how drawing can be used to enable children to familiarise themselves with flower anatomy.

Children are given the opportunity to develop their observations and ideas in three dimensions by making flowers with paper and wire.

Quentin Blake's Drawings as Inspiration!



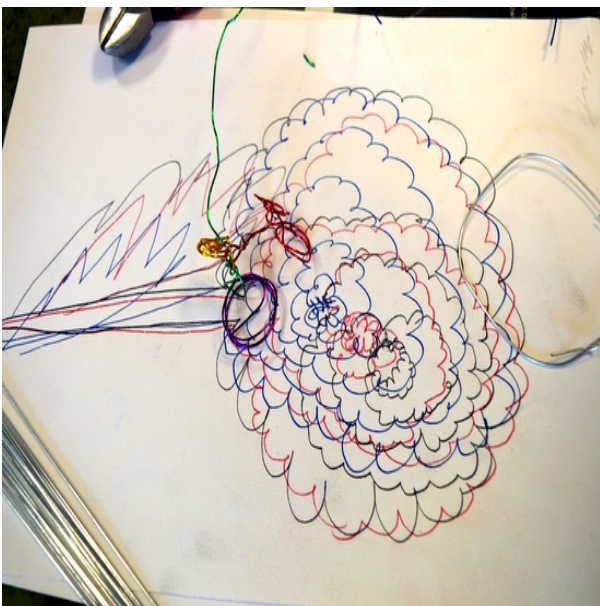
 Taking Quentin Blake's drawings as a starting point for simple exercises, children make drawings from life using line and explore how they might use exaggeration as a tool to help them convey the intention of their drawing. During the session, the children are encouraged to take risks and try new ways of working.

Inspired by Henri Matisse – Repetitive Life Drawing Exercise



—This workshop encourages students to challenge pre-conceived ideas of what a drawing should be or what finished drawings should look like. By making drawings of each other they can experiment with line and expression, inspired by the working practice of Henri Matisse, who often drew an object or life pose many times in succession.

Red to Green: Patterns in Nature, Line and Wire



—One of a series of workshops by Accessart at Red2Green using drawing to explore designs and patterns in nature, followed by a making session using wire to extend ideas into 3D.

Drawing Insects in Wire and Tracing Shadows in Black Pen



Students use modelling wire to 'draw' an insect from their first drawings in black pen. The purpose of this exercise was to help them see and draw form and to think about the quality of line achievable in black pen. It was also an exercise in simple abstraction or simplification of subject matter.

Drawing with Wire



Teenagers in AccessArt's Experimental Drawing Class explore drawing their bodies with wire. They were asked to think about how they feel physically

from within and try and find a way of expressing that with wire. The exercise was about finding a way to 'represent' physical sensations using form.

Drawing with Wire like Calder, and Backwards Forwards Sketching



An exciting resource based on the work of Alexander Calder. Children make drawings of their own toys, which are then interpreted in fine wire – an introduction to the tricky business of drawing in space!

Standing Up! – Making Vertical Sculptures and Working from the Base



Teenagers are challenged to create sculpture that was able to stand up and to explore how tall the sculpture could be before it fell down. They experimented with elegant solutions to make their wire forms stand, considering also the relationship between its base and the surface it was standing on.

This was also an opportunity to explore construction materials and finding the right materials for the job.

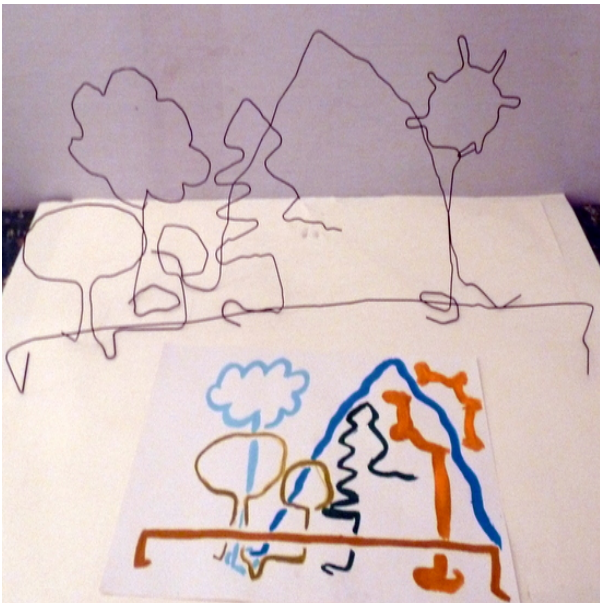
Reaching the Limit: Making Tall Sculptures and Stretching Materials



Following on from working with the vertical in Standing Up! – Introducing the Vertical and Working from the Base, students were pushed to further develop

their understanding of sculptural relationships such as balance, the object's relationship with the ground and how to build elegant, vertical structures. They were set the challenge of building a sculpture or structure, which was as tall or taller than themselves, working with basic (and quite flimsy) construction materials, in an hour.

Landscape Sculptures in Wire and Mixed Media: Working Through Ideas



Teenagers work from the theme of landscape exploring rhythm and movement in wire, drawing from their sculptures and making simultaneously. They were introduced to modelling wire and modroc as construction materials – paper, drawing and collaging materials were also readily available.

Withy Sculptures



Traditionally used for basket weaving and garden sculpture, withies, or willow sticks, are a versatile construction material, ideal for exploring sculptural form and 'drawing in space' with line.

Drawing with Wire: The Polymeric Approach by Julie de Bastion



Artist Julie de Bastion shares a wonderful workshop that enabled participants to create a "drawing within a drawer" making delightful "Story Boxes" involving 3D drawing with flexible black wire, and drawing with mono-printing.

Drawing Space/Drawing in Space



In Western art, we use the term 'negative space' to talk about the areas between objects on the page/canvas but this tends to convey quite a static idea of space. There is a Japanese word, 'ma' (間), that suggests a more evocative and dynamic spatial experience and it was this concept that inspired this workshop, in which teenagers made three dimensional line drawings to explore the space around them.

Teachers Explore 'Line and Shape' at the Fitzwilliam Museum, Cambridge with AccessArt



 In the spring and summer of 2016, Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge to create and deliver a series of InSET sessions (in-service-training) for primary school teachers.

The aim was to fuse top Museum Education practice with practical, hands on learning in Fine Art disciplines including: drawing, printmaking, sketchbooks, collage and sculpture.