

San José State University
Design Department - College of Humanities and Arts
Animation and Illustration program

ANI 198_03 Fall 2018

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Office Hours: Thursdays and Thursdays – 11:00 am to 12:00 (ART 223 or ART 224)

Class Days/Time: Fridays 8:30am to 2:10pm

Classroom: ART 224 (Mac Lab)

Course WebPage

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on the Canvas Course website. You are responsible for regularly checking our class page on Canvas to learn of any updates. In addition please bookmark our course resources site:

<https://animationbfa.wordpress.com/>

Course Description

ANI 198 B.F.A. Senior Seminar, is the first of a two semester course sequence that constitutes the capstone for the B.F.A. in Animation/Illustration. Students will undertake and complete assignments that demonstrate professional competence in their area of concentration.

Course Learning Outcomes

Upon successful completion of this course, students will:

Demonstrate professional competence in an individual, comprehensive portfolio, or reel, or combination of either, in one of the following four areas:

1. Animation
2. Modeling
3. Story
4. Visual Development

Pre requisite for enrollement

You have to have successfully pass the following courses:
ANI 128b or ANI 117b or ANI130b

Text/Reading

The following books will be helpful:

1. How to Draw Comics the Marvel Way, by Stan Lee and John Buscema
2. Drawing the Head, by William L. Maughan
3. The Practice and Science of Drawing, by Harold Speed
4. The Art of Animal Drawing, by Ken Hultgren
5. Animal Drawing and Action for Artists, by Charles R. Knight
6. The Illusion of Life: Disney Animation, by Frank Thomas and Ollie Johnston
7. Animation, by Preston Blair
8. The Animator's Survival Kit, by Richard Williams
9. Glen Vilppu (Website to order drawing books and tape) <http://www.vilppustudio.com/>
10. Acting for Animators by Ed Hooks
10. The Visual Story: Creating the Visual Structure of Film, TV and Digital Media, by Bruce Block,
Published by Focal Press
11. Inspired Short film Production, by Jeremy Cantor and Pepe Valencia,
Published by Cengage Learning
12. Cinematic Motion, by Steven Katz, published by focal press
13. Directing the Camera, by Gil Bettman, published by Michael Wiese Productions
14. Film Directing Shot by Shot: Visualizing from Concept to Screen, by Steven D. Katz, published by Focal Press
15. The Filmmaker's Eye, by Gustavo Mercado, Published by Focal Press
16. In the Blink of an Eye, by Walter Murch, published by SilmanJames Press

University Policies

General Expectations, Rights and Responsibilities of the Student

See University Policy S90–5 at <http://www.sjsu.edu/senate/docs/S90-5.pdf>. More detailed information on a variety of related topics is available in the SJSU catalog, at <http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html>.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's Catalog Policies section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at http://www.sjsu.edu/provost/services/academic_calendars/. The Late Drop Policy is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at <http://www.sjsu.edu/advising/>.

Consent for Recording of Class and Public Sharing of Instructor Material
University Policy S12-7

Academic integrity

University Academic Integrity Policy S07-2 at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at <http://www.sjsu.edu/studentconduct/>.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

Accommodation to Students' Religious Holidays

See University Policy S14-7 at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.

Student Technology Resources

Computer labs for student use are available in the Animation and Illustration program computer lab, in room ART 224. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and projectors.

SJSU Peer Connections

Visit Peer Connections website at <http://peerconnections.sjsu.edu> for more information.

SJSU Writing Center

Please visit the Writing Center website at <http://www.sjsu.edu/writingcenter>.

SJSU Counseling Services

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at <http://www.sjsu.edu/counseling>.

What to Expect

You will have to balance your Portfolio assignments with Thesis work, so time management is a must, and my advice is to schedule time to work in thesis and to work in portfolio pieces. As an animator we expect that you will be animating everyday, a minimum of 3 hours per day to keep your skills going.

Please respect all assignment deadlines, make sure your assignments are well presented and well thought of.

Even if sometimes things will seem hard, the secret is to keep moving forward, one step at a time, knowing you can count with the help of faculty, your peers, and the SHM family.

