## Add Course Request


<table>
<thead>
<tr>
<th>1. COURSE SUBJECT</th>
<th>ART</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. COURSE NUMBER (OR PROPOSED NUMBER)</td>
<td>2220</td>
</tr>
<tr>
<td>3. COURSE TITLE</td>
<td>Animation Fundamentals</td>
</tr>
<tr>
<td>4. INITIATING DEPARTMENT or UNIT</td>
<td>Art &amp; Art History</td>
</tr>
<tr>
<td>5. NAME OF SUBMITTER</td>
<td>Eva Gorbants</td>
</tr>
<tr>
<td>6. PHONE of SUBMITTER</td>
<td>Phone: +1 860 486 3016</td>
</tr>
<tr>
<td>7. EMAIL of SUBMITTER</td>
<td>Email: <a href="mailto:eva.gorbants@uconn.edu">eva.gorbants@uconn.edu</a></td>
</tr>
<tr>
<td>8. CONTACT PERSON</td>
<td>Cora Lynn Deibler</td>
</tr>
<tr>
<td>9. UNIT NUMBER of CONTACT PERSON (U-BOX)</td>
<td>1099</td>
</tr>
<tr>
<td>10. PHONE of contact person</td>
<td>Phone: 6-6840</td>
</tr>
<tr>
<td>11. EMAIL of of contact person</td>
<td>Email: <a href="mailto:cora.lynn.deibler@uconn.edu">cora.lynn.deibler@uconn.edu</a></td>
</tr>
<tr>
<td>12. Departmental Approval Date</td>
<td>1/14/2013</td>
</tr>
<tr>
<td>13. School/College Approval Date</td>
<td>4/9/2013</td>
</tr>
<tr>
<td>14. Names and Dates of additional Department and School/College approvals</td>
<td></td>
</tr>
<tr>
<td>15. Proposed Implementation Date</td>
<td>Term: Fall, Year: 2013</td>
</tr>
<tr>
<td>16. Offered before next printed catalog is distributed?</td>
<td>Yes</td>
</tr>
<tr>
<td>17. General Education Content Area</td>
<td>None</td>
</tr>
<tr>
<td>18. General Education Skill Code (W/Q). Any non-W section?</td>
<td>None</td>
</tr>
<tr>
<td>19. Terms Offered</td>
<td>Semester: Fall Year: Every_Year</td>
</tr>
<tr>
<td>20. Sections</td>
<td>Sections Taught: 1</td>
</tr>
<tr>
<td>21. Student Number</td>
<td>Students/Sections: 14</td>
</tr>
<tr>
<td>22. Clarification: 1 section, with a maximum enrollment of 14 students</td>
<td></td>
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<tr>
<td>23. Number of Credits</td>
<td>03</td>
</tr>
<tr>
<td>if VAR Min: Max: credits each term</td>
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<td>24.</td>
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24. **INSTRUCTIONAL PATTERN**
   Two 3-hour studio classes per week

| 25. Will this course be taught in a language other than English? | No |
| If yes, then name the language: |

| 26. Please list any prerequisites, recommended preparation or suggested preparation: | ART 1040, Drawing II, will be a required prerequisite |

| 27. Is Instructor, Dept. Head or Unit Consent Required? | No |

| 28. Permissions and Exclusions: |

| 29. Is this course **repeatable for credit**? | No |
| If yes, total credits allowed: |
| Allow multiple enrollments in same term? |

| 30. **Grading Basis** | Graded |

| 31. If satisfactory/unsatisfactory grading is proposed, please provide **rationale**: |

| 32. Will the course or any sections of the course be taught as Honors? | no |

| 33. Additional Details: |

| 34. Special Attributes: |

| 35. **REGIONAL CAMPUS AVAILABILITY**: |
   THIS COURSE IS NOT CURRENTLY OFFERED AT THE REGIONAL CAMPUSES. THE STORRS CAMPUS CURRENTLY HAS THE FACULTY AND STUDIO/LAB FACILITIES AVAILABLE TO OFFER THIS COURSE. |

| 36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY: |
   ART 2220 Animation Fundamentals  
   Three credits. Two 3-hour studio periods.  
   Exploration of the fundamental skills required for animation. |

