**Course Outline**

**Course title**  
Animation II

**Course mnemonic**  
ANIM-217

**Day/time**  
S001 Thursday, 08:30 - 11:20  
S002 Thursday, 12:30 - 15:20

**Section number**  
S001 & S002

**Start date**  
January 4, 2007

**Credits**  
3

**End date**  
April 19, 2007

**Hours per week**  
3

**Location**  
243C

**Prerequisites**  
ANIM-207 Animation I or equivalent

**Instructor**  
Martin Rose

**Office number**  
264

**Office telephone**  
604 844 3877

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604 844 3801

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mrose@eciad.ca

**Web site**  
www.eciad.ca/~mrose

**Office hours**  
Wednesday, Thursday, Friday  
15:45 - 16:45

**Website Catalogue Description | www.eciad.ca**

Continuing with the study of important animation principles, students work at creating sophisticated movement phrases through a series of short assignments that focus on drawn animation. Individuals produce rough line-tests, critique work in class, make corrections to their animation, etc. An emphasis is placed on acting, staging, and timing. In addition, students are introduced to film grammar and learn to develop storyboards, plan short narratives by linking characters' motives and movement sequences with a variety of scenes, shots, camera angles, editing points, etc. A variety of important films are presented, relating contextually to lecture topics.
Course Content

This intermediate-level course carries on from where ANIM 207 Animation I left off, focusing on a series of exercises where students continue to learn important animation principles. The main purposes of this course will be to:

- Proceed with animating characters walking, including bipedal and quadruped treadmill cycles, and figures moving in space
- Design and animate sophisticated movement phrases, focusing on acting, staging, and timing
- Gain an educated taste and critical sense for what makes interesting animation, with a particular focus the medium's dramatic qualities
- Apply elements of sound and music to students' work, including lip synchronization
- Use the line-testing equipment in ECI's Animation studios, including exporting movie files, dubbing, etc.

The instructional methods include drawn animation, hands-on experimentation, readings, analysis of motion, observation of real life, frame-by-frame study, drawing, and redrafting work. Students will be required to maintain time-based compilations and portfolios of their assignments (i.e., digital movies), which they must submit for marking at scheduled times during the course. The composition of classes will typically involve presentations, technical demonstrations, critiques, individual meetings, and studio work sessions. To support the ideas and principles introduced each week, students will receive accompanying handouts as well as screen examples of animated work on a regular basis.

Course Learning Outcomes

At the end of the course, students should be able to:

- Animate complex movement phrases, concentrating on subtle, fluid, and overlapping action, using anticipation, pauses, reactions to forces, etc.
- Communicate the animated figure's attitude, thought, and behavior through his or her body language (e.g., expressing information clearly at a long-shot view by using a silhouette figure, at a close-up vantage point with a character's facial expressions, etc.)
- Visualize sophisticated animation sequences using storyboards, storyreels, layout drawings, and line tests
- Work with ideas and present them to a group of people in a "pre-audience" workshop setting
- Competently animate synchronized mouth positions to an analyzed voice recording
- Use various software programs like Premiere and After Effects to analyze a recorded voice track
- Transcribe track-read information to an exposure sheet

Resource Materials

Recommended supplies:

- 3-ring binder for class notes and handouts
- A large sketchbook for planning and visualization purposes
- Animation pencils: soft carbon pencils (2B or 3B), colour pencils, erasers, etc.
- Storage media: CDR and DVD disks, Mini-DV and VHS cassettes, etc.
Recommended texts:


Students can purchase most animation supplies at Opus Framing & Art Supplies (located across the street from Emily Carr) and Loomis Art Store (located near Granville Island on Broadway at Hemlock). In addition, the ECI Media Arts technicians keep some supplies to sell to students, such as metal rulers, pencils, erasers, paper, pegbars, and field-charts. The course instructor will provide further information about recommended texts and supplies during the first class.

