

# Hand Drawn Animation syllabus

DEPAUL  
CDM

## Hand Drawn Animation

autumn 2015  
M, W 1:30pm - 3:00pm  
CDM 527

Instructor: Brian Ferguson

ANI 320  
ANI 420

Office: 461  
Email. [bfergus3@cdm.depaul.edu](mailto:bfergus3@cdm.depaul.edu) (best way to reach me)  
phone: (312) 362-1422  
Office hours:  
M: 9am - 10am, 3:30pm - 5:00pm  
W: 9am - 10am, 3:30pm - 5:00pm

### Course Description

This course builds a practical understanding of hand-drawn animation, built on solid fundamentals. Topics covered will include body mechanics, fluid motion, good composition and storytelling, as well as practical use of digital media.

### Learning Objectives

After completing this course, students will have:

1. a strengthened base in animation fundamentals
2. a keener eye for good animation
3. a stronger perspective on animation as an art form
4. a better sense of where to place priorities for the sake of time management.

## **Texts and Materials**

### **Required Texts**

The Animator's Survival Kit

Richard Williams, Publisher, Faber and Faber Inc. 2001

### **Texts you might find really useful if you have the means**

The Illusion Of Life

Frank Thomas & Ollie Johnston

## **Attendance**

Students are expected to attend every class. We cover an enormous amount of material in every class, and missing even one can be a huge setback. Any student missing 3 classes or more will be given a grade of "F" for the semester.

The student is responsible for any lectures or assignments missed. If an assignment is due a week that you are absent, it is your responsibility to make sure it still arrives on time. This is for your benefit. A good portion of our class time will be spent doing hands on tutorials, screening films, and critiquing work. Lecture notes will not make up for these missed learning experiences.

**You may not miss the midterm or final class date. Doing so will equal an automatic two letter grade reduction of your final grade. If for some reason you cannot make one of these dates you must contact your instructor BEFORE the class that you must miss. Excuses given after the fact will not be accepted.**

## **Participation**

One of the best ways to learn in a classroom environment is through active participation in discussions and critiques. In general, we will be following a pattern of creating animation and then discussing it in critique in the following week. When I open up the floor for you to speak, please make the effort to voice your honest and constructive opinion. This will help you learn from your mistakes and progress with your animation skills.

## **Class Work**

### **Assignments**

➡ Must be handed in on time. Late assignments will be accepted with teacher discretion, only. On time means submitted through COLweb by midnight the night before class on the day the assignment is due. Students who use class

time to finish assignments the day they are due will forfeit the right to hand in that assignment.

➔ Late work:

- Late work will not be accepted unless approved of PRIOR to the class in which it is due or accompanied by a valid medical excuse.
- You are allotted one “freebie” per term that allows you to turn ONE assignment late for full credit (up until the 10<sup>th</sup> week of the term). You only get one of these per term. All other late assignments are forfeited.

➔ • Written Assignments: Must be typed.

\* Special Accommodations: If you have any special considerations please see the instructor.

\* BACK UP YOUR WORK: Failure of computer software and or Hardware will not be accepted as an extenuating circumstance for late projects or incomplete grades so back up your work daily.

### Critiques

Unless I tell you otherwise, assigned work must be completed and submitted through COLweb by midnight the night BEFORE class starts. This will keep us from wasting valuable class time. In most cases (I’ll let you know the exceptions) I request that you use **QuickTime** format unless discussed with me previously. AVI’s are difficult to watch frame by frame (something we will be doing a lot of). **Handing in something unfinished is always better than nothing at all.** Due to the large size of our class, and the limited class time, not everyone’s work will get a full review during class. If you’d like more feedback, arrange to discuss your work with me during my office hours. We will view and discuss everyone’s final project during the last class.

### Grading

|               |              |
|---------------|--------------|
| Assignments   | 80% of grade |
| Final Project | 20% of grade |
| Total         | 100%         |

|            |            |            |          |
|------------|------------|------------|----------|
|            | A = 100-93 | A- = 92-90 |          |
| B+ = 89-88 | B = 87-83  | B- = 82-80 |          |
| C+ = 79-78 | C = 77-73  | C- = 72-70 |          |
| D+ = 69-68 | D = 67-63  | D- = 62-60 | F = 59-0 |

**Your grade will depend on the following criteria:**

- **Meeting Project Deadlines:** It is vital to have your work available for critique. Work unavailable for critique will be considered late and will not be accepted unless you are using your one “freebie.”
- Creativity and personal input into execution of project
- Coming prepared to class, including assigned reading and assignments
- Showing in-progress work, which can benefit from suggestions, rather than presenting entirely new work at critiques
- Effective visually aesthetic solutions to all problems assigned
- Taking initiative to work outside of class and research
- Hard work and sweat
- Participation in critiques and discussions

### **Cell Phones**

Use of cell phones in the class and the lab is prohibited. Please turn your phone off before entering class. Mistakes will happen (to me too), but repeated failure to turn your phone off will result in a lowered grade for the class. All phone conversations should be conducted outside the class – don’t disturb those working in the lab and put others in an uncomfortable situation.

