

**DePaul
SCA**

ANI 358

Advanced Stop Motion Animation

Spring 2018 | Thursdays 5:45pm-9:00pm | location CDM 803

shooting spaces: CDM 818 & The IRL (14 E. Jackson room 310)

Instructor: Devin Bell

Office: CDM 512 (but can also be found in CDM 803, CDM 818 or the IRL)

Email: dbell@cdm.depaul.edu

Phone: (312)362-6156

Office hours: Tues 3:00pm-4:00pm and Thurs 3:00pm-5:00pm

Course Description: In this course, students will build on their skills from Stop Motion Animation to create more ambitious projects. Techniques will cover complex puppets, detailed character performance to dialogue, 3D printing as applied to animation, lighting and motion control operation for camera moves. An emphasis will be placed on craftsmanship and effectively combining elements for stop motion filmmaking. Prerequisites ANI 355 or ANI 455

Learning Outcomes **Students will be able to:**

- 1) Utilize sophisticated puppet making and fabrication techniques, including 3D printing, mold making and casting
- 2) Animate complex character performances
- 3) Apply advanced lighting and camera to animation shoots, including motion control to add more depth to shots
- 4) Plan, design and execute a short project with combined practical and digital visual effects.

Texts and Materials RECOMMENDED TEXTS:

“Cracking Animation: The Aardman Book of 3-D Animation”
Lord, Peter and Sibley, Brian.

Attendance Policy: Absences are not expected to exceed more than 10% of the number of classes scheduled for the term. More than one absence will automatically result in a one-letter grade reduction for the course. Any student missing three or more classes will receive an "F" for the quarter. Contact me before class if you are unable to attend. Being late to class two times counts as one absence. You are responsible for any missed lectures and assignments. If you miss a

class, it is still your responsibility to turn in the assignment on time. Lecture notes alone will not make up for missed work. To receive any credit for a late assignment, it must be submitted within 24 hours of the deadline.

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 any reason you cannot make one of these dates you must contact me BEFORE the class meets. Excuses given after the fact will not be accepted regarding late assignments or absences.

No incompletes will be given without documented proof of circumstances beyond your control.

Important dates:

- **April 1- last day to add/drop classes**
- **April 6- last day to withdraw with no tuition penalty**
- **May 11- last day to withdraw**

Participation One of the best ways to learn in a classroom environment is through *active* participation in discussions, activities and critiques. Participation is factored into your final grade (10%.) In general, we will be following a weekly pattern of creating group sculpts, photo shoots or animations. Individual projects will be critiqued periodically. 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 experiences and progress in your filmmaking.

Class Work Assignments

- Must be completed and fully uploaded through D2L one hour BEFORE class starts. Late assignments will be accepted with teacher discretion only. For non-time-based projects, you will submit files such as multi-page Word docs, pdfs or jpegs. For all time-based projects I request that you use **QuickTime** format unless discussed with me previously. Class time is for working with the material at hand, not finishing late assignments.
- 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.
- Written Assignments: Must be typed.
- Digital Assignments: All assignments handed in digitally must be in the following format (please note upper and lower case usage)
 - lastnameFirstname_projectname.extension
 - example: bellDevin_projectOne.mov

* 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.

Grading	<u>Assignment 1 (Effects Film)</u>	30% of grade
	<u>Assignment 2 (Advanced Character)</u>	30% of grade
	<u>Assignment 3 (Final Film)</u>	30% of grade
	<u>Participation</u>	10% 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		

Standards for Achievement:

Grade A:

Student performs in an outstanding way. Student exhibits achievement and craftsmanship in all work. Design criteria is exceeded and student challenges him/herself in project design. Student exhibits commitment to expanding ideas, vocabulary and performance.

Grade B:

Student performs beyond the requirement of the project. Student exhibits above average progress and craftsmanship. A design criterion is exceeded. Student exhibits above average interest in expanding idea, vocabulary, and performance.

Grade C:

Criteria of assignment is met, and all requirements are fulfilled. Student shows average quality work and minimum time and effort on projects. Student shows moderate interest.

Grade D:

Student performance is uneven and below average. Requirements for projects are only partially fulfilled. Minimal interest is shown and attendance, participation and involvement are inadequate.

Grade F

Student fails to meet minimum course requirements and shows no interest. Levels of participation and craftsmanship are extremely poor. Student's attendance is inadequate.

Requesting an incomplete grade:

An incomplete grade may only be assigned to a student if the student has experienced an extenuating circumstance near the end of the term, the student is in good standing in the class, and the request is made in a timely manner.

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, 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.

Computer Use It is unacceptable to check e-mail, browse or social network while class is in session; it's not only rude, but distracting. Repeated misuse of time will result in a lowered grade.

Class Attire Dress for production: you will be fabricating with messy materials, climbing ladders, lifting heavy equipment and handling hot light fixtures. No open toe shoes or flip flops will be permitted, and dresses/skirts are not recommended. This is film industry practice in studios.

Materials, Supplies & shooting Stop motion can be expensive but it does not have to be. You can make amazing sets and characters with only a little clay, wire, foam core and paper, and it always helps to look for donated or scrap materials. There will be some communal materials available while supplies last such as wire, epoxy and latex. If you prefer plasticine, foam, polymer clays such as Sculpey and other raw materials, you must provide your own. It is recommended you bring your own preferred sculpting tools such as dental tools, pliers, blades, safety glasses etc. See the attached supply list for recommendations.