### Evaluation Criteria

<table>
<thead>
<tr>
<th>Course participation and preparedness</th>
<th>10%</th>
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<tbody>
<tr>
<td>Assignments</td>
<td>90%</td>
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<tr>
<td>• Quadruped walk sequence</td>
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<td>• Flag flap sequence</td>
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<td>• Storyboard / Animatic</td>
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<td>• Dialogue scence</td>
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<td><strong>Total</strong></td>
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### Evaluation Criteria Definitions

Students will work on assignments throughout the semester and should expect to receive detailed evaluation criteria when the instructor sets each project.

### Syllabus/Course Schedule

As an addendum to the course outline, the instructor will provide everyone with a comprehensive timetable at the first class of the semester.

### Course Notes

- The instructor may modify the material or schedule specified in this outline. Any required changes will be announced in class.
- Late assignments or projects may be penalized as specified in the course outline.
- It is plagiarism to present someone else’s work or ideas as one’s own. Plagiarism may result in failure on an assignment, of the course, and, if repeated, expulsion from the Institute. Assistance with the ethical practices of attribution and documentation is available from the Writing Centre or online at www.eciad.ca/wc
- A student must provide a doctor’s note to Student Services for any illness which causes the student to miss assignments, tests, projects, exams, etc., or for absences of more than two classes. At the discretion of the instructor the student may complete the work for a prorated grade.
• Students will demonstrate that they understand and practice the safe use of tools and other equipment, materials, and processes used in their course projects. They will conduct themselves in a responsible manner that does not endanger themselves or others, and will adhere to the area procedures regarding authorized operation of equipment, handling of materials, and use of space.

• Students with special needs or disabilities that might affect their experience or performance in class are advised to inform their instructor and/or contact the Disabilities Services Coordinator, located in Student Services, for assistance.

• Professional counseling or therapy is available at no charge to students who have concerns of a personal nature. All information shared is held in strict confidence. Call 604-844-3850 or 604-844-3081 for an appointment with the support counselor.

• The Writing Centre is a service that Emily Carr provides to all students, staff and faculty from every program area who would like to improve their reading, writing, critical thinking, and research skills. This is a free, voluntary and confidential service. Writing Centre instructors can help you at every stage of your writing, from developing ideas to final revision. This applies to any kind of writing, from a three line artist’s statement to a twenty page academic paper. Please sign up for a ½ hour appointment on the door (room 434 SB). Telephone: 604 629 4511, Coordinator: Karolle Wall.
Emily Carr Institute

COURSE ASSIGNMENTS & SYLLABUS

ANIM-217 Animation II
Section S001: Thursdays, 8:30 – 11:20, January 4 to April 19, 2007
Section S002: Thursdays, 12:30 – 13:20, January 4 to April 19, 2007
Room 243C

Martin Rose, Instructor
mrose@eciad.ca
www.eciad.ca/~mrose
604-844-3877

Office hours: Wednesdays, Thursdays & Fridays, 15:45 - 16:45

COURSE ASSIGNMENTS

- Course participation & preparedness: 10%
- Quadruped walk sequence: 15%
- Flag flap sequence: 20%
- Storyboard / Animatic: 25%
- Dialogue scene: 30%

EVALUATION CRITERIA DEFINITIONS

Attendance & punctuality  You must attend all classes. Not attending class and being late will adversely affect your overall grade for the course. Therefore, you must be aware of the following Media Arts attendance and punctuality policy:
- You will face a 5% penalty for each class that you do not attend and a 2.5% penalty for each time that you are late for class.
- You are late if you arrive after roll call, when the class has formally begun. Furthermore, you are subject to the same penalty if you leave the class before it has properly ended.
- Being more than one hour late is equivalent to being absent.

If you cannot attend class because of illness or emergency, you must telephone or send an email to the instructor by the end of the day. In addition, to formally excuse an prolonged absence due to illness or emergency, Student Services requires proof, such as a doctor’s note. It is also your responsibility to determine what you missed and what you must do to complete assigned work.
**Course Participation** In order to participate in the course in an effective way, you must come prepared for each class. Moreover, you must contribute to the course's learning environment by being attentive during presentations and critiques.

