Columbia ✐

C O L L E G E   C H I C A G O
Film & Video Department **Animation Program**

Spring 09
26-3090-01
Animation Production Studio 2
Jim Rohn

DEPARTMENT:	Film & Video Department www.filmatcolumbia.com
COURSE NUMBER, TITLE, & CREDITS:	26-3090-01 **Animation Production Studio 2** 6 credits
CLASS DAY AND TIME:	Tuesday & Thursday 9AM AM – 11:50 PM Room 425 & 415
COURSE DESCRIPTION:	You will continue working on the project begun in your 26-3085 Animation Production Studio 1 class. Storyboards, character, and story were established in the first semester, and each of the production crews will be heavily into production at this point. This class is primarily devoted to production and post-production, with the students analyzing dialogue tracks, beginning traditional and/or computer animation production, generating and visual effects, and creating music and sound elements. The goal this semester is to finish production and be fully into post-production by mid-term, with a finished animated film or video by semesters end.
PREREQUISITE:	26-3085 Animation Production Studio 1
INSTRUCTOR'S NAME:	**Jim Rohn**
OFFICE PHONE OFFICE LOCATION:	312-369-6793 401C
OFFICE HOURS:	Monday 3-5PM, Thursdays 3-5PM
E-MAIL ADDRESS:	jrohn@colum.edu
DEPARTMENT PHONE AND LOCATION:	(312) 369-6700, Room 300, 1104 South Wabash
CLASS FEES:	*$130.00- Used for digital archiving, software, hardware and promotional materials for screening.*
REQUIRED TEXTS:	*There is no specific text for this course. Please refer to the suggested reading list.*
SUPPLIES/MATERIALS:	*All production content can be produced digitally, using the software and hardware facilities in the classrooms.* *Storyboard templates for preproduction can be picked up at the TA desk.*
LEARNING OBJECTIVES	At the conclusion of this course students will be able to: ▪ Collaboratively produce an animated film. ▪ Effectively research marketing techniques and festival participation. ▪ Recognize their strengths and weaknesses, and how to work with their peers to combine their skills in the completion of a complex project. • Create key-frame and in-between 2D or 3D generated animation.

	• Display an understanding of computer generated lighting or coloring and intermediate compositing. • Exhibit an ability to give and receive critical feedback in class and incorporate into their own work. • Effectively collaborate and contribute to a creative team project. • Exhibit an understanding of professional practices that include attendance, promptness and dependability. • Effectively speak, communicate, and present their work in a professional manner.
CONTENT INTRODUCTION:	Animation Production Studio offers its students a unique opportunity in the Animation Program. It is the one class that relies on all the skills and insights acquired in the previous fundamental classes to be applied to a multi-student, team project. This course is intended for students who have finished previous Animation Production Studio course. It is the best opportunity to participate in a team-oriented production experience.
COURSE POLICIES:	**Grading Scale:** A = 94-100 *A- = 90-93* *B+ = 87-89* *B = 84-86* *B- = 80 –83* *C+ = 77-79* *C = 74-76* *C- = 70-73* *D = 60-69* *F = 0-59* *Please note that +/- grades are now accepted by OASIS* **Weekly assignments**: 14 weekly assignments @3.5 points each…………………..…49 2D & 3D animation assignments (7 weeks) **Class participation** & **professional attitude** ……………..……<u>51</u> Total grade ...…………….…..……………**100** **Grading:** ▪ At or about the 8th week of classes you will receive a copy of a Grade/Attendance Sheet from your instructor for this class with grades assigned thus far. Attached to this will be a record of your attendance with absences and late arrivals or departures noted. At that time, your instructor will meet briefly with you to discuss your progress and answer any questions you might have. ▪ An assignment sheet will accompany each project assigned. This sheet will give you the opportunity to discuss the project and ask questions prior to its being assigned. ▪ A grade and/or critical feedback will be given for each project. The final course grade will reflect critical evaluation of individual projects, energy and consistency of effort, contribution to discussions, amount and quality of work completed during the semester and attendance. **Attendance:** Your final grade will be based on both your attendance and your performance in class on graded assignments.

