CTAN-102 / Intro to the Art of Movement
Syllabus
1st Year Core, Lecture
Units: 2
Spring 2025, Thursdays 7:00 -9:50 PM

Location: SCB 205

Instructor: Luis Grane
Office:
Office Hours: Available upon request
Contact Info: grane@usc.edu

Student Assistant:
Contact Info:

IT Help: Creative Tech Help Desk

Contact Info: creativetech@sca.usc.edu or (213) 821-4571

Land Acknowledgement
USC acknowledges that we are on the traditional land of the Tongva People. For thousands of years, the Tongva people lived on this land we occupy today and were considered the most powerful indigenous peoples to inhabit the Los Angeles basin. Along with the Tongva, we also recognize the Chumash, Tataviam, Serrano, Cahuilla, Juaneño, and Luiseño People, for the land that USC also occupies around Southern California. To learn about the Indigenous land on which your learning location resides, please visit Native-Land.ca to discover the Original People of your home.

THIS IS AN IN-PERSON CLASS

In accordance with university recommendations, all meetings of this class will be held in person. Students who become ill and need to self-isolate will be supported in their efforts to stay current with classwork and assignments, to the extent possible. Please contact Prof. (insert instructor) and your SA (insert SA names) at least one hour prior to class start time if you become ill and need to self-isolate. Do not come to class if you are experiencing any symptoms of COVID-19 or other illnesses.

Timely attendance is mandatory and failure to attend all class sections from beginning to end may affect grades.

- Exemptions will be allowed on a case-by-case basis and must be supported by a written accommodation request from the USC Office of Student Accessibility Services (OSAS).

- Students who become ill and need to self-isolate will be supported in their efforts to stay current with classwork and assignments.

Students must contact the professor or SA 24 hours prior to class start time if they need to miss class for any reason.

Info on use of AI Generators in the John C. Hench Division of Animation and Digital Arts

In this course, AI may be used as reference or inspiration for your work, but we do not accept AI-generated art as your own original work as it is deemed derivative of other works whose originators may not have granted permission for its use.

Classroom norms
[Classroom norms describe the behaviors that are encouraged and discouraged during class. They can be a powerful tool for establishing a supportive learning environment. Refer to the CET resource, A menu of discussion norms.]

Academic Integrity
The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the <u>student handbook</u> or the <u>Office of Academic Integrity's website</u>, and university policies on <u>Research and Scholarship Misconduct</u>.

Course Description

This class will introduce students to the fundamentals of 2D animation, with a focus on the principles of motion, physics, and the analysis of human and animal movement. Through weekly lectures and targeted animation assignments, students will learn both the technical and conceptual principles, which can then be applied to various types and styles of animation.

Learning Objectives

Success in this class will be based on the completion of weekly assignments and class participation, to the best of the students' abilities. No emphasis will be placed on drawing ability, but rather on students' understanding and application of the principles taught in class, reflected in their completed assignments.

Students' work will be reviewed in class, so they can learn from each other's successes and difficulties. No exceptions.

Course Notes

Grading type- Letter grade
Handouts and QuickTimes will be posted in the class Google Drive.

Course Grading Scale

Letter grade	Corresponding numerical point range
A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Course Schedule
This schedule is subject to change depending upon the progress of the class. The instructor may add, delete, or change assignments and due dates during the semester. Any such changes will be announced in class and posted online.

Description and Assessment of Assignments

Week 1
Course overview. Introductions
Go over syllabus. Video presentation of different styles of 2D animation.
Assignment: Bouncing ball exercise

Week 2
Character Design. Silhouette, shape language, appeal applied to movement.
Assignment: Create a Character Design that will be used on the animation assignments.
Create a silhouette page with different, clear attitudes/emotions.

Week 3
5 Principles of Animation
Link the principles inherent in the bouncing ball to the animation of the human form.
Blocking the character's action.
Assignment: The skip (squash and stretch)

Week 4
Biped walk cycle.
Timing and pacing of a walk cycle. Physics and anatomy.
Assignment: Create a profile, basic walk cycle.

Week 5

Apply the principles of animation we have focused on to the animation of a character diving from a diving board. Introduction to water FX animation. Optional: introduction to scene cutting, storytelling and continuity.
Assignment: Dive animation

Week 6
Introduction to animal locomotion.
Bird flying cycle, Horse gallop, feline walk.
Assignment: Choose one animal animation cycle.

Week 7
Anticipation, action-reaction, wave action and follow thru
Baseball pitcher/batter. Storytelling with animation in preparation to final assignment.
Assignment: Design a storyboard that shows, through scene cutting, the relationship between pitcher and catcher. Animate the characters' actions.

