

CTAN 330-Animation Fundamentals

2 Units

Professor: Sheila M. Sofian

Tel (213) 740-7595

E-mail: ssofian@cinema.usc.edu

CTAN 330 - ANIMATION FUNDAMENTALS SYLLABUS SPRING 2007

COURSE DESCRIPTION:

This class provides a hands-on approach to the fundamentals of animation in order to prepare the student to confront issues of movement and timing in their continuing studies.

GRADING CRITERIA:

10% class participation, attendance, and discussion

60% class assignments

30% final assignment

REQUIRED READING:

The Animator's Survival Kit by Richard Williams

Published by Faber & Faber (January 7, 2002), ISBN: 0571202284

SUPPLEMENTAL READING:

Blair, Preston How to Animate Film Cartoons Walter T. Foster Art Books

Available from re-sellers on Amazon and Barnes & Noble

Halas, John. Whitaker, Harold. Timing for Animation Focal Press, 1981

ISBN 0-240-51310-X

Laybourne, Kit The Animation Book Three Rivers Press 1998

ISBN 0-517-88602-2

White, Tony The Animators Workbook Watson-Guption Publications, 1986

ISBN 0-8230-0228-4

SUPPLIES:

Animation bond paper, peg bars, VHS videotape and art supplies (pencils, erasers). Recommended: light table. You can purchase light tables and animation kits from Chromacolour

(http://www.chromacolour.com/store/animation_kits_usa.htm)

Animation vendors include:

Cartoon Colour Company, Inc.

9024 Lindblade Street

Culver City, CA 90232-2584

Phone: 800-523-3665

Continental Art Supply

7041 Reseda Blvd

Reseda, CA 91355

Phone: (818) 345-1044/(818) 345-1107

Chromacolour International

1410 - 28th Street N.E.

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Calgary, Alberta, T2A 7W6 Canada.

Tel: (403) 250 5880

Fax: (403) 250 7194

info@chromacolour.com

Recommended Internet Resources

Animation World Network: <http://www.awn.com/>

Animation Nation: <http://www.animationnation.com/>

Cartoon Brew: <http://www.cartoonbrew.com/>

Animation Meat: <http://www.animationmeat.com/index.html>

Principles of Animation by Ralph A. De Stefano, University of Illinois at Chicago:

<http://www.evl.uic.edu/ralph/508S99/contents>

AWN Student Corner: <http://studentcorner.awn.com/>

Other links available at: <http://www.canyons.edu/users/sofians/links%20for%20Students.htm>

ADMINISTRATIVE DEADLINES:

Jan. 5	Last day to register without late fee
Jan. 8	Spring semester classes begin
Jan. 8-12	Late registration and change of program
Jan. 26	Last day to register and add classes
Jan. 26	Last day to drop a class without a mark of "W," except for Monday-only classes, and receive 100% refund
Jan. 26	Last day to change enrollment option to Pass/No Pass or Audit

CLASS BREAKDOWN:

Week one 1/11

Introduction. Persistence of vision, zoetropes.

Assignment: Flip books.

Rope Dance by Raimund Krumme,

Reading: *The Animator's Survival Kit* pp. 1-34

Week two 1/18

Due: Flipbook. Pencil test machine. Test flip books. Critique.

Squash & stretch, path of action, timing marks, animating on 1's, & 2's.

Assignment: Animate a bouncing ball.

Screening: *Manipulation* by Daniel Greaves

Reading: *The Animator's Survival Kit* pp. 35-45

Week three 1/25

Due: Bouncing ball assignment. Critique assignments

In this class we will explore the principles of arcing, slow-in, slow-out, and holds.

Assignment: Animate three objects falling; a feather, a piece of paper, and a book. Also, bring in an object to draw next week.

Screening: Excerpts, *Akira*, and *Bad Luck Blackie* by Tex Avery

Reading: *The Animator's Survival Kit* pp. 84-101

Week four 2/1

Due: Falling assignment. Critique.

Metamorphosis.

Assignment: Animate a metamorphosis between two objects.

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Screening: *Mona Lisa Descending a Staircase* by Joan Gratz, *Special Delivery* by Eunice Macaulay and John Waldon, and *Sisyphus* by Marcell Jankovics
Assignment: Finish metamorphosis.