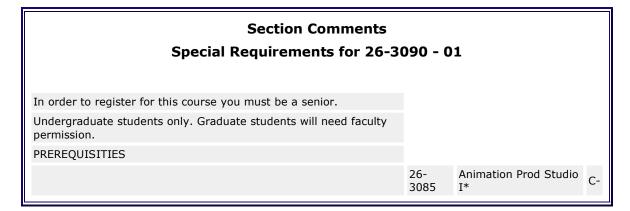|	
	▪ Your third absence may result in your receiving a one-letter grade reduction of your final grade. ▪ Your fourth absence may result in your receiving an "F" for the class. ▪ Columbia standard is that 2 instances of tardiness constitute one absence. ▪ There are no "excused" absences for the class. ▪ No in-completes will be given. **Teacher Evaluations:** The 11th week of classes, the department's staff will administer Teacher Evaluations of all instructors at the beginning of each class. The instructor will not be present, and you are encouraged to be candid and honest in your assessment of your instructor. These forms will be sealed and will not be viewed until after final grades have been assigned and turned in at the end of the semester. The results of the evaluations will be shared with the faculty by the Director of the program as a way of improving their teaching methods.
ACADEMIC INTEGRITY:	Students at Columbia College Chicago enjoy significant freedom of artistic expression and are encouraged to stretch their scholarly and artistic boundaries. However, the College prohibits all forms of academic dishonesty. For present purposes, "academic dishonesty" is understood as the appropriation and representation of another's work as one's own, whether such appropriation includes all or part of the other's work or whether it comprises all or part of what is represented as one's own work (plagiarism). Appropriate citation avoids this form of dishonesty. In addition, "academic dishonesty" includes cheating in any form, the falsification of academic documents of the falsification of works or references for the use in class or other academic circumstances. When such dishonesty is discovered, the consequences to the student can be severe.
CONAWAY CENTER STATEMENT:	Students with disabilities are requested to present their Columbia accommodation letters to their instructor at the beginning of the semester so that accommodations can be arranged in a timely manner by the College, the department or the faculty member, as appropriate. Students with disabilities who do not have accommodation letters should visit the office of Services for Students with Disabilities in room 520 of the Congress building (312.369.8134/V or 312.360.0767/TTY). It is incumbent upon the student to know their responsibilities in this regard.
ADDING / DROPPING CLASSES:	Please visit the following link for important current information on dropping a class: *http://www.colum.edu/Administrative_offices/Records/Important_Dates.php* It is also suggested you meet with an advisor from time to time to assure you're on the right track. ▪ Freshman Advisor: Ritch Barnes Office of Student Development Room 307, 623 South Wabash (312) 369-7932 ▪ Academic Advisor: Gaby McDermott Room 300, 623 South Wabash (312) 369-7762 ▪ Program Director: Barry Young

	Room 401-D, 1104 South Wabash (312) 369-6738
RETURN OF STUDENT WORK:	All work completed for this course remains the property of the student. Occasionally, the instructor may request to display some or all of this work, but must receive the student's permission before doing so. A reel of the best work completed by students in the Animation Program is compiled each spring by the Animation faculty and screened at the department's Big Screen event held in mid-May. We reserve the right to print or digitally copy your work for the purpose of inclusion in this screening. The student receives full on-screen credit for work included. This reel is also shown from time to time at student events and within classes.
MINIMUM GRADES:	Students must achieve a minimum grade of 'C' in Animation 1, Animation Storyboard & Concept Development, Animation 3, and Production Studio 1 classes before they will be permitted to advance.
DISCLAIMER STATEMENT:	Individual class sessions are subject to change. The instructor will make every effort to keep the students informed of changes in the schedule. Some items may change at the instructor's discretion, but the overall workload will not change.

