Animation 2   Fall 2015

ARTS 4070-01
Tuesday, Friday 12:00pm- 1:50pm
Sage Lab, VAST Studio, 2411

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"Observe Everything. Communicate Well. Draw, Draw, Draw." – Frank Thomas, when asked to give advice to young animators.

Abstract:

Animation II is continuation of skills learned during Animation I. We will concentrate heavily on character and animation development. Specifically, we will be looking at character ethos, motivation, and purpose. This course will encourage good techniques relating to process: conceptual creation to final production. Additionally, we may learn complex modeling, texturing, animation, particle systems, and dynamics.

Learning Outcomes:

By completion of the course...
- Students will be able to use rigging and skinning techniques on their character.
- Students will be able to use basic cloth, hair, and fur simulation techniques.
- Students will create animated figures whose stylistic appearance and non-verbal language form a distinctive character (personality, ethos, identity) that viewers can identify, relate, and react to.

Supplies:

Required:
- Data storage – And lots of it. Whichever means of saving your files is most trustworthy and effective for you. You are responsible for your data, no excuses.
- The Art of Rigging Vol. 1, http://www.cgtoolkit.com/book1.htm

Suggested:
- Learning Maya: The Modeling and Animation Handbook.
- Williams, Richard. The Animator's Survival Kit. Faber and Faber, London and New York. 2001. ISBN: 0-571-20228-4
- Calendar to help plan your process.

On Reserve in RPI Library:
- Animating Cartoon Characters in Maya TR897.7 .A597 2008

- Facial Rigging and Animation in Maya Bundle TR897.7 .F33 2006, TR897.7 .F335 2006
- Quadruped Rigging and Animation in Maya Bundle TR897.7 .A598 2007, TR897.7 .R569 2007
- UV Mapping Workflows in Maya TR897.7 .U8 2008
- Introduction to Maya Muscle TR897.7 .I68 2008

Important Points:

Excuses:

Excuses are only acceptable in the following four scenarios: death of family member, a note from doctor or documentation of hospitalization, viable religious observance, and presentation or exhibition of academic work or research at a conference, symposium, gallery, museum, etc. Singular sick days are excusable without documentation within a reasonable limit – for example: two. Illness spanning two or more consecutive class days is not excusable without documentation. Excuses must be declared and accepted before class time by phone, email, or in person.

Studio Format/ Work Load:

This course does not require everyday attention, although it is a studio course and will require six to ten hours of work outside of class each week on average.

E-mail:

E-mail is the most effective communication with me outside of class. I will use your RPI account to communicate with you.

Distractive Computing:

No computing, exceptions are: following in class demos and work in class. Refusal to turn off monitors, close laptops, etc will result in receiving an absence for that day.

Grading:

Assignments:

- Assignments are due at the beginning of class.
- Twenty-five percent of an assignment's total points will be deducted per day late. Days are calculated by the time an assignment is due.
- You will be required to speak and present your work. You will also be required to speak about your colleagues' work. Part of each assignment grade will be based on your participation during critique.
- Voluntary extra assignments for an increase in a final grade will not be accepted.
- Redoing an assignment for a potentially higher score is acceptable only if the assignment was originally turned in on time and if the re-completed assignment is submitted within four days of the assignment's original deadline. The final assignment of the semester will not be available for redoing.

Attendance:

- Attendance is mandatory and taken at the beginning of class.
- Only disputes brought to the instructor's attention within one week of the infraction will be considered and discussed.
- Each three absences equal reduction final grade by one letter.
- Attendance to Final Critique during exam week is mandatory. Failure to appear

will result in the reduction of final grade by one letter.

Overall:
- All appeals must be brought to the instructor during office hours or at a scheduled time convenient to both parties. Keep in mind that an appeal has the potential to raise or lower your grade.
- Midterm grades will be sent individually to your RPI email account. However, you may request grades at any time.

Grade	Total Points	Expectations
A	100 – 93	Excellent: consistent effort, timely
A -	92.99 – 90	
B +	89.99 – 87	
B	86.99 – 83	Good: effort, timely
B -	82.99 – 80	
C +	79.99 – 77	
C	76.99 – 73	Satisfactory: some effort, timely
C -	72.99 – 70	
D +	69.99 – 67	
D	66.99 – 60	Passable: little effort
F	59.99 – 0	Failure

Academic Integrity

Trust:
Student-teacher relationships are built on trust. Students must trust that teachers have made appropriate decisions about the structure and content of the courses they teach, and teachers must trust that assignments that students turn in are their own. Acts which violate this trust undermine the educational process. The Rensselaer Handbook of Student Rights and Responsibilities defines various forms of Academic Dishonesty and you should make yourself familiar with these.

Plagiarism:
All work produced in this course must be original and created by the student. First infraction will result in a failure for the course and a report to the Office of the Dean.

Collaboration:
Collaborative work and discussion is encouraged. Instructor must be notified of students' intention to collaborate on assignments well ahead of that assignment's deadline. Instructor will determine whether or not collaboration will be allowed. Upon assignment completion, there must be documentation of each member's contribution to the finished assignment. The instructor reserves the right to award members of the collaboration different grades.

Project Assignment Schedule:

Projects are due on the date that matches the end of their time block. For example, the first assignment "Character Design" is due September 11th. Readings are supplied for students' use in relation to project assignments. Discussion about readings will not occur unless otherwise notified during the class time in which they are assigned.

Day	In Class	Assignments		EMPAC
				Book launch, on
1-Sep	Screen, UV unfolding	Character		S/S 1
4-Sep	UV unfolding, mudbox	Design		
8-Sep	baking, Sub Painter		10%	S/S 2
11-Sep	Crit Char Design			possible visitors - medalist
15-Sep	nCloth	Model		
18-Sep	nCloth	Textured		
22-Sep	Hair, xGen		20%	S/S 3
25-Sep	Hair, Fur			
29-Sep	Work on Models			S/S 4
2-Oct	Crit models			possible visitors - homec
6-Oct	Rigging	Rigged		
9-Oct	Rigging	Walking		
13-Oct	Mon -> Tue - No Class		25%	
16-Oct	Skinning/Blocking			
20-Oct	Work on Walk Cycle			
23-Oct	Crit Walk Cycles			possible visitors - fam wkd
27-Oct	Blue Sky Vids, floss rigs	Character		S/S 5
30-Oct	Graph, Dope,	Purpose		
3-Nov	Crit Blocking	Movement	5% for Blocking	S/S 6
6-Nov	Work on Animations		15%	
10-Nov	Crit Movement		10% for Final	
13-Nov	Reference, Unity3D	Character		
17-Nov	Crit Blocking	Thought	5% for Blocking	S/S 7
20-Nov	Work on Animations	Challenge		
24-Nov	Crit Challenge		15%	10% for Final
27-Nov	Thanksgiving - No Class			
1-Dec	Face Rig, Trax, Audio	Character		S/S 8
4-Dec	Work on Animations	Monologue		
8-Dec	Character Blocking		5% for Blocking	
11-Dec	Work on Animations			
Dec 16 -22	Crit Monologue		15%	10% for Final

Changes to syllabus may be made at instructor's best discretion with notification to the student