

1/11/2024

Animation 348/448: Animation Figure Study II
Winter 2024
TuTh 1:30-3pm
Loop Campus: 14 E. Jackson room 501

Instructor: Jacqueline Smessaert Brennan

Email: jbrennan@cdm.depaul.edu (I do my best to return emails within 24 hours)

Office Hours: TuTh 11am - 1:15pm

Thursdays 5pm-5:30 or by appointment

CDM 615 or [Zoom](#)

Course Description:

This studio course, utilizing a live model, will build on the solid foundation for use in animation, storyboarding, and character design learned in Animation Figure Study I. Principles covered will include tilt and twist, flow, and rhythm in figure drawings. The composition of the poses will also be examined observing the graphic value of the figure in silhouettes. Students will gain a working knowledge of muscular and skeletal anatomy, and apply this in building human forms from both observation and imagination.

Prerequisite:

ANI 328/428

Learning Objectives:

1. Encourage students to take a layered approach to drawing and animating characters which includes consideration of basic skeletal structure and volumes which lie beneath the details of a character.
2. Familiarize students with basic musculoskeletal systems in the human body and how they support human form and movement.
3. Enhance and strengthen poses to maximize character mood and storytelling potential.
4. Apply knowledge of proportion and anatomy to original and exaggerated characters in a way that enables the student to generate new artwork from a variety of angles.

Important Dates:

Jan 12 (11:59pm) – Last day to add or swap classes

Jan 19 – Last day to drop classes with no penalty

Jan 27 – Last day to select pass/fail option

Feb.23 – Last day to withdraw from AQ 2021 Classes

March 15 – End WQ 2024 Day and Evening Classes

March 16 – Begin WQ 2024 Day and Evening Final Exams

March 22 – End WQ 2024 Day and Evening Final Exams

Materials and Texts:

- Drawing Media of choice: All students should have pencil and paper (I recommend some form of sketch book though loose copier paper could do in a pinch). I will also ask you to keep a sketch diary in which you create some observational sketches outside of class (3- 4x per week). I will be checking these at 3 different points in the quarter. The drawings can be in a sketchbook or simply papers kept in a folder. You also have the option of bringing a tablet and stylus to class if that is your preferred m.o.
- Optional Text (for reference only but useful if you can find it!): Sketching for Animation by Peter Parr

Course Management System:

<https://d2l.depaul.edu/>

Class Policies and Expectations:

- What to expect: Each class will consist of a short lecture/discussion, warm up exercises and the main drawing exercises of the week. We will primarily be drawing from live models but there will be times when we will use other sources as well.
- Cell Phones: Please silence and put away phones during class
- Headphones: There will be work times when you are free to use headphones/earbuds. Please be considerate and keep the volume down so as not to disturb others.

Attendance:

Students are expected to attend every class. A good portion of our class time will be spent doing hands on exercises, and missing even one can be a huge setback. **Any student exceeding 3 absences 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. Please let me know on or before the day of an absence.

Assignments:

	Points	Percentage
Weekly Submission of In-class Work	70 points each (9x 70= 630 points Total) Every week we will focus on a specific objective. I will ask you to turn in a pdf or slide show of your favorite attempts at the exercise. If you are drawing on paper you can take pictures or scan, if you are working on a tablet, you will make a collection of your digital images.	63
3 Sketch Diary Check Ins	40 points each, 120 points Total I will ask you to keep a sketch diary in which you create some observational sketches outside of class (3- 4x per week). I will be checking these at 3 different points in the quarter. The drawings can be in a sketchbook or simply papers kept in a folder.	12
Final Presentation of Work	150 points	15
Participation	100 points	10
Total	1000	100

Grading:

A = 100-93 %	A- = 92-90%	B+ = 89-87%
B = 86-83 %	B- = 82-80%	C+ = 79-77%
C = 76-73%	C- = 72-70%	D+ = 69-67%

A = 100-93 %	A- = 92-90%	B+ = 89-87%
D = 66-63%	D- = 62-60%	F = 59-0%

Tentative Schedule:

Week	Dates	Topic	Exercises
1	1/9 1/11	Syllabus, Ice breakers, warm up exercises. Loosening up, working different drawing muscles from fine to gross motor via in class exercises of repeating a shape, drawing concentric circles, mandalas, characters etc. Underlying Shapes: Angles, Foreshortening and relativity	In class drawing exercise: We will be doing quick sketches of various styrofoam block shapes and wires to focus on objectively studying angles, foreshortening and proportion. Assignment: Take a favorite character, break it down into shapes and generate two new poses based on repositioning the shapes.
2	1/16 1/18	Intro to the skeleton: Torso, hips and major joints thinking in terms of proportion and range of motion. We experiment with the use of plumb lines, measuring by heads and considering angles of various planes and pivot points.	We will draw from the model representing the pose with major joints and skeletal structures. We will pay special attention to proportion and checking vertical and horizontal angles and alignment.
3	1/23 1/25	Lines of Action: Focus flow and rhythm of a pose using chalk, crayon or kids water color to focus on broad strokes.	Sketch Diary Check-in #1 In class we will focus on gesture drawings taken from footage of fight sequences, dance and sports to study weight, tension and flexibility.
4	1/30	Body Language: Conveying a mood	We will have the model do

