ACADEMIC PROGRAM

2D CHARACTER ANIMATION I

B.F.A. IN **ANIMATION**

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	2D Character Animation I
Degree :	Animation
Location:	Centro Universitario de Tecnología y Arte Digital
Area:	2D Animation
Year:	3º
Teaching period:	2
Type:	OBM
ECTS credits:	6
Teaching modality:	On campus
Language:	English
Lecturer / Email	Pablo Alonso Lasagabaster/pablo.lasagabaster@u-tad.com
Web page:	http://www.u-tad.com/

SUBJECT DESCRIPTION

Area description

Students taking the Mention in 2D Animation must take this course. This subject, as part of the mention in 2D Animation focuses on the development of the 2D animation technique, from 2D layout, 2D animation, clean up or ink and paint and 2D composition, as a complement to the common training in 2D techniques of the degree in its compulsory contents. In this way, students will be able to acquire a certain intensification of their knowledge at the undergraduate level in a technique in which an intensive use of drawing is required for the creation of content, either by means of digital or traditional tools.

Subject description

The course delves into the visual domain of body expression in general, within the process of generating a 2D animation. The course is considered an extension of the animation courses, and serves as an introduction to the ability to express a character from its animated visual manifestation.

COMPETENCIES AND LEARNING OUTCOMES

Competencies

BASIC AND GENERAL

CG4 - Apply the aesthetic and perception fundamentals of the image in terms of structure, form, color and space in the representation of digital content.

CG8 - Optimize the work according to the technological resources related to the processes and tools of the project to be developed.

CB1 - That students have demonstrated to possess and understand knowledge in an area of study that starts from the basis of general secondary education, and is usually found at a level that, although supported by advanced textbooks, also includes some aspects that involve knowledge from the forefront of their field of study.

CB2 - That students know how to apply their knowledge to their work or vocation in a professional manner and possess the

competencies that are usually demonstrated through the elaboration and defense of arguments and problem solving within their area of study.

CB3 - That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include reflection on relevant social, scientific or ethical issues.

CB4 - Students should be able to convey information, ideas, problems and solutions to both specialized and non-specialized audiences.

CB5 - That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

TRANSVERSALS

CT4 - Update the knowledge acquired in the use of digital tools and technologies according to the current state of the sector and the technologies used.

CT5 - Demonstrate versatility, flexibility and creativity in the development of projects, activities and works.

SPECIFIC

CE16 - Know the concepts and apply the tools and techniques that allow the introduction of visual effects in an audiovisual project.

SC5 - Apply the traditional principles of animation to the digital animation of characters and other elements.

SC1 - Execute drawing with traditional and digital techniques of artistic creation both for the ideation and for the representation of images.

CE2 - Know and apply the basics of photography, its elements of visual composition and the expressive value of lighting.

CE7 - Create audiovisual pieces applying the principles of composition, audiovisual narrative and graphics animation to the realization, planning, editing and post-production of sequences and shots.

SC8 - Apply technical drawing to the representation of pieces or spaces.

CE10 - Create images with a high level of finish using the most appropriate tools for the project of which it is a part.

SC11 - Use the theory, techniques and tools associated with lighting, rendering and composition.

SPECIFIC TO THE MENTION

CE2D1: Reflect the character of the characters through 2D animation of their expressions, movement and characteristic poses.

CE2D2: Integrate backgrounds and 2D animated characters in a plane using 2D composition and layout techniques.

CE2D3: Apply digital Ink & Paint techniques to the creation of 2D animated characters and backgrounds.

Learning outcomes

At the end of the degree, the graduate will be able to:

- Use the visual language of the different animation techniques to transmit ideas.

- Represent the physical environment, natural figures and objects through drawing with traditional or digital techniques.

- Apply the laws of representation systems for the visualization of objects, figures and spaces.

- Know the physical principles that govern colors for their dramatic and narrative use.

- To use light as a narrative and dramatic element in the creation of photographic images with knowledge of its physical principles.

- Master the basic laws of animation in both traditional and digital environments.

- Recreate fluid movements to generate believable animations in characters and objects.

- Represent in a two-dimensional plane a three-dimensional space or object according to the representation systems.

- Manage the interaction between different materials and lighting systems in 3D and 2D creative environments.

- Program elements in a 2D or 3D scene for the simulation of visual effects and the technical optimization of scenes.

- Plan character expression studies for a 2D animation production.

- Apply the key poses and basic physics necessary in the animation of a 2D animated character.

- Design the acting of the characters with attention to pantomime codes, non-verbal language, subtext analysis, dialogues and interaction between characters.

- Manage the interdependencies between rough animation, tie down, clean-up and intercut phases in 2D animation projects.

- Convincingly integrate particles and atmospheric effects created by 2D designs or drawings into the post-production stages of 2D animation.