### **Headphones**

Whether working with sound in your project, or simply listening to music while working, you need to be considerate of others and wear headphones. Be aware that if the volume is high enough, others can still hear what you’re listening to despite the headphones. Inconsiderate behavior will result in a lowered grade.

### **Academic Integrity**

Work done for this course must adhere to the DePaul University Academic Integrity Policy, which you can review in the *Student Handbook* or by visiting

<http://studentaffairs.depaul.edu/homehandbook.html>.

### **Plagiarism**

The university and school policy on plagiarism can be summarized as follows: Students in this course, as well as all other courses in which independent research or writing play a vital part in the course requirements, should be aware of the strong sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work a report, examination paper, computer file, lab report, or other assignment which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor.

### **Materials and Supplies**

All assignments in this class will be transmitted digitally online through COLWeb unless otherwise noted. Any assignment handed in late or when not present in class may be put on a CDROM, DVD, or flash drive and delivered to the 4<sup>th</sup> floor desk of CDM to be put in my mailbox.

All CDROM’s and DVD’s must be labeled clearly with the following information: -Your name  
-The name of the assignment -The class number and name you are submitting the assignment for -The term (ex. Fall 2015)

## **Weekly Schedule (subject to change)**

\* most classes will have an in-class demo

**Week 1-** Review syllabus, discuss grading, and what's expected while in class. We will review the 12 basic animation terms, including; keys, breakdowns, inbetweens, weight, spacing, and arcs. We will then discuss line of action and motion paths.

Assignment: Finish inbetweens for Key's given to you in class.

**Week 2-** We'll discuss the principles of follow through animation: long and weightless threads vs. heavy rope, multi jointed forms. Also, we'll discuss using model sheets to add correct proportions to roughs. The importance of using persistence of vision in maintaining form and flow.

Assignment: block out a flour sack from sitting still to jumping to a different position.

**Week 3-** We'll discuss head turns and acting in animation with the face. Head moves and the use of blinks. Using the "ever elastic face". Effective use of holds. When and how many frames. Use of holds with follow-through animation. Animating layers on top of holds and exposure sheeting for multiple layers.

Assignment: Create an animated head turn (remember arcs) from a hold in one pose into a hold in a second pose. This will involve an action and reaction. Use blinks on holds and dips. Remember to focus on movement and proportions instead of being distracted by details.

**Week 4-** We'll discuss the infinite and complex world of walk cycles: sneaky, happy, hoppy, deranged, drunk, sad, shuffle, drag and dash. Key frames for profile walks. Acting in animation through walks. Timing, timing, timing, and keys! Learning from our predecessors and how not to re-invent the wheel. Full body movement in walks: head, shoulders, hips and how they interact. Pivots and turns in walks. In place foot drags and other unusual walk effects. Running, hopping, skipping and the fast take off. Unusual inbetweens for effect and breaking bones in walks.

Assignment: Create a rough walk animation which expresses emotion or intent. Keep it rough. Concentrate on movement, shape, and volume. No detail!

**Week 5-** The wave principle will be discussed. I'll show how this is used to create arcs, overlap,

Assignment: Animate a man in a boat on the waves.

**Week 6-** Discuss the storyboard and communicating graphically. Basic film language and it's use in animated film: shot size, cuts, fades, dissolves, zooms, pans, etc. Creating frame to frame consistency for eventual full clean-up of rough animation. Using lift and trace for clean-up. Inking and the possibilities of line weight: flickering line, chunky line, clean studio line, blocky graphic line, wavering and frantic line, bottom heavy shadow line, etc. Time saving measures for quicker clean-up and inking of roughs via the computer.

Assignment: Select an animation for clean-up and inking to be scanned. Remember closed shapes. Create rough story boards for final.

**Week 7-** The use of tvpaint as an ink and paint tool for scanned animation. Individual review of final project concepts. Overlapping action and drag in animated movement. Make it beautiful, not distracting. Perspective in animation. Flat vs. Deep Space. Spacing of keys and the use of motion paths in forced perspective animation. tvpaint in lab. Editing and using layers. Creating holds and cycles.

Assignment: Animate a cape on a character (held drawing). Animate an arm/hand waving with sleeve reacting to movement. Refine storyboards and/or begin layouts and animation for final project.

**Week 8-** Anticipation is where the energy for your movements comes from. How does an object start moving? What drives it to go? What does the body do to displace weight?

Assignment: Animate, breakdown and inbetween final project

**Week 9-** We'll discuss how a change in direction can and will affect arcs and spacing. The focus of this assignment will be looking to get more spontaneity into your work. Surprise me with what you do!

Assignment: Falling Leaf. Also, individual review of final project

**Week 10-** We'll discuss rendering and exporting

Assignment: For final: draw, scan, edit, colour.

**Week 11-** Final project review