Required Texts and Materials

Text	*There is no specific text for this course. Please refer to the suggested reading list.*
Supplies/Materials	o *All production content can be produced digitally, using the software and hardware facilities in the classrooms.* o *Storyboard templates for preproduction can be picked up at the TA desk.*
Bibliography, supplemental and suggested readings	***The Producer's Business Handbook***, John J. Lee, Jr. Boston: Focal Press, 2000 . ***Producer's Masterguide***, www.producers.masterguide.com, 60 E. 8th Street, 34th Floor New York, NY 10003 Tel: (212) 777-4002. ***Art of Animation: Techniques and Processes 3D Animation: From Models to Movies***, Adam Watkins, Rockland, MA: Charles River Media, 2000. ***Acting for Animators: A Complete Guide to Performance Animation***, Ed Hooks, Portsmouth, NH: Heinemann, 2000. ***Digital Character Animation 2, Volume 1: Essential Techniques***, George Maestri, Indianapolis, IN: New Riders Publishing, 2000. ***Disney's Animation Magic: A Behind the Scenes Look at How an Animated Film Is Made***, Don Hahn New York: Disney Press, 1996.

	The Encyclopedia of Animation Techniques, Richard Taylor, Philadelphia: Running Press, 1996. ***The Illusion of Life: Disney Animation***, Frank Thomas and Ollie Johston, New York: Hyperion, 1995. ***Mastering 3D Animation***, Peter Ratner, New York: Allsworth Press, 2000. ***Paper Dreams: The Art & Artists of Disney Storyboards***, John Canemaker, New York: Hyperion, 1999.
Course Fee	*$130.00- Used for digital archiving, software, hardware and promotional materials for screening.*

Prerequisites

Section Comments

Special Requirements for 26-3090 - 01

In order to register for this course you must be a senior.			
Undergraduate students only. Graduate students will need faculty permission.			
PREREQUISITIES			
	26-3085	Animation Prod Studio I*	C-

Goals and Objectives

- To produce an animated film of professional quality through a group effort.
- To help you recognize your strengths and weaknesses, and to grow in every phase of the Production Process.
- To instill within you the collaborative and departmentalized atmosphere that exists in a real commercial studio environment (with an emphasis on the collaborative).
- To realize a dynamite portfolio which will open doors for you to a successful career in animation. The final completed project will be of professional quality for demo reels, possible festival submission, and possible exhibition in a movie theater.

Grading policy and evaluation procedures

Credit hours:	4
Grading scale:	A = 94-100 *A- = 90-93* B+ = 87-89 B = 84-86 *B- = 80 –83* *C+ = 77-79* *C = 74-76*

	C- = 70-73 *D = 60-69* *F = 0-59* *Please note that +/- grades are now accepted by OASIS*
Requirements and assignments:	**Weekly assignments**: 14 weekly assignments @3.5 points each……. 49 **Class participation** & **professional attitude** ……<u>51</u> Total grade …………..…………………..….…………..**100**
Standards and proportions used:	**Weekly assignments**: 14 weekly assignments @3.5 points each: 3D or 2D animation assignments (7 weeks),,,…...24.50 3D or 2D lighting and coloring assignments (7 weeks),,,…...24.50 **Class participation** & **professional attitude** …<u>51.00</u> Total grade ...…………….…..…………….**100.00**

Classroom policies

Academic Integrity:	All students are responsible for insuring that original work is correctly attributed. Students must give clear and complete attributions for the work of others in their films. Plagiarism will not be tolerated and will result in the failure of the course.
Attendance policy:	• Attendance & punctuality are mandatory and monitored. • Attendance will be taken in room #409.
Absences:	• There are no "excused" absences for the class. • Your third absence is an automatic reduction of your final letter grade by one letter. • Your fourth absence will result in an automatic "F" for the class. . • It is the student's responsibility to keep a record of his or her absences or late arrivals. *Please notify me of any absence or late arrivals at* <u>*jrohn@colum.edu*</u> *or 312-369-6793. A failure to do so will be reflected in the "Professional Attitude" portion of your grade.*
Tardiness:	• You will be counted late if you arrive more than *15 minutes* after the scheduled starting time for the class. (9:15 PM) • Two late arrivals will equal one absence. • It is the student's responsibility to let the instructor know they have arrived after 1:45. • Leaving earlier than 15 minutes before the scheduled end to the class twice will result in one absence.
Late work and makeup assignments:	• *Work that is one week late drops one grade.* • *Work that is two weeks late drops 2 grades.*
Incomplete Policy	No in-completes will be given for this course.

