

**ART 297D - Introduction to Animation / 3 Credits**  
**Fall 2013**  
**T/R 2:30 – 5:30**

**Instructor: Dengke Chen**  
**Office: 403 Patterson**  
**Office hours: T 6 PM – 7 PM (by apt.)**  
**Email: [duc201@psu.edu](mailto:duc201@psu.edu)**

**Course description**

A studio course concentrating on a range of digital and experimental animation principles, techniques and fundamentals. No previous animation experience required.

**Sequence and description of assignments**

- (1) Turn Around Character Design of a character (Front, 3/4 Left, Profile).
- (2) Storyboard Design (no less than 10 scenes).
- (3) Background Design/Stage Design (one set).
- (4) Animated Short (one minute).

**Supply and equipment list**

In some sections of this course we will need to use a camera, video camera, digital sound recorder and tripod and these can be borrowed from MTSS.

**Software**

Photoshop, After Effects, Premiere, Flash, Audition

**Grading policy**

Four assignments will be given through out the semester. It is expected that you will address each assignment creatively and with considerable thought. Each assignment will be worth 25% of your grade. A letter grade will be given for each assignment as we proceed through the semester. If you have questions about your progress, please make an appointment with me.

Each assignment will be assessed with the following points in mind:

1. Creative insight.
2. Participation in critique and open studio with an apparent understanding of the topics under discussion.
3. Punctuality. Important that you consistently work on each project. Any last minute efforts will be graded accordingly. Each assignment will be due on a given date. Late assignments will be collected the following class period with the grade lowered one full mark. Assignments will no longer be accepted after this date.

**Grading Scale**

94 – 100 = A (EXCELLENT) exceptional work, pushing the limits of the assignment and challenging yourself, excellent concepts and outstanding use of techniques.

90 – 93 = A-

89 – 87 = B+ (GOOD) work – well done, executed with care and attentiveness; good use of concepts and techniques from class and reading assignments.

86 – 84 = B

83 – 80 = B-

79 – 77 = C+ (SATISFACTORY) average work, assignment guidelines were properly followed, acceptable, and satisfactory achievement.

76 – 74 = C

73 – 70 = C-

69 – 67 = D+ (POOR) work barely meets assignment requirements, no effort or time invested.

60 – 66 = D

below 60 = F (FAILURE), does not meet the minimum requirement. Incomplete work. Please note that it's better to submit something than nothing. Even if you get 30/100 it will still help your grade. Not submitting an assignment will give you a 0.

### **Class Attendance**

It will be important for all students to attend class regularly, and to review the material missed should an absence occur. Up to 3 absences will be accepted unconditionally, but each further absence will cause the final semester grade to be lowered by a half letter mark (A to A-, etc.). Attendance will be recorded during the first 10 minutes of class. If you should have a medical reason to miss more than the allotted absences, please keep me apprised with notes from your doctor.

### **Safety Information**

Students in the School of Visual Arts may find themselves working in the shop or in their studios or classrooms using a variety of materials and power and hand held equipment, which may cause injury. Given this possibility, equipment is provided and ventilation systems have been installed that are regularly inspected and maintained to ensure the safety of all students working in classrooms, studios and the shop. Students should use the shop only after having received an orientation in the use of such equipment and when supervised by faculty or shop personnel. Should any injuries occur, in the shop, studios, or classrooms in the School of Visual

Arts please report them to Jerry Bierly, Shop Supervisor, Room 108 – A Visual Arts Building, Phone: 814-865-3962, email: jib7@psu.edu.

### **Academic Integrity Statement**

*University Policies and Rules Guidelines* states that academic integrity is the pursuit of scholarly activity in an open, honest and responsible manner. Academic integrity is a basic guiding principle for all academic activity at The Pennsylvania State University, and all members of the University community are expected to act in accordance with this principle. Consistent with this expectation, the University's Code of Conduct states that all students should act with personal integrity, respect other students' dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts. Academic integrity includes a commitment not to engage in or tolerate acts of falsification, misrepresentation or deception. Such acts of dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others.

Academic dishonesty includes but is not limited to acts such as cheating on exams or assignments; plagiarizing the words or ideas of another; fabricating information or citations; facilitating acts of academic dishonesty by others; claiming authorship of work done by another person; submitting work completed in previous classes; and/or submitting the same work to multiple classes in which a student is enrolled simultaneously.

## Course Schedule

### Week 1 (Aug. 26 ~ Sep. 1) Aug. 27 Lesson 1

#### ☆ Animation Principle

##### (1) Life Drawing

Human figure, both nude and clothed

Animal figure

Analyze different animals' characteristics.

