DART 125 - Animation Course Outline

Approval Date: 12/12/2013
Effective Date: 01/22/2014

SECTION A

Unique ID Number	
Discipline(s)	Art Graphic Arts
Division	Arts and Humanities
Subject Area	Digital Art and Design
Subject Code	DART
Course Number	125
Course Title	Animation
TOP Code/SAM Code	0614.40* - Animation* / E - Non-Occupational
Rationale for adding this course to the curriculum	This is an experimental course to be offered Spring 2014.
Units	3
Cross List	*N/A*
Typical Course Weeks	18

Total Instructional Hours

	Contact Hours
Lecture	36.00
Lab	54.00
Activity	0.00
Work Experience	0.00
Outside of Class Hours	72.00

Total Contact Hours	90
Total Student Hours	162
Open Entry/Open Exit	No
Maximum Enrollment	24
Grading Option	Letter Grade or P/NP

Distance Education Mode of Instruction

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description An introductory course in the basic principles and technology of animation. Both traditional and alternative animation styles will be covered with an emphasis on creating effective sequences appropriate for the subject or narrative.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended: *None*

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

A. Articulate and demonstrate principles related to 2D and 3D animation.
B. Analyze and critique animation projects in written and oral formats.

2. Course Objectives: Upon completion of this course, the student will be able to:

A. Identify, recall, and employ basic principles and terminology of animation including Timing, Morphing, Arcs, Anticipation, Overlap.
B. Identify, recall, and employ basic principles and terminology of animation including Squash and Stretch, Anticipation, Overlap, Walks, Staging, and Acting Beats.
C. Define principles and terminology of cinema and apply to one's own shot and sequence choices.
D. Control the speed of motion and shape of forms by altering frames, drawings, or digital motion choices.
E. Plan and storyboard short animated movies and output them as Quicktime projects.
F. Identify interface features in Adobe Photoshop, Flash, Quicktime Pro, or After Effects, which will be used to create 2D and 3D art and animations.
G. Work in a collaborative film production environment and critique peer work using animation, cinema, and visual terminology.
H. Discern important trends and films in the history of animation.
I.

3. Course Content

A. Introduction to animation terms and animation history
    a. Historical examples
    b. Types of animation
B. Introduction to Animation Principles
    a. Weight
    b. Physicality
    c. Spacing
    d. Timing
    e. Squash and Stretch
    f. Arcs

g. Anticipation
h. Action Staging
i. Overlapping Action/Follow Through
j. Secondary Action
k. Exaggeration

C. Introduction to Photoshop animation tools
   a. Capture images and import into Photoshop
   b. Export in Quicktime
D. Staging a Shot
   a. Preplanning and use of different camera angles
   b. Close-up versus long shot
E. Physics of Animation and use of Flash
   a. Create elements in Flash
   b. Layers, Bitmaps, Library, Tweens
F. Shifting Weight and Deformation Dynamics
G. Stop Motion and Clay Animation
H. Production Pipeline and Model sheets
   a. Script
   b. Character/object/concept design
   c. Actors/ Audio
   d. Storyboards
   e. Set design
   f. Modeling
   g. Animation
I. Staging a Scene
J. Introduction to Walks
   a. Mechanics of a walk
   b. Rotoscoping in Flash
   c. Famous character walks
K. Posing and Silhouette
   a. Placing characters against background
   b. Foreground and background moving simulataneously
L. Storeboarding and Cinema/Shots
M. Animatics
N. Exaggeration: Takes
O. Timing and Editing

4. Methods of Instruction:

Critique: Oral and written Critiques-- class critiques, peer review, and one-on-one with student and instructor.

Lab: Small group exercises to storyboard an agreed-upon idea. Plan process and create a simple action in clay, including all the principles.

Lecture: In-class lecture introducing principles of animation, demonstrating the process in Photoshop and observing finished examples.

5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Projects -- Final project graded on understanding and mastery of principles, application of ideas to communicate individual expression

Field Trips -- Visit Cartoon Museum, San Francisco, and write one-page analysis of specific example on view.
Group Projects -- As a group, storyboard and produce a one-minute animation. Share expectations, challenges, solutions, and failures as part of the process.
Home Work -- Students will submit a notebook of daily drawings for evaluation.
Mid Term -- Bean Jump /swing that has been drawn, put into Photoshop,

Letter Grade or P/NP

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments
Students read Richard Williams, pp 41-69 on Weight/Physicality/Spacing/Timing/Squash and Stretch and in class work on Ball Drop and three different weights ball exercises on animation paper.

Read S. Cavalier, pp 150-184 on the influence of western animation on the burgeoning Japanese animation industry and come to class prepared to analyze visually early examples.

B. Writing Assignments
Write a visual analysis of the Titles of "Catch Me if You Can" and the End Credits of "A Series of Unfortunate Events" with attention to Spacing and In-Betweens.

Write a prospectus for an animation short (250 words), including the animation methods used, the expected length, and the basic plot with brief character profiles.

C. Other Assignments
Students watch Walt Disney's Dumbo for morphing examples and then create an in-class project in Growth/Expansion/Retraction and Morph in flip books.

Watch Betty Boop, looking specifically at Arcs/Anticipation/Action Staging and then come to class ready to apply those principles to projects.

7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author:	Williams, R
Title:	The Animator's Survival Kit
Publisher:	Faber and Faber
Date of Publication:	2002
Edition:	1st

Book #2:

Author:	Cavalier, S.
Title:	The World History of Animation
Publisher:	University of California Press
Date of Publication:	2011
Edition:	1st

B. Other required materials/supplies.