

Course Overview

This course presents an introduction to the fundamentals of animation and 2D computer animation techniques. The software Premiere, Photoshop, After Effects, and Flash will be introduced as a means to produce and edit 2D animated images.

Students will learn what it takes to make an animated film from start to finish (including sound). Experimentation and personal introspection are highly encouraged. By the end of this semester students will understand the basics of 2D computer animation techniques and will also, hopefully, be exposed to new and invigorating aesthetic paradigms different from what they have become accustomed to through the dominance of mainstream giants such as Disney, Pixar, and DreamWorks. Although, due to the undeniable finesse and skill that has gone into productions by these companies over the years, their merits will be studied, as well. I like these guys too, but let's face it they are quite overrated most of the time and they suck attention away from other worthy films.

Recommended Texts

There are no required textbooks but here are two that have helped me over the years:

- Williams, Richard. The Animator's Survival Kit. New York: Faber and Faber, 2009. Print.
- Elemental Magic, Volume I: The Art of Special Effects Animation Paperback – February 18, 2009. Print.

Assignments

- o **Attendance and participation → 10%**
- o **Exercises → 50%**
 1. Bouncing Ball and Secondary Action – **Due September 10th**
 2. Sound for Bouncing Ball – **Due September 17th**
 3. Character Design – **Due September 24th**
 4. Walk Cycle – **Due October 1st**
 5. Bouncing Ball in After Effects – **Due October 8th**
 6. Add Panning Background and Something Unexpected – **Due October 22nd**
 7. Puppet Animation – **Due October 29th**
 8. Rotoscope – **Due November 5th**
 9. Kuleshov Loops – **Due November 17th**

- o **Final Project → 40%**

Due December 8th before class.

Requirements are:

- Minimum 1 min, Maximum 3 min.
- It must have sound (just music is not allowed).

Try to make it as finished as possible but you will primarily be graded on the quality of movement and cohesiveness as a film.

DATE	DESCRIPTION
Aug. 25 th	Syllabus Review Canvas Access: utah.instructure.com Request access to Server: Student Course Space Access Form → csis.finearts.utah.edu
Aug. 27 th	Introduction to The 12 Principles of Animation: After this quick lecture we'll get to watch a few films and discuss them together.
Sep. 1 st Sep 3 rd	Bouncing Ball and Secondary Action – Due September 10th Pose to pose action and straight ahead action. Introduction to animating in Flash and teaches the basics of timing, motion arcs, and follow through in order to achieve the illusion of weight. Animate a bouncing ball and then add a secondary action to it.
Sep 8 th Sept. 10 th	Sound for Bouncing Ball – Due September 17th Introduction to Premiere. Create three separate soundscapes for your bouncing ball. The end result of this assignment will hopefully be an encouragement for students to move beyond literal interpretations of sound.
Sep 15 th Sept. 17 th	Character Design – Due September 24th Introduction to Photoshop. Create an interesting character. Profile, 3/4's view, front view and at least two different poses. Start thinking about a character you would like to animate in projects this semester. The earlier you commit to a simple design, the more time you will be able to spend on exploring and animating the unique movements and mannerisms of that character.
Sept. 22 th Sept. 24 th	Walk Cycle – Due October 1st Character animation. Animate a walk cycle for the character you designed the previous week. Teaches students the simple and effective concept of loops to animate repetitive actions.
Sept. 29 th Oct. 1 st	Bouncing Ball in After Effects – Due October 8th Introduction to After Effects. Animate another bouncing ball, but this time using After Effects.
Oct. 6 th Oct. 8 th	Add Panning Background and Something Unexpected – Due October 22nd Create a background for your character and composite your walk cycle on top. By moving your walk cycle laterally at the right speed to give the illusion that his feet are indeed stepping on solid ground. Once your character reaches the end of the background the cycle should end and something unexpected should happen.
FALL BREAK – NO CLASS	
Oct. 20 th Oct. 22 nd	Puppet Animation – Due October 29th Back to Photoshop and After Effects. Break a character up into different pieces and "rig" it in After Effects. Once you've done this, animate another walk cycle. It seems easier than traditional at first but the challenge is creating interesting and fluid movement without seeming stilted or robotic. Review the basic animation principles and keep them in mind while animating.
Oct. 27 th Oct. 29 th	Rotoscope – Due November 5th Draw over live action footage in Photoshop and delete the footage from the background afterwards. The goal of this assignment is not to try replicating or recording reality exactly but to transform it into an independent artistic creation of its own.
Nov. 3 rd Nov. 5 th Nov. 10 th Nov. 12 th	Kuleshov Loops – Due November 17th I want you to make at least two animated loops (utilizing everything that you know about flash Photoshop and After Effects). I teach some basic film theory and then I want you to edit your loops together in a way that creates a new meaning and even perhaps a narrative.
Nov. 17 th Nov. 19 th Nov. 24 th	Final Project – Due December 8th before class Requirements are: <ul style="list-style-type: none"> - Minimum 1 min, Maximum- 3 min. - It must have sound (just music is not allowed). <i>Try to make it as finished as possible but you will primarily be graded on the quality of movement and cohesiveness as a film.</i>
THANKSGIVING – NO CLASS	
Dec. 1 st Dec. 3 rd	Continue working on final projects.
Dec. 8 th Dec. 10 th	Showing final projects in class this week. Attendance is mandatory on both days even if you are not showing your project.

