Course Outline

COURSE: DM 60    DIVISION: 50    ALSO LISTED AS:

TERM EFFECTIVE: Fall 2014    CURRICULUM APPROVAL DATE: 03/10/2014

SHORT TITLE: INTRO TO ANIMATION

LONG TITLE: Introduction to Animation

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<th>Units</th>
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<th>Type</th>
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<td>Lab:</td>
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COURSE DESCRIPTION:

Following the fascinating history and culture of animation, the fundamentals, styles, and aesthetics of animation are explored. A variety of production techniques and technology such as Cel Animation, claymation, rotoscoping, stop motion, Telecomics, and finally ending in the use of computers for 3D, modeling and animation are discussed and used for a variety of required projects. Students will have an introduction to modeling, texturizing, rigging, and animation using industry standard software. Useful for those interested in animation for video/film, web, art or game design. This course has the option of a letter grade or pass/no pass. ADVISORY: Basic computer skills.

PREREQUISITES:

COREQUISITES:

CREDIT STATUS: D - Credit - Degree Applicable

GRADING MODES

L - Standard Letter Grade
P - Pass/No Pass

REPEATABILITY: N - Course may not be repeated

SCHEDULE TYPES:

02 - Lecture and/or discussion
03 - Lecture/Laboratory
04 - Laboratory/Studio/Activity
05 - Hybrid
STUDENT LEARNING OUTCOMES:
1. Student will be able to write a script, develop a storyboard and produce a short animated story.
Measure: class presentation
PLO: #1
ILO: 1.5, 2.2
GE-LO: A3, C1
Year assessed or anticipated year of assessment: 2015–2016

2. As a member of a small team, student will be able to analyze an animation and discuss social, political, and technical aspects of the animation.
Measure: presentation of written paper
PLO: #2
ILO: 1.3, 1.5, 2.2
GE-LO: C1, D2, B8, A7
Year assessed or anticipated year of assessment: 2015–2016

3. Student will be able to produce a short animated PSA for a Gavilan department or program at Gavilan College (i.e., client)
Measure: Acceptance by the client
PLO: #3
ILO: 2.4, 1.5, 1.3
GE-LO: A4, C4
Year assessed or anticipated year of assessment: 2015–2016

4. Student will be able to create an animated story scene by photographing a stop motion, frame by frame animation, either with drawn paper images or clay figures.
Measure: Presentation to class for smoothness, timing, and visuals composition.
PLO: #4
ILO: 3.3, 5.1
GE-LO: A2, C1, C4, E
Year assessed or anticipated year of assessment: 2015–2016

5. Student will be able to think of an original short story (subject and character), analyze the story, develop the main character, and produce an animation showing the character's soul, feelings, and strengths.
Measure: Presentation to class focusing on the development of the characters' personality.
PLO: #5
ILO: 2.6, 3.3, 5.1
GE-LO: D3, C1, B1, A7, A2
Year assessed or anticipated year of assessment: 2015–2016

PROGRAM LEARNING OUTCOMES with DQP areas—
Core#1, Specialized Knowledge: A student will analyze the relationship of aesthetics, content, user needs and/or interactivity of projects suitable for implementing and using digital media in order to synthesize a design, produce development guidelines incorporating techniques such as storyboards and flow charts and render their design using good design principles and contemporary digital technology.
Core #2, Broad Integrative Knowledge: A student will be able to perform and communicate ideas within a team environment and contribute significant work related to their option area of study.
Core #3, Applied Learning//Civic Learning: A student will work individually or as a team in collaboration with a client: a member of the community, to design and produce a digital media product from concept to completion.

Option #4, Intellectual Skills: A student will analyze project definitions (including scripts or storyboards) in order to (using digital technology) creatively and logically, setup a small scene; with a single camera, record video; edit video; design sound and motion graphics for broadcast or to be incorporated into web sites, CD/DVDs, video/film, video games, or cell phones.

Option #5, Creative Thinking: A student will create and produce time-based visual art and sound.

CONTENT, STUDENT PERFORMANCE OBJECTIVES, OUT-OF-CLASS ASSIGNMENTS
Curriculum Approval Date: 03/10/2014

Week 1, 2:
Lecture: (4.5 hours): Intro to class. Go over syllabus, requirements, protocols, and grading. What is animation. Cave drawings (108AD) to projectors (1900). Early animators and technology. The Zoetrope and related technology. Watch relevant movies.

Lab: (6.75 hours) Write a very short story for animating. Construct a cave drawing with movement. Write another story scene sequence playable on a Zoetrope or flip book.

Out of Class Assignments: (9 hours) watch linked movies of animations in the 1900s, Finish lab project.

Student Performance Objectives: Student will display understanding of course requirements and protocols, the beginnings of animation until film (late 1800s). Student will be able to write simple scenes and produce a sequential drawing and animation.