Camera and lighting- All photographic work must be shot using a DSLR camera and strong attention to lighting. Low quality images with poor lighting will be marked down, therefore it is strongly recommended to shoot every assignment using our school's facilities (CDM 818 and the IRL Animation Stages at 14 E. Jackson, room 310.) Additional gear, including stop-motion camera/computer kits and lighting kits may be checked out from CDM's "cage" at 14 E. Jackson, Suite LL106. Reserve gear by visiting the cage in person or calling 312-362-5733. Be aware that check out policies are strictly enforced, find details here (click "Equipment" tab):

<https://www.cdm.depaul.edu/Current%20Students/Pages/Production-Resources.aspx>

Motion Control Rig- A portion of this course will cover basic training of an industry-standard motion control rig for shooting automated camera moves for stop motion, opening up many options for cinematic effects and more immersive storytelling. This sizable rig is housed in the IRL large animation stage. A certification is required to use rig independently. This is in the form of a hands-on test outside of class time, which you may request to take after completing the training portion.

Work space- We have different areas for fabrication and shooting animation: CDM 803 is for building puppets and sets, CDM 818 and the IRL animation stages (located at 14 E. Jackson, room 310) are exclusively for shooting. The IRL does have community space for building puppets and sets as well, but storage is limited. Do not use the shooting spaces for messy construction of any kind; be ready to set up your finished puppets and sets quickly when you have time reserved (3 hours max/week.) It is common courtesy to stay on schedule for this shared precious commodity, and contact your classmates politely if a delay is impacting you or someone else. If someone ahead of you is running overtime, talk to each other and work something out within reason, i.e. an extra ½ hour-1 hour. It is not alright to ask for more than that, unless there is absolutely no demand for the space. It is your responsibility to make the time to shoot; scheduling conflicts will not be accepted as an extenuating circumstance for late projects or incomplete grades.

Regarding both the shooting and the building spaces- clean up and store your work every day, lock up your tools and supplies and label everything with your name, date and contact information. Students responsible for repeatedly leaving a mess in either space face a two letter grade reduction.

Signing up for Stage Time- You may sign up for shooting time in 818 or the IRL (3 hours max/week) via signup sheets provided each quarter. When a class is not using the IRL, you may request more time for bigger projects by contacting the stage coordinator (currently me) with details about the project and shooting schedule. Be aware that these stages require you to sign and adhere to a safety and equipment policy contract for each and every shoot.

Academic Policies

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the [University Academic Calendar](#). Information on enrollment, withdrawal, grading and incompletes can be found at: cdm.depaul.edu/enrollment.

* **Special Accommodations/Disabilities:** Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: csd@depaul.edu.

Evaluations from students are a required part of the course and help the instructor recognize areas for improvement. Evaluations are anonymous. Students are sent periodic reminders automatically over three weeks, or until the evaluation is complete. Students complete the evaluation online in [CampusConnect](#).

Schedule

This schedule is subject to change throughout the term, and will be adapted to fit the needs of the students.

Unless otherwise noted, all assignments will be submitted online 1 hour prior to class. Assignments may be submitted earlier.

Lecture

Assignment given:

Week 1 Mar 29	Introduction Grip and Lighting Workshop Getting depth from simple setups	Begin Effects Film (bring array of experimental materials to next class)
Week 2 Apr 5	Effects- practical, digital and compositing Different shooting conditions	Effects Film- 60% complete (bring small castables)
Week 3 Apr 12	Materials Workshop 1 Silicone, resins, etc.	Complete Effects Film- rendered with audio (bring small castables)

Week 4 Apr 19	Critique Effects film Materials Workshop 2 Advanced puppet making- armatures, moldmaking, casting	Advanced Character- Puppet 60% complete, mechanics of lip sync planned
Week 5 Apr 26	Advanced animation Workshop Replacement mouth shapes, blocking *Casting from previous week	Advanced Character- Puppet 100% complete, animated rehearsal
Week 6 May 3	Advanced lighting Workshop Light painting, light effects, movement and shadows	Complete Advanced Character- render with audio
Week 7 May 10	Critique Advanced Character Introduce Final Project Set Demo Still Photography Workshop Interpreting art direction	Final- concept, schematics, assemble materials, begin building
Week 8 May 17	Motion Control- basics	Final- Set and character
Week 9 May 24	Motion Control- applied	Final- Complete set and character, begin animation
Week 10 May 31	Motion Control- practice Individual progress critiques	Final- Complete animation
Finals Week June 7	Final ATTENDANCE MANDATORY NOTE: CLASS WILL BE HELD IN SAME ROOM Thursday, June 7, 5:45pm-8:15pm	Final Projects Due

Stop-motion tools and materials (* items you may want on hand- all other items are optional, so feel free to wait until we learn about them!)

Aluminum wire (11.5-12 gauge)
steel wire (18 gauge)
safety glasses
*modeling clay (oil-based plasticine)
*super-sculpey
liquid latex
Polyurethane foam
epoxy putty
wing nuts
machine screw nuts
machine screws
liquid epoxy
clay (water based)
plaster
silicone
foam
vinyl gloves
cups (plastic and paper)
Aluminum foil
Square tubing (K&S)
mixing sticks
xacto blade
glue gun
glue sticks
dental/sculpture tools
Toaster oven
scissors
Drill
needle nose pliers
chicken wire
burlap
plastic mixing containers
foam core
wood (various)
Heat Gun
Jig saw
Dremmel tool