Types of Assignments

There are 2 types of Assignments:

1. SCENE ASSIGNMENTS - hands-on using a computer
2. THESIS

Rigged Characters

PROPS

Please use our assets library for your prop needs.

The address of the library ai.sjsu.edu/assets

CHARACTERS

Listed below are the characters recommended for this class. Please make sure to always read all the documentation of the character you are downloading, watch the videos etc. Some of the characters are very complex, and have many options for Ik/FK, orientation of head, neck and wrists, etc. Expect to spend at least 6 hours getting to know your character and understand all the options of the rig. If you are choosing to work with a different character, make sure to do a complete rig check before committing hours of work on a bad rig. Many rigs out there seem better than they really are....

Malcolm:

<http://www.animschool.com/DownloadOffer.aspx>

Ray:

<http://www.cgtarian.com/character-ray/download-character-ray.html>

Josh Sobel rigs (he has many and they are all good):

<http://www.joshsobelrigs.com/rigs>

Rocket girl:

<http://www.vmcomix.com/2017/10/rocket-girl-rig.html>

Mery

<http://www.cgmeetup.net/home/mery-rig-free-maya-character-rig-female-character-rig/>

Hare:

<http://www.cgmeetup.net/home/hare-rig-free-maya-rig-cartoon-character-rig/>

Vilma:

<http://shop.boutique23.com/characters/20-vilma.html>

Luna:

<http://thinkinganimation.com/new-luna-rig-free/>

Class Supplies and Support Sites

Support sites

(please bookmark them in your browser):

<https://animationbfa.wordpress.com/portfolio-2/>

<https://area.autodesk.com/>

Required supplies

- A USB flash drive or external drive for storing DATA; (a minimum of 8 GB recommended)
- Sketch book and pencils for drawing.
- tape (scotch tape to tape acetate to Thursitors)
- Maya is available in all computers in the animation lab on campus.
- You will be required to shoot video reference for some of the assignments. Please be prepared to do so, making sure you have some kind of device to record video. This device could be a smart phone, mini-Dv cam, a webcam or a digital camera that can shoot video. If you don't have one, think of someone that can help you with shooting video reference for class.

Software

-Download **Filmic Pro** (or similar) for your smart phone. This software will allow you to shoot video at 24fps which is the frame rate required for this class.

<https://itunes.apple.com/us/app/filmic-pro/id436577167?mt=8>

- The latest version of **Maya** is available in all computers in the animation lab on campus (Maya 2018). For this class, we are going to be mostly using Maya 2018. Please remember that as a student you can get Maya free of charge, if you go to the autodesk site. If you have an older version of Maya in your computer, please upload the latest one from the autodesk site. But please make sure your computer has the system requirements required.

- **Adobe creative suite and Microsoft Office or Open Office.**

You will need the ability to perform a simple film editing on your shots and to design textures for your characters and props. Also you will need a good text editor. Please download Microsoft Office suite and Adobe Creative Suite and have it installed in your personal computer. It is free for SJSU students:

<http://its.sjsu.edu/services/software/>

Required Books

In addition to the recommended readings that we have listed earlier, here are some resources for acting:

OPTIONAL BUT HIGHLY RECOMMENDED:

Impro: Improvisation and the Theater

By Keith Johnstone

Published by Routledge

ISBN-10: 0878301178

ISBN-13: 978-0878301171

Impro for Storytellers

by Keith Johnstone

Published by Routledge

ISBN-10: 0878301054

ISBN-13: 978-0878301058

Please purchase them ASAP.