	2/1	through variations of a common pose.	several versions of a simple pose (sitting at a desk, pointing, etc) while experiencing various emotions (boredom, anger, anxiousness, exuberance, etc.)
5	2/6 2/8	<p>3 stages of an action: Anticipation, main movement, follow through.</p> <p>Animation often takes the Charlie Chaplin/BillTytla adage of</p> <ol style="list-style-type: none"> 1) show them what you're going to do 2) do it 3) show them it's done <p>A to X to B to create Accent poses</p>	<p>Poses will be focused on the model enacting 3 stages of a motion.</p> <p>The second part of the exercise will focus on emphasis by pushing the anticipation and adding in an accent pose to give animation greater emphasis</p>
6	2/13 2/15	<p>Adjusting for age, body type and exaggeration:</p> <p>In this class we will focus on the way in which proportions change with age or in the stylization of characters. We will also examine major muscle groups and how they attach to the skeletal structures.</p>	<p>Sketch Diary Check-in #2</p> <p>In class, we will do a number of poses. Students will then focus on a particular model's pose and redesign it for a toddler, a child and a character with exaggerated proportions.</p>
7	2/20 2/22	<p>Hands and Feet: Life vs. cartoons</p> <p>We will study the structure of feet and hands, think about the basic shapes and range of movement.</p>	<p>We will do model based sketches of hands and feet with varying amounts of tension (pointing, gripping relaxed, tip-toe). We will then examine the representation of hands and feet in different styles of animation (classic white glove, 3 finger, humanistic, etc.)</p>
8	2/27 3/1	<p>The skull: Proportions of the head, facial muscles.</p> <p>We will look at the basic landmarks of</p>	<p>We will do two types of exercises: One in which the model maintains a</p>

		<p>a human skull and major muscles in creating facial expressions. We want to focus on the main features and expressions rather than the details of the actual model.</p> <p>We will also study examples from comics and animation (<i>Wall-e</i>, <i>Princess Mononoke</i>, <i>Calvin&Hobbs</i>, etc) to examine how the basic facial expressions can be simplified and or stylized.</p>	<p>single expression but switches position and one in which the head remains in the same place but facial expressions change with each expression being drawn on top of each other in different colored pencils. Students will then choose two of the facial expressions and apply them to an existing cartoon character to create a micro-model sheet)</p>
9	3 /5 3/7	<p>Composition Contour drawings, positive and negative space of a pose</p>	<p>We will do our usual simplified gesture drawings followed by contour exercises. Students will then take 2 favorite poses and put them within the context of a storyboard frame, composing the character with additional components in order to create a specified mood or message.</p>
10	3/12 3/14	Work on curating collection for final critiques	Final Sketch Diary check #3
11	Final 3/21	Final Critiques 11:30am-1:45	Final Collection

COURSE POLICIES:

Changes to Syllabus

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L and sent via email.

Respect for Diversity and Inclusion at DePaul University as aligned with our Vincentian Values At DePaul, our mission calls us to explore “what must be done” in order to respect the inherent dignity and identity of each human person. We value diversity because it is part of our

history, our traditions and our future. We see diversity as an asset and a strength that adds to the richness of classroom learning. In my course, I strive to include diverse authors, perspectives and teaching pedagogies. I also encourage open dialogue and spaces for students to express their unique identities and perspectives. I am open to having difficult conversations and I will strive to create an inclusive classroom that values all perspectives. If at any time, the classroom experience does not live up to this expectation, please feel free to contact me via email or during office hours.

Online Course Evaluations

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Please see <https://resources.depaul.edu/teaching-commons/teaching/Pages/onlineteaching-evaluations.aspx> for additional information.

Academic Integrity and Plagiarism

This course will be subject to the university's academic integrity policy. All students are expected to abide by the University's Academic Integrity Policy which prohibits cheating and other misconduct in student coursework. Publicly sharing or posting online any prior or current materials from this course (including exam questions or answers), is considered to be providing unauthorized assistance prohibited by the policy. Both students who share/post and students who access or use such materials are considered to be cheating under the Policy and will be subject to sanctions for violations of Academic Integrity.

Incomplete Grades: An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval. Information about the Incomplete Grades policy can be found at <http://www.cdm.depaul.edu/Current%20Students/Pages/Grading-Policies.aspx>

Preferred Name & Gender Pronoun: Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the quarter so that I may make appropriate changes to my records. Please

also note that students may choose to identify within the University community with a preferred first name that differs from their legal name and may also update their gender. The preferred first name will appear in University related systems and documents except where the use of the legal name is necessitated or required by University business or legal need. For more information and instructions on how to do so, please see the Student Preferred Name and Gender Policy at <http://policies.depaul.edu/policy/policy.aspx?pid=332>

Students with Disabilities: Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling them to access accommodations and support services to assist with their success. There are two office locations: • Loop Campus (312) 362-8002 • Lincoln Park Campus (773) 325-1677 • Email: csd@depaul.edu Students who register with the Center for Students with Disabilities are also invited to contact Dr. Gregory Moorhead, Director of the Center, privately to discuss how he may assist in facilitating the Fall Quarter 2022-2023 5 accommodations to be used in a course. This is best done early in the term. The conversation will remain confidential to the extent possible. Please see <https://offices.depaul.edu/student-affairs/about/departments/Pages/csd.aspx> for Services and Contact Information.