Conaway Center Statement

Students with disabilities are requested to present their Columbia accommodation letters to their instructor at the beginning of the semester so that accommodations can be arranged in a timely manner by the College, the department or the faculty member, as appropriate. Students with disabilities who do not have accommodation letters should visit the office of Services for Students with Disabilities in room 520 of the Congress building (312.369.8134/V or 312.360.0767/TTY). It is incumbent upon the student to know their responsibilities in this regard.

WEEKLY SYLLABUS

WEEK 1- (TUES 1/27 & THURS 1/29) PRODUCTION OVERVIEW

In class :

- Read through the syllabus, with emphasis on grading, expectations, objectives, and attendance.
- Class discussion of Production Studio Screening. Create list of "what to do next time":
- Production Timeline

"A production timeline is like Keyframing:
Keep splitting the timeline between milestones in half:

Film Examples:
- Frank and Ollie

Assignments:

3D
- Progress on Character Animation
- Progress on Textured Models
- Progress on Textured Turntable Render of Characters.
- Progress on Texture Fly-through of Textured Background

TRADITIONAL
- Progress on keyframes for 2D sequences.

WEEK 2- (TUES 2/3& THURS 2/5)   2D AND 3D KEYFRAMING PART 1

Assignments due:

3D
- Progress on Character Animation
- Progress on Textured Models
- Progress on Textured Turntable Render of Characters.
- Progress on Texture Fly-through of Textured Background
-
TRADITIONAL
- Progress on keyframes for 2D sequences.

In class demonstration:

- Assignment critique and continued production.

Vocabulary:
- Path for After Effects tasks

Assignments:

3D

- Progress on Character Animation
- Progress on Textured Models
- Progress on Textured Turntable Render of Characters.
- Progress on Texture Fly-through of Textured Background

TRADITIONAL

- Progress on keyframes for 2D sequences.

WEEK 3- (TUES 2/10 & THURS 2/12) 2D AND 3D KEYFRAMING PART 2

Assignments due:

3D

- Progress on Character Animation
- Progress on Textured Models
- Progress on Textured Turntable Render of Characters.
- Progress on Texture Fly-through of Textured Background

TRADITIONAL

- Progress on keyframes for 2D sequences.

In class demonstration:

- Assignment critique and continued production.

Assignments:

3D

- Progress on Character Animation
- Progress on Textured Models
- Progress on Textured Turntable Render of Characters.
- Progress on Texture Fly-through of Textured Background

TRADITIONAL

- Final keyframes on 2D sequences.

WEEK 4- (TUES 2/17 & THURS 2/19) 2D AND 3D KEYFRAMING PART 3

Assignments due:

3D

- Progress on Character Animation
- Progress on Textured Models
- Progress on Textured Turntable Render of Characters.
- Progress on Texture Fly-through of Textured Background

TRADITIONAL

- Final keyframes on 2D sequences.

In class:

- Assignment critique and continued production.

Assignments:

3D
- Progress on Character Animation
- Progress on Textured Models
- Progress on Textured Turntable Render of Characters.
- Progress on Texture Fly-through of Textured Background

TRADITIONAL
First pass on 2D sequences with in-betweens.

WEEK 5- (TUES 2/24 & THURS 2/26) 2D INBETWEENING AND 3D KEYFRAMING PART 4

Assignments due:

3D
- Progress on Character Animation
- Progress on Textured Models
- Progress on Textured Turntable Render of Characters.
- Progress on Texture Fly-through of Textured Background

TRADITIONAL
- First pass on 2D sequences with in-betweens.

In class :

- Assignment critique and continued production.

Assignments:

3D
- Progress on Character Animation
- Progress on Textured Models
- Progress on Textured Turntable Render of Characters.
- Progress on Texture Fly-through of Textured Background
-

TRADITIONAL
Progress on 2D sequences with in-betweens.

