

## **UNIVERSITY OF SOUTHERN CALIFORNIA**

John C. Hench Division of Animation and Digital Arts

CTAN 330 Animation Fundamentals Summer 2012 2 Units

Tuesday and Thursday 6:00pm-8:30pm, rm SCB 207

Instructor: Shelly Wattenbarger, wattenba@usc.edu

Office: SCB 210-H, ph. (213)740-5880

Office Hours: Thursday 4:00pm-6:00pm

Student Assistant: Yang Liu, liu8@usc.edu

### **Course Description:**

In this introductory level class, we will explore the concept of timing through readings, lectures, screenings, observations and exercises. Students will create several short animations utilizing timing and visual design to communicate their actions effectively. We will discuss basic animation principles such as anticipation, squash and stretch, overlapping action and exaggeration.

### **Course Objectives:**

- to understand of the mechanics, vocabulary and tools of hand-drawn animation

- to gain an understanding of how and why timing plays an important role in the art of animation

By the end of this course students will be able to execute short hand drawn animations, analyze the mechanics of animated movement and identify how basic animation principles affect all animated work be it digital or analog, independent or commercial, refined or rough.

Students will have access to light tables and pencil testing equipment outside of class. All projects will be analyzed during group critiques to allow for practice in trouble shooting animation challenges. There will be opportunities to explore both character and experimental animation techniques. The principles learned will be applicable to both digital and analog animation.

### **Lab Hours:**

M-F 8am-10pm

Sat 9am-5pm

Sun noon-9pm

During the above times, you have access to the light tables in SCB 207 and shooting stations in SCB 207 and SCB 202. If the doors are locked, you can have cinema operations open them for you.

## Grading

- a. Assignments 1-7, 10pts each 70 pts total
- b. Class Participation (attendance & discussion) 10 pts
- c. Final Project 20 pts

Points break down for final grade as follows:

93-100=A	80-82=B-	67-69=D+
90-92=A-	77-79=C+	63-66=D
87-89=B+	73-76=C	60-62=D-
83-86=B	70-72=C-	Below 60=F

Your assignments will be evaluated on their success in:

- following the assignment directions
- exhibiting knowledge of the principles discussed in class
- conveying your ideas and/or intentions effectively
- developing your own voice; personal expression

## Class Schedule:

Class 1 Tuesday 06/26

Introduction: Animation defined, general terms and vocabulary

Demo: light tables, hole punch

Discuss: Metamorphosis

Assignment #1: Metamorphosis (Due 06/28)

Reading: *The Animator's Survival Kit* pp. 1-45

Class 2 Thursday 06/28

Review Assignment #1

Demo: downshooter

Discuss: Squash and Stretch

Assignment #2: Bouncing Ball Animation (Due 07/03)

Reading: *The Animator's Survival Kit* pp.46-83

Class 3 Tuesday 07/03

Review Assignment #2

Discuss: arcs, slow-in, slow-out and holds.

Assignment #3: Swing Animation (Due 07/05)

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

Class 4 Thursday 07/05

Review Assignment #3

Discuss: Walk cycles

Assignment #4: Walk Cycle (Due 07/10)

Reading: *The Animator's Survival Kit* pp. 102-143 (optional pp. 144-175)

Class 5 Tuesday 07/10

Review Assignment #4

Discuss: anticipation, reaction, follow through, overlapping action

Assignment #5: Throw (Due 7/12)

Reading: *The Animator's Survival Kit* pp. 217-245, 273-284

Class 6 Thursday 07/12

Review Assignment #5

Discuss: observation, pose to pose and straight ahead animation,  
exaggeration

Assignment #6: Observation Animation (Due 07/17)

Class 7 Tuesday 07/17

Discuss: effects animation

Assignment #7: Effects Animation (Due 07/19)

Class 8 Thursday 07/19

Review Assignment #7

Discuss: Performance, Staging

Final Assignment: Begin Final Assignment (Due 08/02)

Reading: *The Animator's Survival Kit* pp. 246-251, 285-296, 320-326

Class 9 Tuesday 07/24

Guest Lecturer

Tom Sito- USC Hensch DADA Professor of the Practice of Cinematic Arts

Originally a native of New York City, Tom Sito is a well-known veteran of the Hollywood Animation Industry. His 31 movie credits include the Walt Disney classic films *THE LITTLE MERMAID* (1989), *BEAUTY & THE BEAST* (1991), *ALADDIN* (1992), *THE LION KING* (1994), *WHO FRAMED ROGER RABBIT* (1988), *POCAHONTAS* (1995), and *FANTASIA* (2000). Animation World Network called Tom "one of the key players in the Disney Animation Revival"(January 2001). He also created animation and storyboards for Dreamworks *SHREK* (2001), *THE PRINCE OF EGYPT* (2001), *SPIRIT* (1997) Fox's *GARFIELD* (2003), Warner Bros *OSMOSIS JONES* (2001), *LOONEY TUNES: BACK IN ACTION* (2003), and the 3D *ROADRUNNER* shorts (2010).