Week five 2/8

Due: Metamorphosis. Critique assignments

Pose animation vs. straight ahead. Arcing . Work with model.

Assignment: in-between two sets of three poses.

Screening: *The Janitor* by Vanessa Schwartz

Reading: *The Animator's Survival Kit* pp. 46-63

Week six 2/15

Due: Pose animation assignment. Critique.

How do different parts of a figure, treated with different timing define personality?

What are the principles of anticipation, reaction and follow-through? How do they enable the animator to produce the illusion of life?

Screening: *The Brave Little Tailor* by Disney Studio

Assignment: animate a character discovering an object on the ground and picking it up.

Reading: *The Animator's Survival Kit* pp. 273-284

Week seven 2/22

Due: Character animation. Critique.

Walk cycles. Quiz review. Assignment: Observe & describe two different ways of walking that illustrate personality to be animated. Animate a character walking either across the page or in a cycle.

Screening: *Walking* by Ryan Larkin and *Learning to Walk* by Bordo.

Reading: *The Animator's Survival Kit* pp. 102-117

Week eight 3/1

QUIZ! Critique walk cycles. Assignment: Re-do walk cycle animation based on critique.

Screening: *The Hill Farm* by Mark Baker.

Reading: *The Animator's Survival Kit* pp. 135-159

Week nine 3/8

Due: Second walk cycle. Critique.

A brief analysis of effects animation, including water, smoke and fire.

Screening: *The Sorcerer's Apprentice* by Disney Studio

Assignment: Animate one cycle each of water, smoke and fire

3/15/06 Spring Break- No Class

Week ten 3/22

Due: Cycle of water, smoke and fire assignment. Critique.

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Explore the function and role of exposure sheets. Discuss final project.
Storyboards.

How does secondary action, staging and preparing animation with thumbnails support the key idea of performance?

Screening: *The Big Snit* by Richard Condie

Assignment: Thumbnail a series of drawings for a character engaged in an action (TBD) and supports that action with a secondary motion (TBD). Shoot the thumbnails as key poses.

Reading: *The Animator's Survival Kit* pp. 217-256

Week eleven 3/29

Review assignments. Critique.

Performance and takes; conveying the thought and intentions of your character; pantomime

Final Assignment: Animate one of the following eight scenarios in a single shot. Focus on the character's performance while incorporating all of the earlier principles and one effect.

Character smokes cigar and gets sick.

Character takes a drink then realizes it is poison.

Character mails a love letter.

Character laughs at a joke, and then realizes that he/she is the butt of it.

Character walks into a haunted house.

Character finds a buried treasure, becomes mistrustful and attempts to hide the treasure

Character dives off a diving board then realizes there's no water in the pool.

Character tries to fly by flapping his/her arms.

Screening: *Eternity* by Sheryl Sackett

Week twelve 4/5

Review progression of final assignment

Continue to analyze performances

Weeks thirteen-fourteen 4/12-4/19

Review progression of final assignment

Continue to analyze performances

Week fifteen 4/29

Final assignment due. Critique

Week sixteen 4/3 CLASS MEETS 4:30PM-6:30PM

Final presentation

All assignments must be ready for presentation on either VHS, DVD or as QT files on the computer. Students will be assessed on the quality, execution, performance and presentation of the completed animated sequences.

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STUDENTS WITH DISABILITIES: Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure that the letter is delivered to the Professor as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. - 5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

MISSING AN EXAM, INCOMPLETES: The only acceptable excuses for missing an exam or taking an incomplete in the course are personal illness or a family emergency. Students must inform the professor before the exam and present verifiable evidence in order for a make-up to be scheduled. Students who wish to take incompletes must also present documentation of the problem to the instructor or teaching assistant before final grades are due.

ACADEMIC INTEGRITY: The School of Cinema-Television expects the highest standards of academic excellence and ethical performance from USC students. It is particularly important that you are aware of and avoid plagiarism, cheating on exams, submitting a paper to more than one instructor, or submitting a paper authored by anyone other than yourself. Violations of this policy will result in a failing grade and be reported to the Office of Student Judicial Affairs. If you have any doubts or questions about these policies, consult "SCAMPUS" and/or confer with the professor or TA.