

ART 291 02: INTRODUCTION TO ANIMATION

Instructor: Walter Santucci

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Office hours: Mon/Wed 7:45 am-8:45 pm
Tues/Th 2:45 pm - 3:45 pm
(and by appointment)

Course: ART 291 Introduction to Animation

Times: Tuesday/Thursday 9:00 am-11:45 am

Office: faculty office building room 268

Email: walter.santucci@csulb.edu

Term: Spring 2019

Class Location: FA4-308

CATALOGUE DESCRIPTION:

Prerequisites: ART 130, ART 181^[SEP] Introduction to frame-by-frame manipulation, including traditional, experimental, and digital animation, pre-production work, motion graphics, and brief history of animation. Survey course satisfying a choice between requirements in the BA Studio Art. Satisfies requirements or choices in some BFA degrees. ^[SEP]Letter grade only (A-F). (6 hours lab)

EXPANDED COURSE DESCRIPTION:

This course will introduce students to frame-by-frame manipulation and image making as it pertains to animation production for television, film (narrative and experimental), web, gaming and fine art. This survey course introduces various areas of animation production such as motion, narrative structure, storyboarding, character and layout design, visual development, effects and filmmaking and project management. This course may also serve as an introduction to animation for students that are interested in creating timebased work such as motion graphics, animation for fine art, and independent films. Students will learn the basics of traditional hand drawn methods, experimental approaches and related computer software applications. A brief history of animation will be presented, and the various end uses of time-based mediums will be discussed.

STUDENT LEARNING OUTCOMES

- 1) Students will demonstrate knowledge of the twelve principles of animation.
- 2) Students will demonstrate basic skills in hand drawn traditional methods, digital methods and experimental methods of animation.
- 3) Students will demonstrate an understanding of the vocabulary and different methods of time-based mediums for a variety of end uses in the entertainment/fine art/graphic design and independent film industries.
- 4) Students will demonstrate basic knowledge of animation pre-production including: character design, layout, storyboards, and visual development.
- 5) Students will demonstrate the ability to sketch quickly and accurately to express their ideas and designs.
- 6) Students will demonstrate the ability to discuss their work, take direction, and develop alternative designs.
- 7) Students will demonstrate the ability to develop a finalized presentation of their work.
- 8) Students will learn to work collaboratively and gain an understanding of the collaborative nature of filmmaking.

SKILLS:

The student will come away from the class with an understanding of the steps and skills necessary in order to create an animated film. Through experiencing many of these steps, the student may arrive at a better understanding of which part of the filmmaking process they might like to pursue more specifically. This class will also expose students to many types of animation and animated filmmakers, and also a bit of history of animation. Moreover, the student will come away from the course with stronger storytelling and drawing skills.

TEXTS FOR THIS COURSE:

There will be handouts to read during the semester which you can download from BeachBoard. In addition, please download the PDFs of the following books from Beach Board:

The Guerrilla Guide to Animation

How To Draw Comics the Marvel Way

Preston Blair's Advanced Animation

RECOMMENDED READING:

If you plan to pursue a career in animation, this book will help you immensely:

- Williams, Richard, The Animator's Survival Kit

In addition, these books are all of great value:

- Goldberg, Eric, Character Animation Crash Course
- Karen Sullivan/Aubry Mintz, Ideas for the Animated Short, 2nd Edition
- Frank Thomas/ Ollie Johnston , The Illusion of Life

Last Day to ADD CLASS: February 11, 2019

Last day to drop without a W: February 4, 2019

ASSIGNMENT DUE DATES:

January 24, 2019- Bouncing Ball due

January 29, 2019- Character Design ideas due

January 31, 2019- Character with construction lines due

February 5, 2019- Rough Turnaround and Viz Dev Research due

February 7, 2019- Rough Viz Dev due

February 14, 2019- Character Design and Viz Dev due

February 21, 2019- Thumbnails for animatic due

February 28, 2019- Final Storyboard due

March 7, 2019- Rough Animatic due

March 14, 2019- Final Animatic due

March 19, 2019- Experimental Animation Concept due

April 18, 2019- Experimental Animation due

April 25, 2019- Walk Keys (no details) due

April 30, 2019- Revised Walk Keys due

May 2, 2019- Rough Walk Inbetweens due

May 17, 2019- FINAL Walk due

A Word about Possible Changes. It is unlikely that the due dates of various assignments or their grading weights will change. Occasionally adjustments in the course schedule or the course assignments become necessary. Students will be notified about changes, if any, and, whenever possible, students will be consulted in advance about any changes.

ATTENDANCE:

Attendance is incredibly important. We will be going over lots of material, with lots of examples shown in class. Your input is also important to the class. The grade will suffer after three absences. If you have a dire situation: injury, severe illness, death in the family, etc., it is your responsibility to communicate that with me. Arrangements can be made and make-up work can be done with proper notice and absence documentation. Keep a close eye on BeachBoard, and **have the contact information of a fellow classmate. Be prepared to show documentation in all such cases.** Please read the CSULB attendance policy carefully. It can be found at: http://www.csulb.edu/divisions/aa/grad_undergrad/senate/documents/policy/2001/01

GRADING:

There will be one main assignment per section, plus smaller in-class assignments. **Each major assignment must be presented on time, or it will receive a failing grade.** No late work will be accepted without a legitimate written excuse. In-Class assignments will be checked off in class. Participation will factor heavily into your final grade, as this will be a very interactive class. All assignments that are handed in for evaluation should be the best of the student's ability. Proper planning and numerous revisions will be required. Students will be graded on their class assignments, homework, final project and final reel. Students are required to hand in assignments

on time delivered in proper folder on Illustration server in computer lab. All movies should be exported to 720p with H.264 compression. PLEASE CHECK YOUR FILES BEFORE HANDING THEM IN. Students must keep all of their assignments backed up on their own device (Hard drive, Cd's, DVD's etc.).

