

**ANI 101  
Animation  
for non-  
majors**

Winter 2021 **Monday Wednesday – 1:30 – 3:00**  
Instructor: Matt Marsden  
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**Course  
Description**

As an introduction to the art of animation this course will cover the materials and programs required to create convincing animated movement as well as methods for the production of individual creative content. The material will be covered through weekly assignments, lectures, demonstrations, critiques and screenings of relevant films culminating in a (at least) 10 second final project.

**Liberal Studies  
Arts and  
Literature  
Domain  
Description**

ANI 101 is included in the Liberal Studies program as a course with credit in the Arts and Literature Domain. Courses in the Arts and Literature Domain ask students to extend their knowledge and experience of the arts by developing their critical and reflective abilities. In these courses, students interpret and analyze particular creative works, investigate the relations of form and meaning, and through critical and/or creative activity to come to experience art with greater openness, insight, and enjoyment. These courses focus on works of literature, art, theatre, or music as such, though the process of analysis may also include social and cultural issues. Students who take courses in this domain choose three courses from such choices as literature, the visual arts, media arts, music, and theater. No more than two courses can be chosen from one department or program.

**Attendance**

Our first two weeks of zoom classes are mandatory, otherwise it is extremely valuable to be in class in person, but due to the on going pandemic reasonable exceptions will be made, but communication before missed classes is required.

**Class Work**

This class will require much work on the computer using Photoshop and After Effects. In order to complete all of the digital art production and animation students will have to allot a considerable amount of time to work on projects (5-10 hours per week). There will also be a 6 page research paper on an animator of your choice using standard MLA guidelines and no less than 3 sources (NOT Wikipedia). Written work submitted in this course may be verified using **Turn-It-In**. Turn it in technology ensures that the work is the student's own creation and not in violation of the University's Academic Integrity Policy. Submission of work in this course constitutes a pledge that the work is original and consent to have the work submitted to verify that fact.

**Grading**

60% Weekly Animation Projects  
20% Writing Assignments  
20% Final project

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.

**Cell Phones  
and Laptops**

All cellphones must be turned off during lectures and laptops with lowered screen if taking notes. All devices must be closed for screenings.

**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>.

**Bibliography** Required Text:  
CDM Readings Digital Collection – will be provided

**Schedule** This schedule is subject to change throughout the semester.

Week 1 DISCUSS: FUNDAMENTAL ASPECTS OF ANIMATED MOVEMENT. PERSISTENCE OF VISION. LIVE ACTION VERSUS ANIMATED MOTION PICTURE MOVEMENT. THE JOYS OF FLIP BOOK ANIMATION.  
SCREENING: TRIK FILM 3 -- GEORGE GRIFFIN  
ASSIGNMENT: CREATE A 25 DRAWING INDEX CARD FLIP BOOK. DUE NEXT WEEK.

Week 2 DISCUSS: LEVER ANIMATIONS. SIMPLE CYCLES. PRINCIPLES OF EASE-IN AND EASE-OUT. INTRO TO AFTER EFFECTS. CREATING AND/OR IMPORTING IMAGERY IN PHOTOSHOP. IMPORTING TO AFTER EFFECTS. ANCHOR POINTS IN AFTER EFFECTS. RENDERING AND EXPORTING.  
SCREENING: BATHTIME IN CLERKINWELL — ALEX BUDOVSKY  
ASSIGNMENT: CREATE A CYCLING LEVER ANIMATION IN AFTER EFFECTS. DUE NEXT WEEK.

Week 3 DISCUSS: KEY TO KEY VS. ANIMATING STRAIGHT AHEAD. ARCS AND MOTION PATHS. STRETCH AND SQUASH.  
SCREENING: MANIPULATION -- DANIEL GREAVES  
ASSIGNMENT: CREATE A BOUNCING BALL ANIMATION THAT EMPLOYS STRETCH AND SQUASH. DUE NEXT WEEK.

Week 4 DISCUSS: TRADITIONAL 2D CEL ANIMATION. INBETWEENING AND LIFT AND TRACE. TIMING IN ANIMATION USING VARIED FRAME RATES AS WELL AS THE ADDITION AND REMOVAL OF DRAWINGS. IMPORTING AND SEQUENCING SCANNED DRAWINGS INTO AFTER EFFECTS.  
SCREENING: EXCERPTS FROM ALLEGRO NON TROPPO -- BRUNO BOZZETTO  
ASSIGNMENT: CREATE A (AT LEAST) 30 DRAWING METAMORPHOSIS ANIMATION DUE NEXT WEEK.

Week 5 DISCUSS: ROTOSCOPE ANIMATION. FINDING AND/OR SHOOTING FOOTAGE APPROPRIATE FOR USE IN ROTOSCOPE ANIMATION. IMPORTING VIDEO LAYERS, AND CREATING CLEAR VIDEO LAYERS IN PHOTOSHOP.  
SCREENING - WHEN THE DAY BREAKS-- WENDY TILBY  
ASSIGNMENT: CREATE A AT LEAST 4 SECOND ROTOSCOPE ANIMATION.

Week 6

DISCUSS: THE INFINITE WORLD OF WALKS AND WALK CYCLES. CREATING EFFECTIVE CONTACT AND PASS POSITION KEY DRAWINGS FOR A WALK. THE USE OF PHOTOSHOP TO CREATE DRAWINGS IN LAYERS FOR ANIMATION.  
SCREENING: MEANING OF LIFE -- DON HERTZFELD  
ASSIGNMENT: CREATE A WALK CYCLE EMPLOYING THE CONTACT TO PASS POSITION KEY FRAME TECHNIQUE. DUE NEXT WEEK.

Week 7

DISCUSS: STOP MOTION ANIMATION: PIXILATION, ANCHORED PUPPETS AND ON STAND TECHNIQUES. PUPPET PRODUCTION AND SET BUILDING.  
SCREENING: SEQUENCES FROM KING KONG  
ASSIGNMENT: CREATE A SHORT STOP MOTION ANIMATION. DUE NEXT WEEK.

Week 8

DISCUSS: CG, MOTION CAPTURE, VISUAL EFFECTS.  
SCREENING: RYAN -- CHRIS LANDRETH  
PRE PRODUCTION: RESEARCH, CHARACTER DESIGN, COLOR CONSIDERATIONS, LAYOUT.  
ASSIGNMENT: CREATE CHARACTER PUPPET PARTS IN PHOTOSHOP AND BACKGROUND DESIGNS FOR FINAL. IMPORT TO AE AND PARENT PUPPET LIMBS. DUE NEXT WEEK.

Week 9

DISCUSS: PRODUCTION: CHARACTER ACTING IN ANIMATION. ANTICIPATION. ACTION RE-ACTION. TIMING FOR EFFECT IN CHARACTER ANIMATION. EXAGGERATION IN POSES AND TIMING.  
ASSIGNMENT: CREATE A TWO CHARACTER ACTION RE-ACTION ANIMATION USING AFTER EFFECTS.

Week  
10

DISCUSS: POST PRODUCTION. EDITING AND SOUND.  
ASSIGNMENT: IN LAB WORK ON FINAL.

FINAL CRITIQUE

**Date to be announced**