

Hand Drawn Animation

Syllabus

Hand Drawn Animation

Spring 2024

T,Th 11:50 am- 1:20 pm

Location: CDM, Rm 527

Instructor: Joseph Merideth

Email: jmeridet@depaul.edu

Office hours: M/W by Zoom 9-12 <https://depaul.zoom.us/j/4968930133>

Course Description:

This course builds a practical understanding of hand-drawn animation, built on solid fundamentals. Topics covered will include body mechanics, fluid motion, good composition/staging and storytelling, as well as practical use of digital media.

A large part of the work will be focusing on the use of TV Paint as a software tool that supports the learning and use of the principles of classical hand-drawn animation.

Learning Objectives:

After completing this course, students will have:

1. A strengthened base in animation fundamentals
2. A keener eye for what constitutes “good” animation
3. A stronger perspective on animation as an art form
4. A better sense of how to organize time and prioritize project asks.

Required Text(s):

The Animator’s Survival Kit

Richard Williams, Publisher, Faber and Faber Inc. 2001

Attendance:

Students are expected to attend every class. We cover an enormous amount of material in every class, and missing even one can be a huge setback. Any student missing 3 classes or more 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. This is for your benefit. A good portion of our class time will be spent doing hands on tutorials, screening films, and critiquing work. Lecture notes will not make up for these missed learning experiences.

You may not miss the 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 your instructor 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.

Participation:

One of the best ways to learn in a classroom environment is through active participation in discussions and critiques. In general, we will be following a pattern of creating animation and then discussing it in critique in the following week. 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 mistakes and progress with your animation skills. It will also prepare you for the professional arena.

Assignments:

-Must be handed in on time. Late assignments will be accepted with teacher discretion only. On time means submitted through COLWeb one hour BEFORE class on the day the assignment is due. Students who use class time to finish assignments the day they are due will forfeit the right to hand in that assignment. Class time is for working with the material at hand, not finishing late assignments.

-Proper file naming conventions MUST BE USED in handing in digital work.

Files should be in either .mp4 or .mov format.

Naming convention to be used: `firstname.lastname_projectname.extension`
(e.g. Homer.Simpson_HeadTurn.mp4)

★ Special Accommodations: If you have any special considerations please see the instructor.

★ 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

Critiques:

Unless I tell you otherwise, assigned work must be completed and submitted through D2L 2 hours before class begins. This will keep us from wasting valuable class time. In most cases (I'll let you know the exceptions) I request that you use a readable movie file format unless discussed with me previously.

Handing in something unfinished is always better than nothing at all. Due to the large size of our class, and the limited class time, not everyone's work will get a full review during class. If you'd like more feedback, arrange to discuss your work with me during my office hours. We will view and discuss everyone's final project during the last class.

For Evaluations, I will provide my own notes along with class notes, and in some cases provide some draw overs to help support the notes given in class.

Grading:

A = 93-100
A- = 90-92
B+ = 88-89
B = 83-87
B- = 80-82
C+ = 78-79
C = 73-77
C- = 70-72
D+ = 68-69
D = 63-67
D- = 60-62
F = 0-59

Assignments	80% of grade
Final Project	20% of grade
Total	100%

Your grade will depend on the following criteria:

- Meeting Project Deadlines: It is vital to have your work available for critique. Work unavailable for critique will be considered late and will not be accepted unless you are using your one “freebie.”
- Following the specific guidelines of each project
- Class Preparedness (bring all material to work on in class as well as anything for review)
- Showing in-progress work, which can benefit from suggestions, rather than presenting entirely new work at critiques
- Proper Naming Convention of your files
- Effective visually aesthetic solutions to all problems assigned
- Taking initiative to work outside of class and research
- Participation in critiques and discussion

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 (to me too), 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.

Headphones: Whether working with sound in your project, or simply listening to music while working, you need to be considerate of others and wear headphones. Be aware that if the volume is high enough, others can still hear what you’re listening to despite the headphones. Inconsiderate behavior will result in a lowered grade.

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>.

