

ART/CSC/FST 320: Introductory Material Review Guide

Principles of Animation

- timing (and spacing)
- squash and stretch
- exaggeration
- anticipation
- slow in/out (ease in/out)
- arcs
- straight-ahead & pose-to-pose
- secondary animation
- follow-through & overlapping action
- solid drawing
- appeal
- staging

Basic Animation Technique

- actions of a shot that tell the story
- extremes, breakdowns --> key poses or keys
- thumbnails, timing diagrams
- keyframes
- basic keyframing & graph editor usage in Maya
- layout and animating to a shot camera
- timing, spacing, etc. for ball bounces & other basic movements
- basic walk cycles

Narrative Basics and Structure

- minimum elements of story (character, setting, conflict, resolution)
- three-act structure (status-quo, motivation, catalyst/inciting incident, conflict, turning-point/mid-point, climax, denouement/falling action)
- creating conflict through character motivation and catalyst
- specific obstacles
- 55-word fiction shorts: "Grandma Meets the Ax Murderer," "Bedtime Story" and short examples of narrative structure

(including animated shorts)

- visual emphasis for animation

Story Development Process & Materials

- premise & logline
- treatment
- script
- script breakdown
- shotlist
- overheads
- storyboards
- animatic (Leica reel, storyreel)
- color script (keys)

Visual Storytelling

- purpose of storyboards, animatics, and color scripts
- difference in emphasis for animation versus live-action
- basic drawing for storyboards and animation (1, 2, 3-pt perspective, basics of figure drawing -- line of action, gesture, form, shapes/volume, contours, shading, details)
- composition & blocking

Introduction to Film Grammar

- Mise en scène and elements: setting, decor, staging, framing, composition, lighting, focus, camera proxemics & movement
- Montage and elements: Kuleshov effect, transitions (cut, fade, dissolve), rhythm, temporal relationship, graphic relationship, parallel action, continuity, cut on action, establishing shot, master shot, reaction shot, shot/reverse, point-of-view (POV), match cut, jump cut, bridging sound
- the line / 180-degree rule
- eye-lines & eye-line matches
- screen direction
- 30-degree rule / jump-cut
- use of composition and techniques: staging, positive/negative space, contrast, value, texture, depth-cues, focus, color versus

black & white, symmetry / asymmetry, balance, series, graphic framing devices, rule of thirds, rule of fifths, visual lines to direct attention, proxemics/height/angle of camera

- basic camera/lens movement: pan, tilt, roll, dolly/track/truck, jib/crane, hand-held, swish-pan, steady-cam, motion control, rack focus, zoom, "zolly"
- basic shot terminology (WS, LS, FS, MS, MCU, CU, ECU, single, two-shot, insert, POV, high-angle, low-angle, OTS, Dutch, frontal, profile, 3/4)

History of Animation

- early persistence of vision and animation devices (thaumatrope, phenakistoscope, zoetrope, praxinoscope)
- Eadweard Muybridge (high-speed photographic sequences)
- Stuart Blackton (1906 - "Humorous Phases of Funny Faces")
- Émile Cohl (1908 - "Fantasmagorie")
- Winsor McCay (1911: "Little Nemo in Slumberland," 1912: "How a Mosquito Operates," 1914: "Gertie the Dinosaur," 1918: "The Sinking of the Lusitania")
- Raoul Barré (1914: Barré Studios, 1st animation studio)
- J.R. Bray, Earl Hurd (1914: Bray studios, patents, cel-animation)
- Max & Dave Fleischer (1915: Rotoscope, 1921: Fleischer Studios, Out of the Inkwell, Betty Boop, Popeye, Superman)
- Pat Sullivan, Otto Messmer (1919: Felix the Cat)
- Margaret Winkler, Charles Mintz (producers, connection to Disney)
- Walt Disney, Ub Iwerks (The Alice Comedies, Oswald the Rabbit, Mickey Mouse, Disney Studios)
- Hugh Harman & Rudolph Ising (Alice Comedies, Oswald, Schlesinger Studio / Warner Brothers Animation, MGM Cartoon Studio)
- Friz Freleng (early animator also from Kansas City, worked with above, MGM, Warner Brothers, Looney Tunes).
- Disney's "Nine Old Men" (*Les Clark*, Eric Larson, Wolfgang

Reitherman, *Milt Kahl*, *Frank Thomas*, Ward Kimball, *Ollie Johnston*, Marc Davis, John Lounsbery)

- "Snow White & The Seven Dwarfs," Golden Age of Animation
- William Hanna & Joseph Barbera (Tom & Jerry at MGM, Hanna & Barbera studio, leading into TV era, Yogi-bear, Flintstones).
- Tex Avery (Warner Brothers, MGM, Daffy Duck, Bugs Bunny, Porky Pig, Red Hot Riding Hood, Droopy)
- Walter Lantz (Bray Studios, later Oswald the Rabbit, Woody Woodpecker, Lantz Studios)
- Chuck Jones (Ub Iwerks Studio, Walter Lantz Studio, Leon Schelsinger Productions / Warner Brothers, Looney Tunes, Sib Tower 12 Productions, later Tom & Jerry, Grinch, Rikki-Tikki-Tavi, etc).
- United Productions of America (UPA), simplification, modern style, Mr. Magoo, leading into TV era

Animated Shorts & Documentaries

- "The Story of the Animated Drawing," "Pencils to Pixels"
- "Oktapodi," "Cortex Academy," "After You," "The Baby Changing Station," "Eat Your Peas," "Polar Bears: Gary's Fall"
- "Plane Crazy," "Mickey's Elephant," "Duck Amuck"