Week 3, 4:
Lecture: (4.5 hours) 1892, from drawings on paper to drawing on film. 1910, the start of cartoons (i.e., short animations). Europe and photos of paper drawings. Russian puppet animations. Bray and Hurd start Cel animation and the industrial techniques for traditional animation. Watch example movies.

Lab: (6.75 hours) Write a humorous scene with 1 or 2 characters, draw on paper the animated sequence cartoon with 60–100 frames. Photograph or scan in B/W and make the animated sequence into a playable movie (using Quicktime or simple video editing software).

Out of Class Assignments: (4.5 hours) Read the history of Disney and Mickey Mouse. Watch example movies about Eastern Europe’s animation movement focusing on politics, poetry, and personal expression.

Student Performance Objectives: Student will show understanding of the development of traditional animation. Student will be able to write a short humorous cartoon story with 1 or 2 characters and produce a video using traditional animation techniques.

Week 5, 6:
Lecture: (4.5 hours) Pre-war, 1920s to 1940s. 1923: Disney Brothers cartoon studio with Felix the Cat. Warner Brothers starts animating. 1928, synchronized sound is added—Steamboat Willy. 1930, Universal Studios produces "The King of Jazz" in Technicolor. 1933 "King Kong" is produced using Model animation. 1934, Puppet animation with limited movement and stop motion is used by George Pal too produce his popular series of Puppetoons. Some 3D animation appears using multiplane cameras and several Cel layers.

1943 The Whitney Brothers explore abstract animations on film. Many others experiment with cutout and silhouette animation.

Lab: (6.75 hours) Write a short story sequence, storyboard, and realize it using stop motion of clay figures and/or stuffed animals. Add a sound track with voices and effects.

Out of Class Assignments: (9 hours) Watch videos from Disney, Whitney Brothers, Pat Sullivan’s "Felix the Cat." Finish lab assignment.

Student Performance Objectives: Student will demonstrate knowledge of how to make cartoons, and an understanding of abstract animation, puppetoons, and the various experiments of the time. such as 3D, cutouts, and use of models. Student will produce a simple claymation or puppet animation using stop motion techniques, Student will understand the heightened reality of adding voices and effects.

Week 7, 8:
Lecture: (4.5 hours) Pre/post World War and Propaganda:
Europe/Zagreb’s inspirations, and UPA’s Modern animations, Fables and Cartoons mature, Asia starts over with uplifting stories Russia leans towards solid reality.
Post war with "Daffy Duck," Disney returns to feature length fairy tales and Europe competes with Cinemascope and Telecomics.

Lab: (6.75 hours) Write a short propaganda animation using a contemporary topic. Avoid religious topics, but it may be political. Create an Animation by drawing frames either electronically or scanning paper drawings. Stay under 60 secs and include moving objects/diagrams. You may composite images.

Out of Class Assignments: (9 hours) Watch videos of animated propaganda from European studios, Russian Social realism, and Asian Uplifting animation. Read related parts in the book.

Student Performance Objectives:
Student will understand the power film animation can play on influencing a society. Student will display understanding how animated stories are influenced by human tragedy (i.e., second World War). Student will be able to write a propaganda piece, construct the steps to produce an animation for directly influencing human behavior.

Week 9, 10:
Lecture: (4.5 hours) 1955—1958: Canada's National Film Board produces documentary and educational Animations. "Neighbors" animated series uses live actors changing positions 24 times (frames) a second. 165 episodes of Telecomics are produced by Disney. They are the first ever animations produced for TV. Industry starts using animation for science training and diagrams. "Animal Farm" by George Orwell is released as an animated story. Europe studios copy Disney to produce Post Depression animation, while Asia goes commercial and artistic.

1956–1960: Animations for television include Hana Barbara cartoons. TV commercials get animated. Animation Festivals spring up as animation becomes an art form. Asian animation industry begins TV animation for kids. Puppets are now used and looped cycles for movement are now common.

Lab: (6.75 hours) As a team of two, write a short comedic story and create a set of comic frames. Arrange them in time, add sound and video to make a Telecomic for TV or web site. Study Muybridge's research and photos of cyclic movement and incorporate a few examples in your Telecomic.

Out of Class Assignments: (9 hours) Watch relevant videos by Canadian National Film Board, "Pinocchio," "Animal Farm." Write a short, 1–2 page review of "Animal Farm." Explain why you think animation is a good, or not, vehicle for this story. Finish Project drawings.

Student Performance Objectives: Student will understand why animation can be used for some feature length stories. Student will understand the role TV technology plays in the progression of animation art. Student will be able to create, write a short comedic story, and produce a Telecomic. Student will display understanding of animal cyclic movement, such as walking, running, climbing stairs, galloping, etc.