##### (2) Introduction to Flash

Understand time and spacing

Experience weight, size, speed and material.

Example: throw a coin under a video camera and analyze the frames.

Animation is concentration

### Week 1 (Aug. 26 ~ Sep. 1) Aug. 29 Lesson 2

##### (3) Extreme and in between

Ease out (Slow out), Ease in (Slow in).

Good in between and bad in between.

Shapes and volumes control (are much more important than line quality)

Key frames

Explore classic exposure sheet (x-sheet)

Exaggerate

The Elongated In Between

Analyze examples

■ Exercise: draw an images sequence of an exaggerated ball jumping animation.

### Week 2 (Sep. 2 ~ Sep. 8) Sep. 3 Lesson 3

##### (4) Walks

Explore pass position of a walk

Performance and Animation – different walking style

Analyze animated films

- Aladdin (character animation of the magic carpet)
- Tarzan (character animation of Tarzan, Jane Porter, Professor Porter and Clayton)
- The Lion King (character animation)

Performance and live action - different characters with different characteristics

have different walking styles.

■ Exercise: draw a walking circle

### Week 2 (Sep. 2 ~ Sep. 8) Sep. 5 Lesson 4

The Heel

Weight Shift

Break the EL Bow Joint

Ways to get vitality in a walk

Sneaks/ theft

Walk - exaggeration and performance

Analyze examples

Performance and live action: experience different walk styles and emotions.

■ Exercise: draw an exaggerated walking circle

Week 3 (Sep. 9 ~ Sep. 15) Sep. 10 Lesson 5

(5) Runs, jumps and skips

Don't do too much ARM Movement.

Arms are going twice as slow as the feet.

Summing up on runs

Skips and jump

Analyze examples

Performance and live action - runs, jumps and skips.

■ Exercise: draw an exaggerated running circle

■ Exercise: draw an exaggerated jumping animation

Week 3 (Sep. 9 ~ Sep. 15) Sep. 12 Lesson 6

(6) Flexibility

Where we are going to place

Flexibility in the face

Analyze animated films

- Cloudy with a Chance of Meatballs 2 (Columbia)

Performance and live action - Flexibility in the face.

■ Exercise: draw a flexibility expression

Week 4 (Sep. 16 ~ Sep. 22) Sep. 17 Lesson 7

(7) Weight

The source of action

Attachments

Performance - experience weight

Analyze animated films

- The Little Mermaid (Ursula's performance)

(8) Anticipation - preparation

Exaggeration

Surprise anticipations

Invisible anticipations

■ Exercise: draw exaggerated anticipation of a jump

Analyze animated films

- Mulan (Yao, Ling and Chien-Po's performance)

Week 4 (Sep. 16 ~ Sep. 22) Sep. 19 Lesson 8

(9) Talks and Accents, exaggeration

Performance - talks and face expression

(10) Staggers, wave and whip.

Fire animation

Waves animation

Whip animation

Attachments

■ Exercise: draw a fire animation circle and a waves animation circle

Week 5 (Sep. 23 ~ Sep. 29) Sep. 24 Lesson 9

(11) Dialogue

Change of Expression

Body language

Game – performance and body language

- I'm thirsty!
- That girl is Pretty!

Analyze animated films

- Spirit (Stallion Of The Cimarron scene)

(12) Animals

Animal anatomy

Basic animal walk pattern

Analyze animated films

- The Fox and the Hound
- Bambi

Week 5 (Sep. 23 ~ Sep. 29) Sep. 26 Lesson 10

☆ Story and Script

(1) Break down the rules

Example: Up (concept art, story)

(2) Whole control of your story

Graph of storyline and timeline

Examples:

- Inception
- Run Lola Run (1998)

■ Exercise: find a story for your animated shorts

Week 6 (Sep. 30 ~ Oct. 6) Oct. 1 Lesson 11

Refine your story

Concept Drawings of your story

Group Discussion: Stories

Week 6 (Sep. 30 ~ Oct. 6) Oct. 3 Lesson 12

☆ Concept Design

(1) Visualize your words

Examples:

- The Art Of Up.pdf
- The Art Of Monsters, Inc.pdf
- The Art Of Kung Fu Panda.pdf
- The Art Of How to Train Your Dragon.pdf

(2) Color Exploration & Emotion

■ Exercise: draw 5 ~ 20 concept drawings of your story

Week 7 (Oct. 7 ~ Oct. 13) Oct. 8 Lesson 13

Continue working on concept drawings

Group Discussion: Concept Design

Week 7 (Oct. 7 ~ Oct. 13) Oct. 10 Lesson 14

☆ Character Design

(1) Principles of Character Design

(2) Exaggeration

(3) Stylized Character Design

Examples:

- The Simpsons Handbook.pdf
- The Iron Giant.pdf
- Tarzan (character design tutorial)

■ Exercise: Design a stylized character for your animated shorts.