Lab Rules

Failure to comply with the following rules will result in a one week expulsion from the lab:

1. Food is prohibited in the computer lab
2. Beverages may be kept only on the shelf in the rear of the lab
3. Only students registered in digital classes or BFA are allowed in the lab
4. No internet browsing is allowed during class time. That includes social network sites, any kind of chat or instant messages, news, youtube or any other site at all. Students caught browsing the internet during class will be promptly removed from the lab.
5. A notebook and taking notes is mandatory during all lectures or when teacher is explaining a topic or giving assignment guidelines.
6. The lab is for digital class related work only (No painting, charcoal rendering, sculpting, massaging, etc...)
7. No inappropriate imagery on the computers nor dry erase board
8. Headphones only; no sounds audible to other students allowed
9. Do not disconnect, attach, rearrange, or install anything on the computer systems (USB and external drives are permitted)
10. The lab doors must remain closed and locked at all times - do not prop the door open!
11. Cel phones should be turned off in the lab

Grades

Portfolio assignments = 40%

Thesis work = 40%

Participation = 20% (10% for thesis and 10% for area of focus participation). Grades will reflect a student's overall engagement with the course material from throughout the term, as determined by factors such as the quality and creativity of assignment work, class attendance, class participation, progress and effort. Students are responsible for maintaining an updated record of all completed assignments.

Project 1 = 10 points

Project 2 = 10 points

Project 3 = 10 points

Grading Percentage Breakdown:

94% and above = A

93% - 90% = A-

89% - 87% = B+

86% - 84% = B

83% - 80% = B-

79% - 77% = C+

76% - 74% = C

73% - 70% = C-

69% - 67% = D+

66% - 64% = D

63% - 60% = D-

below 60% = F

Please note:

A = Excellent or Superior; or top 10% (93 to 100) = 4.0

B = Above Average; or second 10% (83-92) = 3.0

C = Average; or third 10% (77-82) = 2.0

D = Below average, minimum passing grade (69-76); or fourth 10% = 1.00

F = Failure or Exceptionally Poor; or bottom 60% (0-68) = 0.00

Attendance

Attendance

Students are expected to attend class regularly. Lateness of over 15 minutes counts as an absence. Students with 3 or more consecutive non-justified absences will most likely fail the class – in three weeks we will cover a lot of ground and if you miss three consecutive weeks of classes it will be really hard to catch up later. Please send me an email (preferably in advance) if you are unable to attend class.

NOTE that University policy F69-24 at <http://www.sjsu.edu/senate/docs/F69-24.pdf> states that “Students should attend all meetings of their class

OBS: Student will only be granted an incomplete grade if they are going through exceptional situations that required them to miss a majority of classes, or important class milestones, for example experiencing a compelling family emergency and/or life crisis. If you receive an incomplete you have to complete the work on your own and have one year to submit all final materials for consideration or your grade reverts to an FG.

Assignment's Guidelines

PRESENTATION AND FORMAT

All animation scenes should start, from blocking, with a set composition including a camera with aim, and correct aspect ratio. Please consider your composition carefully, and make sure the camera angle and staging is adequate to the scene you have in mind. From day one I want to see playblast movies from the correct camera angle.

All Maya final assignments (including poses, quick studies and animations) should be rendered in the due date in HD 720 aspect ratio. They should include shadows and be well presented, with the character in high res (smooth skin) and with appropriated lighting. Please note: WIP passes do not need to be fully rendered (such as blocking and refining passes). But please always fully render your final passes. All final animations should be fully rendered in the correct aspect ratio, and with shadows for their due dates.

PROJECTS, FILE ORGANIZATION AND NAMING CONVENTION

Please use maya to create a project for each animation project you will be working on. Your files will be organized within the folders created by Maya. When working on the lab, just copy your project directory to the computer in the lab, open Maya and "set project" to your folder. Work on your scene, and copy the project back to your flash or external drive. Keep your files organized and name them with your firstNameLastName. Use numbers to save different versions of your animation – this way you can go back to a previous version if one version gets corrupted, preventing you from losing work. The best way to do that is using the automatic "incremental save" in Maya.

Assignment Guidelines

BACK UP YOUR WORK

Back up often. You should have always a copy of your projects in your flash or external drive, and in your own desktop or laptop computer. If you have some extra cash, you may want to invest on a dedicate external drive for backing up your scenes. It's never a bad idea to be on the safe side with your data!

DEADLINES

Deadlines for all assignments will be strictly observed. Try your best to complete projects within the deadline. Assignments are planning with a specific deadline in mind for a reason. Please keep the deadlines in mind when organizing your homework schedule. This class requires a minimum of 10 hours a week dedicated to homework. Any less than that will hurt the quality of your work. You do need to put in the hours! In some weeks, expect to put MORE than 10 hours for completion of all homework.