**Assignments** The course load will be heavy. Every week, you must dedicate a minimum of 3 to 6 hours outside of class towards course work.

For each assigned project, you will receive a detailed project description with a list of evaluation criteria. Make sure to read the evaluation criteria carefully because you will be marked according to what the assignment brief states. Other important stipulations are as follows:

- You must submit projects on time.
- It is imperative that you manage your time wisely. Do not let yourself fall behind schedule, otherwise you may find it extremely difficult to catch up by the time a deadline arrives.
- If you find that you cannot finish an assignment or keep up with the workload, please speak to the instructor immediately, to discuss practical ways to make the course manageable.
- In addition, do not to wait until the night before an assignment is due to shoot drawings, render animation files, or transfer data over the computer network, as equipment demands do not allow for rush jobs.
COURSE SYLLABUS
View on-line at <www.eciad.ca/~mrose>

Week 01: January 4
QUADRUPED WALK 1
• Course outline
• Presentation: Quadruped walk
• Discussion: "Prolonged" cycles, cycles-within-cycles, etc
• Presentation: Anticipation & character
• Demonstration/review: Track reading & exposure sheets
• Assignment: Quadruped walk, 1st draft

Week 02: January 11
QUADRUPED WALK 2
• Review: First drafts of quadruped treadmill walk cycles
• Discussion: Possible variations of walk sequences, address problems synchronizing to music, etc
• Discussion: Secondary, trailing action
• Assignment: Quadruped walk, 2nd draft

Week 03: January 18
QUADRUPED WALK 3
• Individual meetings & work session: Review second drafts of quadruped treadmill walk cycles
• Assignment: Complete the quadruped walk, synchronized to music

Week 04: January 25
FLAG FLAP 1
• Quadruped walk assignment is due
• Presentation: Flag flap sequences (fluid motion, overlapping actions, anticipation and reaction, etc.)
• Discussion: Pose tests
• Assignment: Flag flap, 1st draft of a pose test

Week 05: February 1
FLAG FLAP 2
• Review: First draft of flag sequences
• Assignment: Flag flap, 2nd draft -- focus on anticipation, reaction, and fluid motion
Week 06: February 8

**FLAG FLAP 3**
- Individual meetings & work session: Review second drafts of flap sequences
- Assignment: Make final changes to the animation and complete the project

Week 07: February 15

**Storyboard/Animatic 1**
- Flag flap assignment is due
- Presentation: Storyboard & Leica reels
- Assignment: Storyboard, 1st draft

Week 08: February 22

**Reading Break**
- Class not held

Week 09: March 1

**Storyboard/Animatic 2**
- Review: Storyboards, 1st draft
- Presentation: Animatics, Leica reels, story reels
- Assignment: Storyboard/Animatic, 2nd draft

Week 10: March 8

**Storyboard/Animatic 2**
- Review: Second drafts of animatics, address technical problems, etc.
- Presentation: Adding sound to story reels
- Assignment: Animatic, 3rd draft -- picture and sound editing

Week 11: March 15

**Storyboard/Animatic 3**
- Individual meetings & work session: Review work in progress
- Assignment: Make final timing changes and complete the project

Week 12: March 22

**Dialogue Scene 1**
- Story reel assignment is due
- Presentation: Acting and lip synchronization
- Demonstration: Track reading & exposure sheets
- Assignment: Read voice tracks and block out a first draft as a pose test
Week 13: March 29

**DIALOGUE SCENE 2**
- Review: First draft of lip synchronization -- poses and acting
- Assignment: Continue animation, focusing in lip synchronization

Week 14: April 5

**DIALOGUE SCENE 2**
- Individual meetings & work session: Review second drafts
- Assignment: Make final changes to the animation and complete the project

Week 15: April 1

**FINAL CLASS**
- Dialogue scene is due
- Final screenings

Week 16: April 19

**CLASS CANCELLED**
- 4th-year graduation panels