Tom's full bio can be found here:

<http://cinema.usc.edu/faculty/profile.cfm?id=6638&first=&last=&title=&did=50&referrer=facultydirectory%2Ecfm&startpage=1&startrow=21>

Class 10 Thursday 07/26  
Guest Lecturer Tom Sito

Class 11 Tuesday 07/31  
Review progression of final assignment

Class 12 Thursday 08/02  
Final presentation

**Required Reading:**

*The Animator's Survival Kit*, Richard Williams, Faber & Faber 2002  
ISBN-10: 0571202287  
ISBN-13: 978-0571202287  
ASIN: 0571202284

Available online at amazon.com  
<http://www.amazon.com/The-Animators-Survival-Richard-Williams/dp/0571202284>

walmart.com  
[http://www.walmart.com/ip/11594375?sourceid=15000000000000003260340&ci\\_src=14110944&ci\\_sku=11594375](http://www.walmart.com/ip/11594375?sourceid=15000000000000003260340&ci_src=14110944&ci_sku=11594375)

target.com  
[http://www.target.com/p/The-Animator-s-Survival-Kit-Expanded-Paperback/-/A-11646407?ref=tgt\\_adv\\_XSG10001&AFID=Froogle\\_df&LNM|11646407&CPNG=&ci\\_src=14110944&ci\\_sku=11646407](http://www.target.com/p/The-Animator-s-Survival-Kit-Expanded-Paperback/-/A-11646407?ref=tgt_adv_XSG10001&AFID=Froogle_df&LNM|11646407&CPNG=&ci_src=14110944&ci_sku=11646407)

barnesandnoble.com  
<http://search.barnesandnoble.com/Animators-Survival-Kit/Richard-Williams/e/9780571238347>

**Required Materials:**

- At least one ream of 8.5"x11" standard white copy paper
- Pencils
- A good pink eraser

**Optional Materials:**

- Binder clips and/or manila file folders to hold your drawings
- A sketchbook for observational drawings, notes and ideas
- Animation paper- it can be kind of pricey, but you may want to try using it on your final assignment. A few of you could probably split a ream. Available at Cartoon Colour (see below).

- A 1GB or larger USB memory stick
- Alternative drawing materials such as pens, markers, charcoal, ink

Cartoon Colour is THE animation supply house.

9024 Lindblade Street, Culver City, California 90232, 800-523-3665

<http://www.cartooncolour.com/>

### **Useful Websites:**

The Animation World Network-great site for articles on animation, job seeking, good forums, dvds. Think about signing up for their weekly newsletter.

<http://www.awn.com>

The Animation Archive-GREAT site for articles and historical animation clips.

<http://www.animationarchive.org/>

Animation Meat-interesting articles and examples from the industry

<http://www.animationarchive.org/>

There will be NO extension on the final project deadline. If you do not turn in a project by 6:00pm on 08/02 you will receive a 0 on your final. If an emergency arises to prevent you from completing your final, you must follow university procedures for filing for an incomplete as outlined in the University catalog.

### **Students Who Miss a Final Examination**

If a student whose work is of a passing grade misses a final examination because of documented illness or emergency that occurred after the 12th week of the semester, he/she may be given the mark of IN (Incomplete). IN Incomplete is assigned when work is not completed because of documented illness or other “emergency” occurring after the twelfth week of the semester. Registrar’s Note: Recommended definition of emergency: “A situation or event which could not be foreseen and which is beyond the student’s control, and which prevents the student from taking the final examination or completing other work due during the final examination period. Also note that as defined above, a student may not request an IN before the end of the twelfth week; the rationale is that the student still has the option to drop the course until the end of the twelfth week. The grade of IN exists so there is a remedy for illness or emergency which occurs after the drop deadline. Arrangements for an IN and its completion must be initiated by the student and agreed to by the instructor prior to the final examination.

<http://www.usc.edu/dept/ARR/grades/index.html>

### **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.–5:00p.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/>.