- Color-correct and match the hues of different layers of a 2D animation composition.

- Use 2D camera control techniques to support a 2D animation production.

- Apply atmospheric perspective techniques in the construction of 2D animation environments and backgrounds.

- Determine the shading of the elements that make up a 2D animation scene.

- Generate lighting effects through digital painting techniques applied to 2D characters and backgrounds.

- Plan the coloring process of key frames of a scene.

- Develop strategies for continuous and autonomous training in new techniques and tools of the animator's profession.

CONTENTS

· 2D animation workflow

· Work planning and dope sheets

· Key poses and basic physics

· Rough animation

· Tie down

· Cleanup and inbetweening

SUBJECT SYLLABUS

Theory 1:

Explanation of Toon Boom Harmony focused for traditional animation.

The different phases of animation: first rough pass, rough and tie down, review of the basic animation laws.

basic animation laws.

How to maintain consistency of a drawing during animation, how to make inbetweens.

Exercise 1: Getting started, basic inbetweens exercise and maintaining model.

Theory 2:

How to prepare a scene correctly. References, strategies to think the scene

before starting.

How to work on key poses, break downs and inbetweens. How to work pose by pose animation and

advantages and importance of this.

Difference between Tie down and Clean up. Pre and post animation departments

in a production.

Importance of model sheet and following the model.

To give a touch of personality to the character from the physical animations.

Body mechanics. Weight, balance, posing, etc.

Animation cycles.

Exercise 2: Full body animation of a simple action that works as a cycle. Profile view.

profile view.

Theory 3:

Theory on overlaps and slingshot movements.

Exercise 3: Simple overlaps animation, focusing only on clothes, cape and hair movement.

hair.

Theory 4:

Animation graphics.

Theory 5:

How to "face" a new scene.

Working silhouettes and basic shapes to make the animation work without going into detail.

details.

Searching for personality and mood with respect to script and sequence. Language

language.

Exercise 4: Light acting animation.

Theory 6:

Staging (Layout, staging, cameras, BG,...).

Acting animation. Voices and music. Working with a sound track. How to

implementing sound effects after animation. Rhythm with music.

How to work from animatica and adapt to the real needs of a shot within a sequence.

within a sequence.

Exercise 5: A small animatic, a sound/voice track will be provided.

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
Theoretical / Expository classes	22,00	22,00
Practical classes	33,75	33,75
Tutorials	4,25	2,13

Independent study and autonomous work of the student	35,00	0,00
Elaboration of work (group or individual)	50,75	0,00
Evaluation Activities	4,25	4,00
TOTAL	150	61,88

Teaching methodologies

Expository method or master class

Case method

Problem-based learning

Cooperative or collaborative learning

Inquiry-based learning

Flipped classroom or inverted classroom methodology

Gamification

TEMPORAL DEVELOPMENT

Theme 1-2 weeks

Theme 2- 2 weeks

Theme 3- 2 weeks

Theme 4- 2 weeks

Theme 5 - 3 weeks

Theme 6 - 3 weeks

EVALUATION SYSTEM

ASSESSMENT SYSTEM	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
Assessment of participation in class, exercises or projects of the course	10	20

Assessment of assignments, projects, reports, memos	30	60
Objective test	30	60

GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
Assessment of participation in class, exercises or projects of the course	10	10
Assessment of assignments, projects, reports, memos	60	60
Objective test	30	30

General comments on the evaluations/assessments

Extraordinary of the first four-month period will consist of delivering all the exercises done during the four-month period, will be graded with very similar parameters, but not exactly the same.

the same.

Rules of Utad:

As in all other subjects, a minimum of 80% attendance is required to pass. If there is any reason why the student cannot comply with the attendance,

the teacher and the school must be informed. Failure to notify the teacher in time may not serve as justification. Excused absences are processed with the academic secretary through Zendesk.

secretary through Zendesk.

It is crucial to turn in on time. A courtesy 10 minutes will be given in which the submission is considered on time. After that time, assignments may be submitted within 24 hours after the due date, but with a penalty on the grade to be determined by the professor. No work will be accepted after 24 hours.

Any detection of plagiarism in a paper or exam will imply the failure of that paper with a zero, the report to the faculty and academic coordinator and the application of the current regulations, which can lead to very serious penalties for the student.

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

Basic:

HAYES, Derek & WEBSTER, Chris (2013). Acting and Performance for Animation.

WILLIAMS, Richard (2009): The animator's Survival Kit. Faber & Faber.

Bibliografía recomendada

HOOKS, Ed (2003). Acting for Animators, Revised Edition: A Complete Guide to Performance Animation.

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom
Cintiq

Materials:
Display - Digital whiteboard, Laptop

Software:
Toon Boom Harmony