Plagiarism:

The university and school policy on plagiarism can be summarized as follows: Students in this course, as well as all other courses in which independent research or writing play a vital part in the course requirements, should be aware of the strong sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work a report, examination paper, computer file, lab report, or other assignment which has been prepared by

someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor.

Materials and Supplies:

All assignments in this class will be transmitted digitally online through D2L unless otherwise noted.

COVID-19 Health and Safety Precautions:

Keeping our DePaul community safe is of utmost importance in the pandemic. Students, faculty and staff are expected to:

- (1) wear a mask as required at all times while indoors on campus;
- (2) refrain from eating and drinking in classrooms;
- (3) keep current with their COVID-19 vaccinations or exemptions;
- (4) stay home if sick;
- (5) participate in any required COVID-19 testing;
- (6) complete the online Health and Safety Guidelines for Returning to Campus training;
- (7) abide by the City of Chicago Emergency Travel Advisory.

By doing these things, we are Taking Care of DePaul, Together. The recommendations may change as local, state, and federal guidelines evolve. Students who do not abide by the mask requirement may be subject to the student conduct process and will be referred to the Dean of Students Office. Students who have a medical reason for not complying with any requirements should register with DePaul's Center for Student with Disabilities (CSD).

Weekly Schedule (subject to change)

* most classes will have an in-class demo

Week 1 (4/4) - Review syllabus, discuss grading, and what's expected while in class. We will review the 12 basic animation terms, including; keys, breakdowns, inbetweens, weight, spacing, and arcs. We will begin discussing the importance of using persistence of vision when doing hand-drawn animation. We'll begin practicing it in class. We'll look at structure and form in drawings, and how to keep track of them in a rotating object.

Assignment: Finish inbetweens for Key's given to you in class. Head rotation.

Week 2 (4/11) - We'll look over the principles of the wave. We'll see different types of waves and their properties. Based on this knowledge we'll look at how they can be handled in animation. We'll begin to discuss how they relate to follow through.

Assignment: Animate a waving flag.

Week 3 (4/18) - Anticipation is where the energy for your movements comes from. How does an object start moving? What drives it to go? What does the body do to displace weight?

Assignment: Animate a flour sack going from rest to anticipating a jump, to jumping, settling, and being back at rest.

Week 4 (4/25) - We'll discuss follow-through. Follow through is caused by delayed action. Secondary action must "catch up" to the major movement. This is the flavor, the extra spice to your animation. This can either beautify what's already there, or distract from it.

Assignment: Animate a cape on a character. Animate an arm/hand waving with sleeve reacting to movement. The cape is the focus. Not too much energy should be put into details of the character.

Week 5 (5/2) - What is successive breaking of joints? What happens to an object that has a hinge? What happens when there is more than one hinge?

Assignment: animate a character throwing a ball

Week 6 (5/9)- We'll discuss the principles of overlapping action: When different parts of objects move at different rates, and sometimes in different directions, the motion becomes much more interesting. Objects or characters seem much less rigid.

Assignment: Animate a man in a boat on the waves.

Week 7 (5/16)- We will discuss line of action and motion paths. We'll discuss how a change in direction can and will affect arcs and spacing. We will see how it all comes together scientifically and artistically--the beautiful blending of two worlds that traditionally are culturally at odds with each other.

Assignment: Animate falling leaf. The focus of this assignment will be looking to get more spontaneity into your work. Surprise me with what you do!

Week 8 (5/23)- This week we will discuss impact. What makes impact work on screen? How many different ways are there to express impact, and what do they have in common?

Assignment: Animate an action that has a consequence with impact. It could be from falling, striking, colliding, or anything that would result in a visible physical impact.

Week 9 (5/30)- Boarding and choreographing a scene: We'll discuss all the elements to consider when working out a scene. It starts with staging. Planning a scene is always key. It saves huge volumes of time to begin the work knowing where you're going with it. You will incorporate most, if not all of the elements of animation you've been learning so far, into your last assignment.

Assignment: Animate scene. It must incorporate and showcase at least five of the principles taught to date in this class. It can be any style of dance or fighting you like, as long as it's physical. It can even be low-key, as long as it clearly demonstrates at least five of the principles taught in this class.

Week 10 (5/6)- Final project review