NOTE: This syllabus is not a binding legal contract. The schedule, policies, and assignments in this course are subject to change with reasonable notice in the event of extenuating circumstances or by mutual agreement between the instructor and the students.

IMPORTANT INFORMATION

Some of the films, presentations, or lectures in this course may include material that conflicts with the core beliefs of some students. Since many of the films we see this semester will be new to both the audience and the instructor, there will be no practical way to predict which films (and which discussions following the films) might conflict with the individual values of each student. This is a workshop course involving the production of art and the feedback given to each student producer is essentially the text for this course and the reason most, if not all, of the student producers are taking the course. We will not be able to avoid talking about things that may be uncomfortable. Consider carefully the nature of this course before committing to taking it. Bear in mind that your fellow students and the instructor have no way to make an informed decision about which films or comments might be a problem for you.

Additional Policies

Accommodations Policy

"Students are expected to take courses that will challenge them intellectually and personally. Students must understand and be able to articulate the ideas and theories that are important to the discourse within and among academic disciplines. Personal disagreement with these ideas and theories or their implications is not sufficient grounds for requesting an accommodation. Accommodations requested on such grounds will not be granted. The University recognizes that students' sincerely-held core beliefs may make it difficult for students to fulfill some requirements of some courses or majors. The University assumes no obligation to ensure that all students are able to complete any major. It is the student's obligation to determine, before the last day to drop courses without penalty, when course requirements conflict with the student's sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a content accommodation from the instructor. Though the University provides, through this policy, a process by which a student may make such a request, the policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing, and the student must deliver a copy of the request to the office of the department Chair or, in the case of a single-department college, to the office of the Dean. The student's request must articulate the burden the requirement would place on the student's beliefs."

Faculty and Student Responsibilities

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code (Policy 6-400), spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations (Policy 6-316), it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

"Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning." (6-316)

Defining Plagiarism: "Plagiarism means the intentional unacknowledged use or incorporation of any other person's work in, or as a basis for, one's own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one's own, without attribution, any other individual's words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression." (Policy 6-400, student Code)

Resources

Americans with Disabilities Act (ADA) Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

Wellness Statement

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness - www.wellness.utah.edu; 801-581-7776.

Veterans Center

If you are a student veteran, I want you to know that the U of Utah has a Veterans Support Center on campus. They are located in Room 161 in the Olpin Union Building. Hours: M-F 8-5pm. Please visit their website for more information about what support they offer, a list of ongoing events and links to outside resources: <http://veteranscenter.utah.edu/>. Please also let me know if you need any additional support in this class for any reason.

LGBT Resource Center

If you are a member of the LGBTQ community, I want you to know that my classroom is a safe zone.* Additionally, please know that the U of Utah has an LGBT Resource Center on campus. They are located in Room 409 in the Oplin Union Building. Hours: M-F 8-5pm. You can visit their website to find more information about the support they can offer, a list of events through the center and links to additional resources: <http://lgbt.utah.edu/>. Please also let me know if there is any additional support you need in this class.

*What is a Safe Zone? The LGBT Resource Center offers Safe Zone trainings for faculty, staff and instructors at the U. The aim of the training is to promote inclusive teaching and foster a respectful, safe environment for lesbian, gay, bisexual, transgender, queer and questioning individuals in our classrooms.

Women's Resource Center

The Women's Resource Center (WRC) at the University of Utah serves as the central resource for educational and support services for women. Honoring the complexities of women's identities, the WRC facilitates choices and changes through programs, counseling, and training grounded in a commitment to advance social justice and equality. <http://womenscenter.utah.edu/>

Learners of English as an Additional/Second Language

If you are an English language learner, please be aware of several resources on campus that will support you with your language development and writing. These resources include: the Department of Linguistics ESL Program (<http://linguistics.utah.edu/esl-program/>); the Writing Center (<http://writingcenter.utah.edu/>); the Writing Program (<http://writing-program.utah.edu/>); the English Language Institute (<http://continue.utah.edu/eli/>). Please let me know if there is any additional support you would like to discuss for this class.

The Writing Center

If writing is difficult for you, if you're new to college and don't yet feel quite able to meet college writing expectations, or if you simply would like to improve your writing, I encourage you to visit the Writing Center: www.writingcenter.utah.edu. 587-9122.

Center for Ethnic Student Affairs

The living mission of the Center for Ethnic Student Affairs (CESA) is to provide support to students of color at the University of Utah. While primarily serving the needs of African American, American Indian, Asian American, Latina-Latino, and Pacific Islander students, CESA promotes an environment of acceptance that honors all forms of diversity. The center is committed to providing programming that assists students in navigating cultural, economic, social, and institutional barriers in order to achieve academic excellence. <http://diversity.utah.edu/students/cesa>

American Indian Resource Center

The mission of the American Indian Resource Center (AIRC) is to provide academic support, career counseling, mentoring, and program activities for the University of Utah's American Indian community and campus community as a whole. The AIRC provides an inclusive, supportive, and nurturing environment to assist American Indian students in their journey towards academic, professional, and personal success. In addition, the AIRC aims to provide academic and cultural programs that promote American Indian sovereignty, self-determination, history, arts, ontology, and epistemology. <http://diversity.utah.edu/students/airc/airc-mission>