ANI 201: Animation I

Tuesday & Thursday | 10:10-11:40 | CDM Room 722
Instructor: Amy Lockhart
My email: alockha3@cdm.depaul.edu
Office Hours: 12:00-1pm, Tuesday and Thursday, and by appointment
Office: CDM 516

COURSE DESCRIPTION: This course is an introduction to the art and practice of animation. It is a studio-based class, which emphasizes learning through process, experimentation and creation. Students will explore the limitless possibilities of animated motion in the context of cinema, computer games, the Internet, and fine art. All genres and styles are within the scope of this class, including Anime, cartoons, CG, experimental art and special effects. We will discuss the current role and future potential of animation in our society, as well as its significance in other cultures.

This course is designed for the student who wishes to pursue further study in the field, providing intensive practice of the basic skills and methods through production. If this isn't you, you should consider ANI 101 instead (Animation for Non-Majors).

COURSE OBJECTIVES: Upon the completion of this course, students will possess a solid foundation of animation skills and a broad understanding of the field and its history, both artistic and commercial. Other goals of this class include: to introduce an extensive vocabulary of animation terms, to focus your attention on the technical and aesthetic decisions of the creative process, to encourage you to develop a personal approach to making animation, and to instill good work habits in each student. Students will leave this class prepared for further study in whatever specialized form of animation they may choose to pursue.

MORE: The weekly assignments and critiques are set up as a way to learn, practice and hone various animation techniques. It is best to approach them as training excercises – which we will critique together, as a team, for the benefit of all. Think of it as practicing an instrument or sport. The limitations of the assingments are intended to both challenge the student and focus their attention on the essential elements of the particular technique being taught. This practice will culminate in the final assignment – a personal short film (15-30sec.). Think of it this way: we are a team, working together, practicing and honing our craft for the big game (i.e. your final assignment). It's about trying, failing, and getting better – not about being perfect.

REQUIREMENTS: Each student is required to attend class on time, stay for the duration of class, to give full attention to screenings and lectures in class, to produce assignments demonstrating their grasp of technical concepts and ability to think creatively, to participate in discussion and critiques, and to have a respectful, positive, hard-working attitude throughout the semester.

ASSIGNMENTS: Assignments must be submitted on **D2L** ONE HOUR BEFORE class starts.

PROJECTS All projects will be submitted as **Flash .fla files, or Quicktime .mov files**, created with **H264/AAC compression** (see specific assignments for details).
Text docs should be submitted as **Word or PDF** files.

Files should be labeled as follows: **LastName_ProjectName.mov**

Completed projects not submitted on the due date will be lowered one full grade, and can only be submitted for credit by 5pm of the following day. If your final project is not submitted in time for critique, it will be lowered two full grades, and you will only have until the next day 5pm to hand it in for any credit.

You will be expected to put in 6 hours a week outside the classroom. Those who want to get more out of the class will put extra time toward their projects. During the end of the quarter, you can expect to put in more time, as you will be making your final project.

VIDEOS The Richard Williams Masterclass videos are an incredible resource that passes down the craft developed during the "Golden Age" of Disney and Warner Brothers, and you will be expected to watch these videos outside of class to prepare for lectures.

READING There are two required texts for this course, and you will be assigned reading from them each class. These books are available at the DePaul bookstore.

REQUIRED TEXTBOOKS:

• *The Animator's Survival Kit* (ASK), Expanded Edition, by Richard Williams (Faber, 2009)

SOFTWARE: In this course we will use Photoshop, After Effects and Flash. I will give brief demonstrations of these programs, for more detailed help you should watch tutorials online.

Adobe TV https://helpx.adobe.com/learn.html?promoid=KTTAU#/top_products
Lynda *http://offices.depaul.edu/is/services/technology-training/Pages/online-training.aspx*
OR http://www.lynda.com/

EQUIPMENT CHECKOUT: There are cameras, lights, sound equipment, Stop Motion Animation Kits, Wacom tablet pens, and more available for your use in the 9th floor Equipment Cage. The Equipment Checkout Policy is available for download on D2L.

EQUIPMENT, MATERIALS & SUPPLIES:

External Hard Drive or Flash/USB Drive (min. 16GB) for backing up your work. Always back up your work! Lost work is not an excuse for an incomplete assignment.

Online File Storage Site Account to backup work if you forget your USB/External Hard Drive (Box.net, Dropbox.com).

A sketchbook (any size) and drawing materials. If you don't already do so you will need to begin a daily drawing/sketching practice – from life and/or imagination.

Various art supplies on an as need basis for the Stop-Motion Animation Assignment and the Final Assignment, (e.g., clay, paper, glue, X-acto knife, etc.).

LAB HOURS AND LOCATIONS: Students enrolled in Animation classes have automatic swipe access to 527, 722, and 803. Students enrolled in CDM classes have automatic swipe access to the 1st floor lab

(PC), 4th floor lab (PC and MAC), 634 (PC) and the Student Center labs on the Lincoln Park Campus (PC and MAC). Labs are open 7 days a week.
** Rooms 527 and 722 have Cintiqs

For a complete list of computer lab hours, locations, and machine availability:
http://www.cdm.depaul.edu/Current%20Students/Pages/LabsAndResources/LabsandResources.aspx

ATTENDANCE POLICY: Absences will be excused with a doctor's note, or in the case of family emergency, upon consultation between your advisor and myself.

Student absences are not expected to exceed more than 10% (2 absences) of the number of the classes scheduled for the semester. A second absence will result in the lowering of your final grade one full letter. Any student missing 3 classes will be given a grade of "F" for the semester.

You may not miss the final crit. Doing so will equal an automatic letter grade reduction of your final grade. Make travel plans accordingly!

