GAVILAN COLLEGE

5055 Santa Teresa Blvd
Gilroy, CA 95023

Course Outline

COURSE: DM 60   DIVISION: 50   ALSO LISTED AS:

TERM EFFECTIVE: Fall 2020   CURRICULUM APPROVAL DATE: 03/10/2020

SHORT TITLE: INTRO TO ANIMATION

LONG TITLE: Introduction to Animation

Units	Number of Weeks	Type	Contact Hours/Week	Total Contact Hours
3	18	Lecture: 2	36
		Lab: 3	54
		Other: 0	0
		Total: 5	90

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
      047 - Laboratory - LEH 0.7
      05 - Hybrid
      72 - Dist. Ed Internet Delayed
      73 - Dist. Ed Internet Delayed LAB
      737 - Dist. Ed Internet LAB-LEH 0.7

STUDENT LEARNING OUTCOMES:

By the end of this course, a student should:

1. Write a script, develop a storyboard and produce a short animated story.

2. As a member of a small team, student will analyze an animation and discuss social, political, and technical aspects of the animation.

CONTENT, STUDENT PERFORMANCE OBJECTIVES, OUT-OF-CLASS ASSIGNMENTS

Curriculum Approval Date: 03/10/2020

Lecture Content:

Week 1, 2: Lecture: (4 hours): Class introduction. What is animation? Cave drawings (108AD) to projectors (1900). Early animators and technology. The Zoetrope and related technology. Watch relevant movies.

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 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.

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 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.

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 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.

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 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

Student Performance Objectives: 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 11-13: Lecture: (6 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. Soviet animation expands and matures. Zagreb studios produce animated stories for adults. Asia explodes with Anime. 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.

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 14, 15: Lecture: (4 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 worlds 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.

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 16-17 Lecture: (4 hours) 3D animation techniques. Rendering and transcoding for web and TV display. Review.

Week 18 Final Examination and project presentations (2 hours)

Lab Content:

Week 1, 2:

Lab: (6 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.

Week 3, 4

Lab: (6 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).

Week 5, 6:

Lab: (6 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.

Week 7, 8:

Lab: (6 hours) Write a short propaganda animation using a contemporary topic. Create an Animation by drawing frames either electronically or scanning paper drawings.

Week 9, 10:

Lab: (6 hours) As a team, 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

Week 11-13:

Lab: (9 hours) Create a short animation illustrating a scientific or mathematical process. As a team, create and produce a short animation using puppets.

Week 14, 15:

Lab: (6 hours) As a team, 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.

Week 16, 17

Lab: (6 hours) Finish animated story project.

METHODS OF INSTRUCTION:

Demonstrations, lectures, and study of artistic material either live or online. Readings on subject in homework assignments. Students will work through exercises, produce periodic projects, and realize a comprehensive final project demonstrating learned concepts and techniques.

OUT OF CLASS ASSIGNMENTS:

Required Outside Hours: 72

Assignment Description: Out of Class Assignments: watch linked movies of animations, participate in discussions, read text, complete homework assignments, complete assigned animation projects.

METHODS OF EVALUATION:

Writing assignments

Percent of total grade: 20.00 %

Writing assignments: 20% - 30% Written homework Reading reports Other: Storyboards

Problem-solving assignments

Percent of total grade: 40.00 %

Problem-solving demonstrations: 40% - 60% Exams Other: projects development

Skill demonstrations

Percent of total grade: 10.00 %

Skill demonstrations: 10% - 20% Class performance exams

Objective examinations

Percent of total grade: 20.00 %

Objective examinations: 20% - 25% Multiple choice True/false Matching items Completion

Other methods of evaluation

Percent of total grade: 0.00 %

REPRESENTATIVE TEXTBOOKS:

Maureen Furniss. A New History of Animation. Thames & Hudson,2016.
ISBN: 978-0500292099
Reading Level of Text, Grade: 12+ Verified by: Microsoft Word

ARTICULATION and CERTIFICATE INFORMATION

Associate Degree:

GAV C1, effective 201570

CSU GE:

CSU C1, effective 201570

IGETC:

CSU TRANSFER:

Transferable CSU, effective 201570

UC TRANSFER:

Transferable UC, effective 201570

SUPPLEMENTAL DATA:

Basic Skills: N

Classification: Y

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: CCC000557673

Sports/Physical Education Course: N

Taxonomy of Program: 061440