DISABILITY:

Students who have a disability which requires accommodation are directed to go to Disabled Student Services, which will work with me to determine how to best accommodate the disability. Please visit: <http://www.csulb.edu/divisions/students/dss/> Please meet with me in private the first week of school if this applies to you.

HONESTY:

All artists reference other works for inspiration. However, artwork that you hand in must be original. Using the ideas or words of another person, even a peer, or a web site as if it were your own is plagiarism. The University does not tolerate plagiarism. Students should read the section on cheating and plagiarism in the CSULB catalog.

UNIVERSITY WITHDRAWAL

It is the student's responsibility to withdraw from classes. Instructors have no obligation to withdraw students who do not attend courses, and may choose not to do so.

The deadline to withdraw from a class without a "W" for the spring semester is Mar 26, 2015 Withdrawal from a course after that date requires the signature of the instructor and the department chair, and is permissible only for serious and compelling reasons. [Severe or extensive medical problems would be a reason to drop after that date, but fear of receiving a final grade lower than desired, or change in one's work schedule are not considered a serious and compelling reasons.] A "W" will appear on the student's transcript.

AFTER Withdrawal Deadline:

DURING THE FINAL THREE WEEKS OF INSTRUCTION WITHDRAWALS ARE NOT PERMITTED EXCEPT IN CASES SUCH AS ACCIDENT OR SERIOUS ILLNESS WHERE THE CIRCUMSTANCES CAUSING THE WITHDRAWAL ARE CLEARLY BEYOND THE STUDENT'S CONTROL. THE CAUSE MUST BE DOCUMENTED. ORDINARILY, WITHDRAWALS IN THIS CATEGORY INVOLVE TOTAL WITHDRAWAL FROM THE UNIVERSITY. YOU WILL NEED THE APPROVAL OF THE COLLEGE DEAN AS WELL AS THAT OF THE CLASS INSTRUCTOR AND THE DEPARTMENT CHAIRPERSON FOR EACH CLASS YOU DROP.

The use of computers. This course will be set up on BeachBoard. You will need to have a CSULB e-mail account to use BeachBoard. Announcements and messages from me to the class may come by email. If you do not check your CSULB e-mail account regularly, but use another account instead, please set your CSULB account so that it will forward messages to your other account.

January 22

Introduction

What is Animation?

History of Animation

12 Principles of Animation

The Animation Lab and Animation Equipment

Animation terms

24 frames per second

Movie formats

Bouncing Ball: Arcs, Slow In/Slow Out, Timing, Squash and Stretch

IN CLASS ASSIGNMENT: Begin Bouncing Ball Exercise

***GUERRILLA* pages 5-19, 23-40**

January 24

Research – show research boards

Pitch Bible

Character Design and Construction

Styles/variety

Location design/floor plans

Perspective with character

Shape Language

Color Theory

***MARVEL*: pages 36-64, 74-93**

***PRESTON BLAIR*: pages 3-54**

BOUNCING BALL DUE

January 29

72 FRAME IN CLASS ASSIGNMENT

READ FOR NEXT CLASS: *GUERRILLA* pages 57-60, 74-83

***MARVEL* pages 24-34, 66-71**

CHARACTER DESIGN IDEAS DUE

January 31

CHARACTER WITH CONSTRUCTION LINES DUE

February 5

ROUGH TURNAROUND DUE

RESEARCH DUE

February 7

In class critique and work period

February 12

In class critique and work period

February 14

Storyboards/Thumbnails/Animatics

Composition

Storytelling with film

Aspect ratio (16:9 and 1920 x 1080)

Perspective

Story Structure: EXPOSITION (establish stakes), COMPLICATION, CRISIS, CLIMAX, RESOLUTION

Demo editing software

Audio Track

CHARACTER DESIGN and VIZ DEV DUE

READ FOR NEXT CLASS: MARVEL pages 95-106

February 19

In class critique and work period

Watch story examples

February 21

THUMBNAILS DUE

February 26

In class critique and work period

Watch Story Examples

February 28

Start Animatic Project

FULL STORYBOARD DUE

March 5

In class critique and work period

Watch Experimental Animation

March 7

ROUGH ANIMATIC DUE

March 12

In class exercises with experimental animation techniques

March 14

In class critique of animatics

FINAL ANIMATIC DUE

ASSIGNMENT: Come up with concept for experimental film (including sound)

March 19

In class exercises with experimental animation techniques

EXPERIMENTAL CONCEPT DUE

March 21-April 9 (April 2 and 4 are during Spring Break)

Continue work on Experimental Film

April 11

In class critique of Experimental Films

READ FOR NEXT CLASS: *GUERILLA* pages 41-46 (VERY IMPORTANT!!!)

EXPERIMENTAL ANIMATION DUE

April 15

Walk Cycles

April 18

Walk Cycles

April 25

WALK KEYS (no details) DUE

April 30

REVISED WALK KEYS DUE

May 2

ROUGH WALK INBETWEENS DUE

May 7-9

Continue work on Walk Cycles

May 17

FINAL WALK DUE