Week 11, 12:
Lecture: (4.5 hours) 1961–1970: There is an International Explosion of Animation Art. More TV animated stories focus on Hero comics. Disney Studios doesn't have Walt. The Whitney brothers experiment with electronic generated abstract animation. The Hubleys produce animation with humanitarian, deeper understanding stories to elevate vision. Underground animation is common and Europe gives the world "Yellow Submarine." Frame by Frame technique becomes the style.


1971–1979: Ralph Bakshi produces animations for adults. These include Fritz the Cat, Lord of the Rings, and other X and R rated features for the college crowd, literate adults. Saturday morning TV animations for kids start. Independent studios increase. Europe produces adventures in science fiction. "Monty Python" or expect the unexpected, appears on TV. Asia produces more to adults, uses puppets, and releases an anti-nuclear film.

Lab: (6.75 hours) Create a short animation illustrating a scientific or mathematical process. In a Team of 2–3, create and produce a short animation using puppets.

Out of Class Assignments: (9 hours) Watch super hero videos, the "Yellow Submarine," and a Hubley humanitarian oriented production. Write short 1–2 page review of each and explain how you felt while watching each one them and which one you liked the most and why.

Student Performance Objectives: Student will understand his/her feelings about animations when watching them. Student will laugh while watching "Monty Python's Flying Circus." Student will understand why comic books are commonly made into animated films. Student will display knowledge of how to make an animation with puppets. Using animation, student will be able to illustrate a scientific or mathematical concept.

Week 13, 14:
Lecture: (4.5 hours) The 1980s and beyond: The old guard retires while new styles, techniques, ideas, and computer animation take hold. In 1982 "Tron," and the "Little Mermaid," use computer animation. John Lasseter at Steve Jobs, Pixar in California produces the world's first totally animated film, "Toy Story" which wins an Academy award. Renderman software was developed by the studio and is still used by many studios today. Special character animation is commonplace. Limited animation which has characters with no expression appears. MTV animated music videos appear.

Lab: (6.75 hours) As a team of two, write a short story with two simple characters (not human), storyboard, and produce a 3D animation with CGI characters video. Add a voiceover and a music track.

Out of Class Assignments: (9 hours) Watch the "Toy Story." Watch MTV videos "Sledgehammer" by Peter Gabriel. Study videos on how to make computer 3D models and animation.

Student Performance Objectives: Student will display knowledge of MTV animation styles and techniques. Student will understand knowledge of history of computer generated images used for animation and especially for characters. Student will display knowledge of the steps (i.e., modeling, texturizing, rigging, and animating) needed to develop and animate a character.

Week 15
Lecture: (2.25 hours) Questions about 3D animation techniques. Rendering and transcoding for web and TV display.
Lab: (3.375 hours) Finish animated story project.
Out of Class Assignments: (4.5 hours)
Student Performance Objectives:

Week 16
Final Examination and project presentations (2.25 hours)

METHODS OF INSTRUCTION:
Demonstrations, lectures, and study of artistic material either on-line or viewing on DVD. Readings on subject in homework assignments. In a supervised lab situation, student will work through exercises in a book, produce periodic projects, and realize a comprehensive final project demonstrating learned concepts and techniques.

METHODS OF EVALUATION:
The types of writing assignments required:
Written homework
Reading reports
Other: Storyboards
The problem-solving assignments required:
Exams
Other: projects development
The types of skill demonstrations required:
Class performance
Performance exams
The types of objective examinations used in the course:
Multiple choice
True/false
Matching items
Completion
Other category:
None
The basis for assigning students grades in the course:
Writing assignments: 20% - 30%
Problem-solving demonstrations:  40% - 60%
Skill demonstrations:        10% - 20%
Objective examinations:      20% - 25%
Other methods of evaluation: 0% - 0%

REPRESENTATIVE TEXTBOOKS:
Required:
Reading level of text, Grade:  12+       Verified by:  R. Beede
Other textbooks or materials to be purchased by the student:
Recommended:
Animation Methods: The Only Book You'll Ever Need
by David Rodriguez
Publisher: CreateSpace Independent Publishing Platform; 1 edition (October 1, 2012)
ISBN-10: 148012835X

ARTICULATION and CERTIFICATE INFORMATION
  Associate Degree:
  CSU GE:
  IGETC:
  CSU TRANSFER:
    Transferable CSU, effective 200550
  UC TRANSFER:
    Not Transferable

SUPPLEMENTAL DATA:
Basic Skills:  N
Classification: I
Noncredit Category: Y
Cooperative Education:
Program Status: 1 Program Applicable
Special Class Status: N
CAN:
CAN Sequence:
CSU Crosswalk Course Department: DM
CSU Crosswalk Course Number: 60
Prior to College Level: Y
Non Credit Enhanced Funding: N
Funding Agency Code: Y
In-Service: N
Occupational Course: D
Maximum Hours:
Minimum Hours:
Course Control Number: CCC000025247
Sports/Physical Education Course: N
Taxonomy of Program: 061440