

Hand Drawn Animation syllabus

DEPAUL
CDM

Hand Drawn Animation

spring 2016
M, W 1:30pm - 3:00pm
CDM 527

Instructor: Brian Ferguson

ANI 320
ANI 420

Office: 461
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phone: (312) 362-1422
Office hours:
M: 9am - 10am, 1:30pm - 3:00pm
W: 9am - 10am, 1:30pm - 3:00pm

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.

A large part of the work will be focusing on the use of tvpaint as a software that supports the learning and use of the principles of animation as drawn by hand

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 D2L 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 10th 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 D2L 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
<u>Final Project</u>	<u>20% of grade</u>
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 D2L 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 4th 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 begin discussing the importance of using persistence of vision when doing hand-drawn animation. We'll begin practicing it in class. We'll look at structure and form in drawings, and how to keep track of them in a rotating object.

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

Week 2 - We'll look over the principles of the wave. We'll see different types of waves and their properties. Based on this knowledge we'll look at how they can be handled in animation. We'll begin to discuss how they relate to follow through.

Assignment: Animate a waving flag.

Week 3 - What is successive breaking of joints? What happens to an object that has a hinge? What happens when there is more than one hinge?

Assignment: animate a character throwing a ball

Week 4- We'll discuss follow through. Follow through is caused by delayed action. Secondary action must "catch up" to the major movement. This is the flavor, the extra spice to your animation. This can either beautify what's already there, or distract from it.

Assignment: Animate a cape on a character. Animate an arm/hand waving with sleeve reacting to movement. The cape is the focus. Not too much energy should be put into details of the character.

Week 5- We'll discuss the principles of overlapping action: When different parts of objects move at different rates, and sometimes in different directions, the motion becomes much more interesting. Objects or characters seem much less rigid.

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

Week 6- We will discuss line of action and motion paths. We'll discuss how a change in direction can and will affect arcs and spacing. We will see how it all comes together scientifically and artistically--the beautiful blending of two worlds that traditionally are culturally at odds with each other.

Assignment: Animate falling leaf. The focus of this assignment will be looking to get more spontaneity into your work. Surprise me with what you do!

Week 7- 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 a flour sack going from rest to anticipating a jump, to jumping, settling, and being back at rest.

Week 8 - This week we will discuss impact. What makes impact work on screen? How many different ways are there to express impact, and what do they have in common?

Assignment: Animate an action that has a consequence with impact. It could be from falling, striking, colliding, or anything that would result in a visible physical impact.

Week 9 - boarding and choreographing an action scene: We'll discuss all the elements to consider when working out an action scene. It starts with staging. Planning a scene is always key. It saves huge volumes of time to begin the work knowing where you're going with it. You will incorporate most, if not all of the elements of animation you've been learning so far, into your last assignment.

Assignment: Animate a fight scene. It must incorporate and showcase at least five of the principles taught to date in this class. It can be any style of fighting you like, as long as it's physical. It can even be low-key, as long as it clearly demonstrates at least five of the principles taught in this class.

Week 10- Animation workshop. Individual review of progress on final assignment.

Assignment: refine work on final assignment

Week 11- Final project review

Class Schedule (subject to change)

week	Mon	Wed	class	assignment
1	3/28		Intro, review of syllabus, review of basic terms, discuss good drawing for animation -head rotation - also, inbetweening demo	in class exercise/ inbetweening in class Head rotation
		3/30	head rotation / inbetweening demo	head rotation
2	4/4		review head rotation perhaps more demonstration. Waves	
		4/6		waving flag
3	4/11		successive breaking of joints	
		4/13		ball throw
4	4/18		review ball throw work. Discuss follow through	
		4/20	follow through	cape
5	4/25		overlapping action	man in the boat on the waves
		4/27	work in class	
6	5/2		paths of action, flow, smoothness, texture to timing	falling leaf assignment
		5/4		
7	5/9		anticipation	flour sack anticipation and jump
		5/11		

week	Mon	Wed	class	assignment
8	5/16		review flour sack scene, and discuss impact	impact assignment: animate an action with a consequence, such as falling, striking, crashing, etc.
		5/18		physical fight scene: thumbnails
9	5/23		lecture: finish -- review of principles of animation and how together they make for a good finish	physical fight scene: storytelling poses, or keys
		5/25		physical fight scene: breakdowns
10	memorial day off	5/30	school closed for Memorial Day	school closed for Memorial Day
		6/1	animation workshop. Last chance for feedback on final assignment.	physical fight scene: refinements
11	6/6 final		physical fight scene - final critique , by students and teacher.	finals
		6/8		

Date and time of the final exam: Monday, June 6th from 2:30 pm to 4:45 pm
location: regular classroom