

CTAN 102 Introduction to the Art of Movement

2 Units Spring Thursdays 1:00-3:50pm

Prerequisite: Open to Majors Only

Instructor David Fain davidbfain@hotmail.com 626-676-1183

SA Brian Lee brianjle@usc.edu

Course Purpose:

To provide a basic knowledge of fundamental animation principles by producing weekly animation assignments.

COURSE DESCRIPTION

Using short animation projects as a basis for exploration, this animation foundation class focuses the further exploration of graphic imagery (as introduced in CTAN 101A 'Introduction to the Art of Animation') and the creation and examination of different classical methods of animation media production. Projects include creating Zoetropes, Drawing and Painting on Film, and Flipbooks as well as a series of drawn assignments dealing with basic animation principles.

Supplies

Paper, peg bars, and art supplies (pencils, erasers). Recommended: USB Flash Drive. Some animation supplies may be available at the USC bookstore.

Other 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.

Calgary, Alberta, T2A 7W6 Canada.

Tel: (403) 250 5880

Fax: (403) 250 7194

info@chromacolour.com

Recommended Internet Resources

[Animation World Network](#)

[Animation Nation](#)

[Cartoon Brew](#)

[Animation Meat](#)

Required Texts:

The Animation Bible Furness, Maureen 2008 Abrams

ISBN 978-0-8109-9545-1

Character Animation Crash Course Goldberg, Eric Silman-James Press 2008

ISBN 978-1-879505-97-1

Recommended Texts:

Animation Now Anima Mundi, Tashen, 2004

ISBN 3-8228-2588-3

The Animation Book Laybourne, Kit 1998 Three Rivers Press

ISBN 0-517-88602-2

Cartoon Animation Blair, Preston, Walter Foster Publishing, Inc 1994

ISBN 1-56010-084-2

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

ISBN 0-240-51310-X

The Animator's Survival Kit Willimas, Richard. Faber and Faber Limited 2001

ISBN 0-571-20228-4

Units 2

Grade letter

Grading Criteria

10% class participation and discussion

60% class assignments

30% group assignment

Class 1 Jan. 15	Introduction-- Who is this guy? What is Animation? Screening: <i>Head</i> George Griffin In class assignment: zoetropes. Homework: generate flipbooks. Reading: <u>The Animation Bible</u> Early Motion Devices pg 115-131
Class 2 Jan. 22	Go over pencil test set ups. In class assignment: Drawing & Scratching on film. Homework: Shoot flip books. Screening: <i>Blinkety Blank</i> by Norman McLaren, <i>Metal Dogs of India</i> by Chel White, <i>Two Sisters</i> by Caroline Leaf. Reading: <u>The Animation Bible</u> Direct Filmmaking: pg 139-150
Class 3 Jan. 29	Critique Flipbooks. Lecture: Squash & stretch, path of action, animating on 1's, & 2's. Assignment: Animate a bouncing ball. Homework: Shoot Bouncing ball assignments. Bring in small objects to draw to next class meeting. Screening: TBA

Reading: Character Animation Crash Course Introduction xi,
Definition of Terms xvii, Squash and Stretch pg 117-121.

Class 4 Feb. 5 Critique Bouncing balls
Metamorphosis. Inbetweening
Assignment: Draw the 2 objects of the metamorphosis
Homework: Animate a metamorphosis between the two objects.
Reading: Character Animation Crash Course Spacing pg 102-109

Class 5 Feb. 12 Critique Metamorphosis.
Planning for Animation: The Storyboard.
Exercise: Storyboard skateboard scenario.
Homework: Storyboard one of the provided Urban Legends
Screening: TBA
Reading: The Animation Bible Storyboard pg 73-85

Class 6 Feb. 19 Critique Storyboards.
Design for Animation: Line, Shape, & Value
Homework: Emotional Abstraction
Screening: *Feet of Song & Triangle* by Erica Russell,
Reading: Animation Now: Erica Russell pg 110-115

Class 7 Feb. 26 Design for Animation: Organizing Space
Screening: *Manipulation* by Daniel Greaves, *Walking* by Ryan Larkin, *Passage* by Raimund Krumme.
Homework: Walk Cycle
Reading: Character Animation Crash Course pg 3-15

Class 8 Mar. 5 QUIZ! Critique Walk cycles.
A brief analysis of effects animation; water, smoke and fire.
Exercise:
Screening: *Pencil Dance* by Chris Cassady.
Homework: 1 FX cycle
Reading: Character Animation Crash Course pg 136-145

Class 9 Mar. 12 Critique FX cycles.
The principles of anticipation, reaction and follow-through.
Exercise: Pose animation
Homework: Animate inbetweens and shoot.
Screening: TBA
Reading: Character Animation Crash Course pg 16-28, 54-64.

Mar. 19 **NO CLASS SPRING BREAK**

Class 10 Mar. 26 Critique Pose Animation.
Begin Group Project: Putting it all Together

Assignment: Create storyboards for "King Vitaman" commercial based on script provided.

Reading: The Animation Bible Medium pg 17-35

Character Animation Crash Course pg 75-97

Class 11 Apr. 2 Critique and select Storyboard panels. Divide class into 3 groups to each work on 1/3 of script.

Assignment: Pick one speaking character from "King Vitaman" script and create character design including mouth shapes.

Reading: Character Animation Crash Course pg 42-53

Class 12 Apr. 9 Critique Character Designs-- Work on Group Project Sound Reading and exposure sheets.

Assignment: Time out dialogue and create exposure sheet.

Reading: The Animation Bible Production and Post-production pg 87-107, Character Animation Crash Course pg 29-41

Class 13 Apr. 16 Work on Group Project

Create layouts for assigned scenes.

Reading: Character Animation Crash Course pg 151-164.

Class 14 Apr. 23 Work on Group Project

Finish animation of scenes for your section of script.

Class 15 Apr. 30 Group Projects Due.Critique.

Statement for 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 the letter is delivered to me (or to TA) 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.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.