WORK COLLABORATIVELY

Animation is a very collaborative field. Even if you are a shy person, try to reach out for your classmates. Ask questions in class, connect with your classmates and ask them to give feedback on your work, or to help you when you are stuck. Help others when you see they need help. Doing this together will be more fun, and everybody will learn a lot more.

Weekly Schedule

Unique Ways

Our first project is an individual assignment.

This assignment is observation based. Think and observe yourself or someone that is really close to you. Do you often do something a very specific way that only you do? Think of little actions that are very unique to a certain person. Maybe is a way to slurp milk shake from a straw, or a way to sit, or a unique way to brush teeth or brush hair. Find some action that you find very unique and interesting: it can be funny, or lovable, or laughable, or irritating, or simply very unique and expressive. I would first look into day to day routines: hygiene rituals (brushing hair, brushing teeth, etc), or a way to sit, or maybe something that you maybe often do at work. Capturing a unique and very human behavior is a nice skill to have, and that's what we want to tap into.

Your job will be to animate that unique action, in a very short shot (60-100 frames long). Think of this more as a study than a real portfolio piece. We will later built up on your character adding more elements. Your goal is to really nail that action, and convey to people the same sense of amusement you have when you see yourself or a friend doing this unique gesture or action.

Show me a fully animated scene next week. You don't need to go all the way to polishing, but you do need to finish video ref, planning, blocking and at least a first pass of polishing. We meet once a week, and we do need to get more efficient with our deadlines. In a studio environment, a shot that is between 80-100 frames with just one character will take no more than one week to be done. I will not scrutinize each phase of the animation, but I trust you that you won't skip planning, video reference and blocking. Show me your best work next Friday in class.

Friday 8/24

IN CLASS:

All areas:

Morning: "My name is..." video screening

Group photo

Thesis presentations

Animation Group meeting

1 . INTRODUCTION

Introduction BFA. 1st assignment kick off.

ASSIGNMENTS

Due on Friday 8/31

Scene 01: Unique Ways

Show a fully animated scene next Frida

Friday 8/31

ASSIGNMENTS

Due on Friday 9/7

Revise, Re-do or finish the polishing of your first scene.

Friday 9/07

ASSIGNMENTS

Due on Friday 9/14

Choose an animal and animate two motion cycle for it. If your animation walks (quadrupede or bipede) animate a walk an a run cycle. If you animal flies, jumps or other type of movement, animate two different types of motion cycles.

Cycles can be “vanilla” or they may show personality - up to you. The goal of this assignment is to get to know the rig and the animal, and connect with the particular way it moves.

Make sure to get a rig that works well. We had experience in the past with rigs that have the wrong anatomy or lack animation controls. Choose a rig that moves well and has all controls that you need.

The two motion cycles are due next week.

Friday 9/14

ASSIGNMENTS

Due on Friday 9/21

Review and perfect your motion cycles.

If you are done with them, work on a couple more cycles, or in an action that may seem interesting, but keep it short! We are still only investigating the rig and the way the animal moves, and we don't want to turn this into a long and complicated shot.

Friday 9/21

ASSIGNMENTS

Due on Friday 9/28

Now let's mix the unique person you have animated in our first project with the animal, creating a scene that has both of them interacting. Use your observation abilities to create something that is believable and based on real observation of people and animals, and use your creativity to put these two together in a scene and have them interacting somehow. This scene can be pantomime or it can contain dialogue. Focus on the relationship, and in the uniqueness of each character. Your goal is to create appealing characters, that speak to the way humans and animals interact.

Keep it simple and short (100-140 frames long) but make sure it feel real and believable.

A strong blocking pass is due next week. If you finish blocking before next Friday and feel confident you can move ahead, please go ahead and start polishing. In a professional environment, you should be able to finish the blocking a scene with two characters in no more than 3 days. Let's shoot to have a complete blocking by next week.

Other assignments will be TBD.