Week 8 (Oct. 14 ~ Oct. 20) Oct. 15 Lesson 15

Continue designing a stylized character for your animated shorts.

Group Discussion: Character Design

Week 8 (Oct. 14 ~ Oct. 20) Oct. 17 Lesson 16

Continue designing a stylized character for your animated shorts.

Group Discussion: Character Design

Week 9 (Oct. 21 ~ Oct. 27) Oct. 22 Lesson 17

☆ Storyboard Design and Camera manipulation

(1) The Purpose Of Storyboarding

(2) Camera manipulation

Examples:

- Storyboard Design of The Lion King
- Storyboard Design of Tarzan
- Storyboard Design of Mulan
- A chain of short stories about their distance\_ movie and storyboard comparison

(3) How to storyboard: Tutorial and practice

■ Exercise: storyboarding your animated shorts

Week 9 (Oct. 21 ~ Oct. 27) Oct. 24 Lesson 18

Continue storyboarding your animated shorts

Group Discussion: Storyboard Design

Week 10 (Oct. 28 ~ Nov. 3) Oct. 29 Lesson 19

## ☆ Background Design

(1) 'Emotion' of backgrounds

(2) Time and Season

(3) Style

Examples:

- Art of Kazuo Oga.pdf
- Star Wars Sketchbook.pdf

■ Exercise: Design backgrounds for your animated shorts

Week 10 (Oct. 28 ~ Nov. 3) Oct. 31 Lesson 20

Continue background design production

Group discussion: Background Design

## ★ Oct. 31 Middle Term projects submission deadline ★

- Turn around character design of your main character (Front, 3/4 Left, Profile).
- Storyboards (no less than 10 scenes).
- Background Design/ Stage Design (one set)

Week 11 (Nov. 4 ~ Nov. 10) Nov. 5 Lesson 21

## ☆ Animation Techniques

(1) Cut Out Animation Technique

Analyze animated film:

- Man made by grass

(2) Stop Motion Animation Technique

Analyze animated films:

- Coraline (Director: Henry Selick)
- The Nightmare Before Christmas (Director: Henry Selick)
- Corpse Bride
- Fantastic Mr. Fox

■ Studio tour: stop motion animation production.

Week 11 (Nov. 4 ~ Nov. 10) Nov. 7 Lesson 22

Introduction to After Effects



Animation Basics  
Understand Comp

Week 12 (Nov. 11 ~ Nov. 17) Nov. 12 Lesson 23

(3) AE Puppet Pin Tool animation technique  
Compositing

Week 12 (Nov. 11 ~ Nov. 17) Nov. 14 Lesson 24

(4) Hand Drawn Animation

(5) Chinese Ink Animation

(6) Sand Animation

(7) Live Action.

Analyze animated films:

- Chinese Ink Animations: Man Made By Grass, Deer
- Hand Drawn Animation: The old man and the sea
- Michel Ocelot's animation art: Kirikou And The Sorceress, Azur and Asmar, Dragons and Princesses

■ Final Project Animated Short Production

Week 13 (Nov. 18 ~ Nov. 24)

No class. (Thanksgiving Holiday)

Week 14 (Nov. 25 ~ Dec. 1) Nov. 26 Lesson 25

Introduction to Premiere

Film Editing

Final Project Animated Short Production

Week 14 (Nov. 25 ~ Dec. 1) Nov. 28 Lesson 26

Final Project Animated Short Production

Week 15 (Dec. 1 ~ Dec. 8) Dec. 3 Lesson 27

Final Project Animated Short Production

Week 15 (Dec. 1 ~ Dec. 8) Dec. 5 Lesson 28

☆ Sound Design

Introduction to Audition

Sound Narration

Recording

Week 16 (Dec. 9 ~ Dec. 15) Dec. 10 Lesson 29

Final Project Animated Short Production

Week 16 (Dec. 9 ~ Dec. 15) Dec. 12 Lesson 30

★ Final presentation of the whole course

**Requirements:**

Each person will have 8 minutes to talk about their story and animation. (1) The animation should be at least 1 minute. (2) The video format should be 'Mp4' or 'Mov'. (3) The video should have a soundtrack.

After the presentation, you should upload your animation to Angel for grading. Please name your video by "your name + your student ID + your animation name".

**★ Dec. 17 Final project submission deadline ★**