

**DePaul  
CIM**

**ANI 480**

## **Animation Project Bluelight**

Spring 2019 | Mon/Wed 10:10am-11:40am | location CDM 803 and 818

Instructors: Meghann Artes and Devin Bell

Meghann's Office CDM 518

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Office hours: M/W 9:00 am-10:00 am, and M 4:00 pm-5:45 pm

### **Course Description:**

Production of an animated digital motion picture written by students or faculty within the School of Cinematic Arts. Students will work as crew under supervision of faculty members heading each of the various production areas. The goal is to work towards a completed animated digital motion picture suitable for festivals or distribution.

### **Individual or group research project:**

This research project involves extensive field or laboratory work. The project is supervised, evaluated and graded by a faculty members.

### **Learning Outcomes:**

Students will be able to:

- 1) Apply particular concepts from readings, lectures, etc. to an analysis of lived experiences in the settings provided by the course.
- 2) Use the experiences provided by the course to construct and articulate the impact of their experience on their understanding of course content.
- 3) Demonstrate an understanding of the ethics appropriate to his or her experiential placement.
- 4) Synthesize and articulate how the ideas and experiences provided by the course might inform their personal, academic, and/or professional pursuits.

### **Attendance Policy:**

Absences are not expected to exceed more than 10% (2 absences) of the number of classes scheduled for the term. More than two absences will automatically result in a one-letter grade reduction for the course. Any student missing four or more classes will receive an "F" for the quarter. Contact us 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.

**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 us**

**BEFORE the class that you must miss. Excuses given after the fact will not be accepted.**

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

**Important dates for Spring 2019:**

- **Apr 5- last day to add classes**
- **April 12- last day to drop with no tuition penalty**
- **May 17- last day to withdraw**

#### **Dailies**

*Dailies* refer to the rough footage completed per day (in our case- per week) on a film production. In general, we will view dailies every Monday, followed by new demos and assignments. All new work must be posted at least two hours prior to class so it can be compiled for *dailies*. Your work in progress will be reviewed every other class, where you'll have a chance to ask questions, receive notes and make improvements.

#### **Studio Environment**

The success of this project depends on how well we work collaboratively. Unlike other classes, if one member of the team misses a deadline or delivers work of inferior quality, the group cannot proceed to the next stage. Therefore, you must meet the criteria weekly, and will be graded on these checkpoints. **With every checkpoint, you will submit a self-assessment: what you set out to do, what was actually accomplished, a score (1-10) and what you plan on doing for the next checkpoint.**

**In addition, provide an analysis of technical and aesthetic issues and/or achievements. Failed experiments can be as informative as successes, as long as you note exactly what you tried and how it failed.**

#### **Class Work**

- 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.
- File Management: It is important that you learn our workflow ASAP, and ask questions if you are unclear about the pipeline. This will help to keep the production manageable.

\* Special Accommodations: If you have any special considerations please talk to us.

\* 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; it is strongly recommended to back up to more than one place.

#### **Grading**

5 checkpoints, each 20% of the final grade **(Remember to include the required self-assessment each time. See above.)**

	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 before

### **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.

### **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**

There will be some communal materials available while supplies last. While not required, it is recommended you bring your own preferred sculpting tools such as dental tools, pliers, blades, safety glasses etc. See the attached supply list: these items are not required- simply for your reference. If we are running low on an item, please let us know in advance so we can place an order.

**Camera and lighting-** All photographic work must be shot using a DSLR camera and strong attention to lighting. All work will be done through 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>

**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](http://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](mailto:csd@depaul.edu).

## Schedule

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

**Unless otherwise noted, all assignments will be submitted online 2 hours prior to class. Assignments may be submitted earlier.**

	<u>Lecture</u>	<u>Assignment given</u>
<b>Week 1</b> Apr 1	<b>Introduction to the Project</b> Content, techniques and departments defined	Begin preliminary builds and animations
Apr 3	Technique demos	Finish preliminary builds and animations
<b>Week 2</b> Apr 8	<b>Review Designs and Performance tests (Works in progress)</b> File management Class exercise production pipeline	Finesse first performance test
Apr 10	Work day- Individual progress critiques	<b>Checkpoint #1 with self-evaluation</b>
<b>Week 3</b> Apr 15	<b>Review Checkpoint #1</b> Special setups, keying, compositing	Start character/set builds 25% complete
Apr 17	Techniques/materials demo	Character/set builds 50% complete
<b>Week 4</b> Apr 22	<b>Review characters/sets (Works in progress)</b>	Character/set builds 75% complete
Apr 24	Photographing/testing "Proof of concept"	<b>Checkpoint #2 with self-evaluation</b>  Character/set builds 100% complete
<b>Week 5</b> Apr 29	<b>Review Checkpoint #2</b> Performance tests- putting the builds to work in motion	Begin performance testing
May 1	Iteration- learning how to let go, scrap ideas and make improvements	Performance testing

<b>Week 6</b> May 6	Cinematography	Performance testing
May 8	Advanced animation 1	<b>Checkpoint #3 with self-evaluation</b>
<b>Week 7</b> May 13	<b>Review Checkpoint #3</b> Advanced animation 2	Pop throughs
May 15	Art direction; finessed lighting	Finish pop-throughs, begin polished shots
<b>Week 8</b> May 20	Data wrangling	Polished shots
May 22	Work day- Individual progress critiques	<b>Checkpoint #4 with self-evaluation</b>
<b>Week 9</b> May 27	<b>Review Checkpoint #4</b>	Pop throughs
May 29	Footage clean up, rig removal and outputting	Finish pop-throughs, begin polished shots
<b>Week 10</b> Jun 3	Individual progress critiques	Polished shots
Jun 5	Individual progress critiques	<b>Checkpoint #5 with self-evaluation</b>
<b>June 12 (finals week)</b>	<b>Final (Checkpoint #5)</b> <b>ATTENDANCE MANDATORY</b>  NOTE: FINAL WILL BE HELD IN SAME ROOM unless otherwise noted Wednesday, June 12, 8:30am-10:45am	<b>All final assets turned in</b>

Stop-motion tools and materials (No need to run out and purchase- they are here for your reference.)

Aluminum wire
steel wire
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
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