Week 8
Body and facial expressions. References. Expression sheets.
Assignment: Create 2 expression sheets, facial and body.

Week 9
Guest speaker TBA

Week 10
Introduction to final project. Dialogue-acting shot.
Assignment: presentation of final project idea, 10-15sec animation with audio track. Students are to select a line of dialogue to animate and then plan and execute the scene with the same techniques used in the Pantomime Test. You can use the character you have created for class assignments or create a new one. The dialogue should be no more than 10 - 15 seconds long and can be sampled from any source, as long as it is clear and audible.

Week 11
Lip-sync, dialogue, phonemes. Use of live action reference.
Assignment: Sign off final project idea/audio/reference material

Week 12
Pantomime, staging, posing.
Assignment: Blocking final project

Week 13
Introduction to the animation pipeline.
Assignment: Final project progress check-in

Week 14
Analysis of students' final project.

Week 15
Polish and last critic of final project

Finals Week - Final Review of Dialogue Tests. All tests should be ready to play in movie format with synch sound. All students must attend.

Please note!
There will be no formal final exam given in this class. The completion of your Dialogue Test will be considered instead, as it encompasses all the things you have learned this semester. Make sure your assignment is complete and put into the Google folder for the Finals Week class.

Grading Breakdown

Assessment Tool (assignments)	Points	% Of Grade
Class Participation/Attendance	10	10
Weekly Assignments	30	30
Pitch and Bat Assignment	30	30
Acting Assignment	30	30
TOTAL	100	100

Assignment Submission Policy

All assignments should be submitted for review in the student's personal Google Drive folder created for class.

Additional Policies

Missed classes, late assignments, extra one-on-one meeting times will all be considered on a case-by-case basis.

	Topics/ Daily Activities	Assignments
Week 1 January 16th	Course overview. Syllabus Bouncing Ball.	Bouncing Ball exercise
Week 2 January 23rd	Character Design, analysis and construction	Create a character for animation exercises
Week 3 January 30th	5 principles of animation	The skip exercise
Week 4 February 6th	Biped walk cycle	Create a basic walk cycle
Week 5 February 13th	Practical Applications of the animation principles on a scene.	Dive animation exercise
Week 6 February 20th	Introduction to animal locomotion	Create an animal animation cycle
Week 7 February 27th	Anticipation, Action-Reaction and Follow thru	Baseball pitcher/batter exercise
Week 8 March 6th	Body and Facial expressions	Create expression sheets.
Week 9 March 13th	Guest Speaker TBA	
Week 10 March 20th	NO CLASS – Spring recess	
Week 11 March 27th	Lip-sync, dialogue, phonemes.	Pitch idea for final project
Week 12 April 3rd	Introduction to final project	Blocking final project
Week 13 April 10th	Analysis of students' final project.	Final project work in progress check-in
Week 14 April 17th	Introduction to the animation pipeline	Continue animating final project
Week 15 April 24th	Last in-class critic of your final project. All tests should be ready to play in movie format with synch sound. All students must attend.	Polish final project

May 3-6	Study days	
Final Exam May 8th	Presenting final project on black-board. No class	**Make sure your assignment is complete and put into the Google by May 8th at 9pm**

Jan. 20	Martin Luther King Day, university holiday
Feb. 17	Presidents' Day, university holiday
March 16-23	Spring recess
April 11	**Last day to drop a class with a mark of "W" for Session 001**
May 2	Spring semester classes end
May 3-6	Study days
May 7-14	Final examinations
May 14	Spring semester ends
May 14-17	Commencement Week

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

Student Health Leave Coordinator – 213-821-4710
Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.
https://policy.usc.edu/student-health-leave-absence/

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org
Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call
studenthealth.usc.edu/sexual assault
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu
Information about how to get help or help someone affected by harassment or discrimination, rights of pro-tected classes, reporting options, and additional resources for students, faculty, staff, visitors, and appli-cants. The university prohibits discrimination or harassment based on the following *protected characteris-tics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and gov-ernmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care report
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services - (213) 740-0776
osas.usc.edu
Support and accommodations for students with disabilities. Services include assistance in providing read-ers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

Campus Support & Intervention - (213) 821-4710
campussupport.usc.edu
Assists students and families in resolving complex personal, financial, and academic issues adversely affect-ing their success as a student.

Diversity at USC - (213) 740-2101
diversity.usc.edu
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liai-sons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call
dps.usc.edu
Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
ombuds.usc.edu
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

PLEASE NOTE:
FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACE IN THE SCHOOL OF CINEMATIC ARTS COMPLEX