WEEK 6- (TUES 3/3 & THURS 3/5) 2D INBETWEENING AND 3D KEYFRAMING PART 5

Assignments due:

3D
- Progress on Character Animation
- Progress on Textured Models
- Progress on Textured Turntable Render of Characters.
- Progress on Texture Fly-through of Textured Background

TRADITIONAL
- Progress on 2D sequences with in-betweens.

In class:

- Assignment critique and continued production.

ASSIGNMENTS:

3D
- Progress on Character Animation
- Progress on Textured Models
- Progress on Textured Turntable Render of Characters.
- Progress on Texture Fly-through of Textured Background

TRADITIONAL
- Progress on 2D sequences with in-betweens.

WEEK 7- (TUES 3/10 & THURS 3/12) 2D INBETWEENING AND 3D KEYFRAMING PART 6

Assignments due:

3D
- Progress on Character Animation
- Progress on Textured Models
- Progress on Textured Turntable Render of Characters.
- Progress on Texture Fly-through of Textured Background

TRADITIONAL
- Progress on 2D sequences with in-betweens.

In class:

- Assignment critique and continued production.

Assignments:

3D
- Final Character Animation
- Final Textured Models
- Final Textured Turntable Render of Characters.
- Final Texture Fly-through of Textured Background

TRADITIONAL

- FINAL 2D SEQUENCES WITH IN-BETWEENS IN DIGITAL FORMAT.3D

WEEK 8- (TUES 3/17 & THURS 3/19) 2D COLORING & 3D LIGHTING, PART 1

Assignments Due:

3D
- Final Character Animation
- Final Textured Models
- Final Textured Turntable Render of Characters.
- Final Texture Fly-through of Textured Background

TRADITIONAL
- Final 2D sequences with in-betweens in digital format.

In class demonstration:

- Assignment critique and continued production.
- 3D lighting demonstration: Key, Fill and Rim lights
- 3D lighting demonstration: Screen grabs from Monsters, Inc.
- Harmony pipeline for 2D animators.
- Brief grading review

Assignments:

3D

- 3D file of Flat-shaded Characters and/or Environments; in Progress
- Name File according to Production Standards; Save version in Team Directory
- Turntable Renders of all Flat Shaded Characters: Full Figures and Head or
- Final Flythrough Renders of all Flat Shaded Backgrounds

TRADITIONAL

- Key Frames of assigned shots.
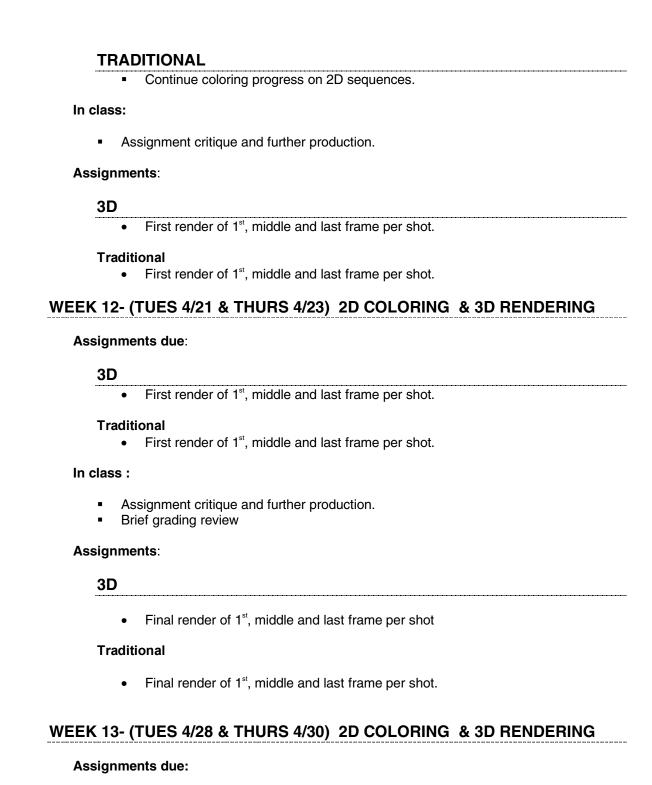- Keyframe file on Lunchbox.