Tardiness is defined as not in the classroom when attendance is called or departing before the class has been formally dismissed by the instructor. Tardiness that exceeds thirty minutes will be counted as an absence. TWO late arrivals or early departures, or a combination of both, are counted as one absence.

GRADING:

Morph	5
Bouncing Ball	5
Anticipation (Takes)	5
Follow Through	5
Abstract Animation	10
Limited Animation	10
Puppet Rigging in AfterEffects	
Part 1: Character	5
Part 2: Final Rigged Animation	10
Drawn or Stop-Motion Animation	10
Final Animation	
Part 1: Proposal (storyboard)	5
Part 2: Final Animation	15
Self- Evaluation	5
Participation	10
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

EMAIL: I will answer email within 48-hours, often sooner. Emailing your professor is a great opportunity to practice professionalism. Please consider this when you email me with questions and

concerns. I expect correspondence to be as professional as possible, even if you are writing me from your smart phone.

CELL PHONE POLICY: Use of cell phones in the classroom is prohibited. Please turn your phone off before entering class. Mistakes will happen, but repeated failure to turn your phone off will result in a lowered grade for the class. No texting is allowed during class. If I have to ask you to stop texting more than once, there will be a full letter grade taken off your final grade.

CLASSROOM BEHAVIOR: If I feel that your behavior is interfering with the professionalism of our classroom (disruption, napping, texting, etc.), I will adhere to the following 3-step protocol: warning email and personal meeting, meeting with advisor or Student Advising, action taken to remove you from the class.

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

LEARNING DISABILITIES: Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate reasonable accommodation based on your needs, contact me as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the following offices:

PLuS Program (for LD, AD/HD) 773-325-1677, Student Center #370
The Office for Students with Disabilities 773-325-1677, Student Center #370

SCHEDULE:
*This schedule is subject to change.

WEEK 1
Tuesday, March 28
Intro to class: Go over video requirements, syllabus, readings and videos
Assignment: Morphing Animation
Demo: motion arcs, animating in passes, animating with keys, frame rate
Reading: ASK p. 1-34
Video: ASK video 1

Thursday, March 30
Due: Morphing Animation
Assignment: Bouncing Ball
Demo: stretch and squash, timing and spacing and the 5 types of movement
Reading: ASK p. 35-60
Video: ASK video 2 & 4

WEEK 2
Tuesday, April 4
Due: Bouncing Ball Animation
Assignment: Anticipation
Demo: anticipation, takes
Reading: ASK P.273-295
Video: ASK video 12, 10

Thursday, April 6
Due: Anticipation Animation (work in progress)
Assignment: Follow through animation (and overlapping action)
Reading: ASK p. 217-250
Video: ASK video 9

WEEK 3
Tuesday, April 11
Due: Follow Through and Anticipation Animation
Assignment: Abstract Animation
Demo: reduction, embodying emotion, not the what but the how, breakdown position – animating with keys and straight ahead

Thursday, April 13
Working class – work on Abstract Animation

WEEK 4
Tuesday, April 18
Due: Abstract Animation
Assignment: Infinite Cycles
Demo: cycles, animating in Photoshop
Reading:

Video: ASK video 11

Thursday, April 20
Working class – work on Infinite Cycles

WEEK 5
Tuesday, April 25
Due: Infinite Cycle Animation
Assignment: Digital Cut outs and Replacement Animation in After Effects
Part 1: Creating Elements in Photoshop
Demo:
- creating characters in Photoshop for After Effects – character design, working with silhouettes
- creating replacement animation elements in Photoshop – working with groups and layers

Thursday, April 27
Due: First attempt at Photoshop Characters and Replacement Animation elements (These can be fine tuned later).
Assignment: Digital Cut outs and Replacement Animation in After Effects
Part 2: Puppet Rigging in After Effects with Replacement Animation
Demo: importing artwork from Photoshop into After Effects, rigging, parenting, 2.5d parallax effect

WEEK 6
Tuesday, May 2
Due: Photoshop elements imported into After Effects and rigged
Assignment: Digital Cut outs and Replacement Animation in After Effects
Part 3: Animating cut outs in After Effects
Demo: Animating Digital Cut Outs in After Effects – key frames, effects, time remapping, speed graph

Thursday, May 4
Due: Digital Cut outs and Replacement Animation in After Effects - COMPLETE
Assignment: Drawn or Stop Motion Animation
Screening day

WEEK 7
Tuesday, May 9
Assignment: Drawn or Stop Motion Animation (continued)
Part 1: Animating with Dragon Frame
Demo: Dragon Frame

Thursday, May 11
Assignment: Drawn or Stop Motion Animation (continued)
Part 2: Editing Stop-motion footage and digital collage
Demo: Importing footage into After Effects and editing

WEEK 8
Tuesday, May 16
Assignment: Drawn or Stop Motion Animation (continued)
Work day

Thursday, May 18
Assignment: Final animation
Part 1: proposal
Demo: Storyboards, generating ideas – IN CLASS EXCERCISE

WEEK 9
Tuesday, May 23
Due: Drawn or Stop Motion Animation
Working class - one on one meetings to discuss ideas for Final Animation
Assignment: Revise storyboard

Thursday, May 25
Due: Final Revised Storyboard
Assignment: Final Animation
Part 2: Complete animation based on storyboard
Demo: Working with sound and lipsync
Reading: ASK p. 304-314

WEEK 10
Tuesday, May 30
Assignment: Self-Evaluation
Working class – individual meetings to assess work in progress

Thursday, June 1
Working class

WEEK 11
Tuesday, June 6 – no class

Thursday, June 8
Due: Final Project, Self-Evaluation
FINAL CRIT

MANDATORY ATTENDANCE!
Missing the Final Crit will result in your final grade being lowered by one full letter. Make your travel plans accordingly!