SPRING BREAK - (TUES 3/24 & THURS 3/26)

WEEK 9- (TUES 3/31 & THURS 4/2) 2D COLORING & 3D LIGHTING, PART 2

Assignments due:

3D
- First past at lighting on 3D sequences.

TRADITIONAL
- First pass on coloring 2D sequences.

In class:

- Assignment critique and further production.

ASSIGNMENTS:

3D
- Continue lighting progress on 3D sequences.

TRADITIONAL
- Continue coloring progress on 2D sequences.

WEEK 10- (TUES 4/7 & THURS 4/9) 2D COLORING & 3D LIGHTING, PART 3

Assignments due:

3D
- Continue lighting progress on 3D sequences.

TRADITIONAL
- Continue coloring progress on 2D sequences.

In class demonstration:

- Assignment critique and further production.

Assignments:

3D
- Lock down camera per shot
- Continue lighting progress on 3D sequences.

TRADITIONAL
- Continue coloring progress on 2D sequences.

WEEK 11- (TUES 4/14 & THURS 4/16) 2D COLORING & 3D LIGHTING, PART 4

Assignments due:

3D
- Lock down camera per shot
- Continue lighting progress on 3D sequences.

TRADITIONAL
- Continue coloring progress on 2D sequences.

In class:

- Assignment critique and further production.

Assignments:

3D
- First render of 1st, middle and last frame per shot.

Traditional
- First render of 1st, middle and last frame per shot.

WEEK 12- (TUES 4/21 & THURS 4/23) 2D COLORING & 3D RENDERING

Assignments due:

3D
- First render of 1st, middle and last frame per shot.

Traditional
- First render of 1st, middle and last frame per shot.

In class :

- Assignment critique and further production.
- Brief grading review

Assignments:

3D

- Final render of 1st, middle and last frame per shot

Traditional

- Final render of 1st, middle and last frame per shot.

WEEK 13- (TUES 4/28 & THURS 4/30) 2D COLORING & 3D RENDERING

Assignments due:

3D

- Final render of 1st, middle and last frame per shot.

Traditional

- Final render of 1st, middle and last frame per shot.

In class:
- Assignment critique and further production.

Assignments:

- Updated targa sequences for review
- Updated Animation File in Maya
- 3 rendered frames per shot

TRADITIONAL

- In process Animation in Harmony
- Get targa sequence to compositing team

WEEK 14- (TUES 5/5 & THURS 5/7) 1ST PASS MOVIE FOR PRODUCTION STUDIO SCREENING

Assignments due:

3D
- Updated targa sequences for review
- Updated Animation File in Maya
- 3 rendered frames per shot

TRADITIONAL

- In process Animation in Harmony
- Get targa sequence to compositing team

In class:

- ASSIGNMENT CRITIQUE AND REVIEW BY ENTIRE CLASS.

Assignments:

3D
- Final targa sequences for composting team
- Final 3D Model File.
- Final 3D Animation File.

TRADITIONAL

- Final targa sequences for composting team

In class :

- Individual presentations and discussions.
- Set up Artwork for Production Studio Screening

WEEK 15- (TUES 5/13 & THURS 5/15) MOVIE FOR PRODUCTION STUDIO SCREENING

Assignments due:

3D

- Final targa sequences for composting team
- Final 3D Model File.
- Final 3D Animation File.

TRADITIONAL

- Final targa sequences for composting team

In class :

- Individual presentations and discussions.
- Set up Artwork for Production Studio Screening

Assignment:

- Attend the Production Studio Screening and show off the great work!

Students' Understanding

I have carefully read through the Syllabus and Attendance & Grading Policy for this class, and understand what will be expected of me in this course.

This page is to be signed, dated, removed from the syllabus, and returned to your instructor at the end of the first class session.

Your name printed: _____

Your signature _____ Date: _____