| 37. **RATIONALE FOR ACTION REQUESTED** |
   reason for adding/dropping or revising the course |
   Animation is an art form that the Art and Art History Department has successfully offered its students in the past as a Special Topics studio course. The Animation Fundamentals course is designed to be the permanently offered course, replacing the Special Topics course. Animation Fundamentals presents students with the foundational block upon which other forms of animation can be built.  
   why the course is appropriate for the 1000 or 2000 level |
   Students must first understand the basic principles of drawing before they can animate; therefore they must first take 1000 level drawing courses (ART 1040, Drawing II, and its prerequisite, ART 1030, Drawing I). Offering the course at the 2000 level assures that students will gain the fundamental skills they need to take future 3000 level advanced animation courses.  
   justification for enrollment restrictions |
ART 2220, Animation Fundamentals, will utilize hand-rendered animation techniques and will focus on character design and narrative. ART 2220 is designed for students who wish to develop creative vision that translates into narrative, pictorial concepts using these methods.

As such, ART 2220 offers a platform for exploring facets of animation that are not already presented in other departments. In this way ART 2220 expands and augments the pursuit of animation at the University by contributing a unique set of methods, processes and materials.

amount of overlap with existing courses
ART 3132, Motion Graphics, is a course currently within the Communication Design concentration in Art and Art History; it is a course that covers aspects of typography in motion, using digital animation techniques. ART 2220, Animation Fundamentals, instead presents students with an image-based, hand-rendered experience in animation, resulting in narrative storytelling.

DMD 1030, Animation Lab, is a course currently located in Digital Media and Design; it is a course that covers fundamentals of digital animation methods and techniques. ART 2220, Animation Fundamentals, instead utilizes hand-rendered animation techniques like hand-drawing, erasure animation, sand animation, and cut paper. In ART 2220 the focus is on character design, world-building, and storytelling, in the camera-recorded environment.

ART 2220 will offer students an entirely different experience in basic animation, including concepts in producing animation under the camera and the traditional processes for planning animation. The course will prepare students for further study in animation techniques such as stop-motion. As a consequence, ART 2220 does not replicate material covered in DMD 1030, Animation Lab, or ART 3132, Motion Graphics.

other departments consulted
Department of Digital Media and Design (School of Fine Arts)
Department of Puppetry (School of Fine Arts)

effects on the regional campuses None

specific costs approved by the Dean N/A

reasons for cross-listing (if so desired)

38. SYLLABUS:

Online URL: [https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1365528459-ART 2220 Syllabus.doc](https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1365528459-ART 2220 Syllabus.doc)

39. Course Information: ALL General Education courses, including W and Q courses, MUST answer this question
40. Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question

41. Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question:

<table>
<thead>
<tr>
<th>Specific Criteria</th>
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</thead>
<tbody>
<tr>
<td>a. Arts and Humanities:</td>
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<tr>
<td>b. Social Sciences:</td>
</tr>
<tr>
<td>c. Science and Technology:</td>
</tr>
<tr>
<td>i. Laboratory:</td>
</tr>
<tr>
<td>d. Diversity and Multiculturalism:</td>
</tr>
<tr>
<td>43. International:</td>
</tr>
<tr>
<td>e. Q course:</td>
</tr>
<tr>
<td>f. W course:</td>
</tr>
</tbody>
</table>

42. RESOURCES:

Does the department/school/program currently have resources to offer the course as proposed

If NO, please explain why and what resources are required to offer the course.

43. SUPPLEMENTARY INFORMATION:

ADMIN COMMENT:

Senate approved new course 4.29.2013

CURRICULA ACTION REQUEST (form revised 09/21/09)

UNIVERSITY OF CONNECTICUT

SFA CURRICULA AND COURSES COMMITTEE

Course Subject: ART

Course Title: Animation Fundamentals

Course Number: 2220
Initiating Department: ART

Contact Person: Cora Lynn Deibler, cora.lynn.deibler@uconn.edu

Action Requested: adding a new course

Does this action require Senate approval? Yes

___ X ___ 1000 or 2000 level

Date submitted to Departmental C & C committee: 12/07/12

Date of Departmental Approval: 1/14/13

Date of School of Fine Arts C & C Committee Approval: Mar. 5, 2013

Date of School of Fine Arts Approval:

If this course is cross listed, provide names and dates of additional department and/or school/college approval:

Proposed Implementation Date: Fall 2013

Will this course be offered before the next printed catalog is distributed? N/A

Terms offered: Fall Every year

Estimate of # of sections taught per year and # of students per sections: 1 section, with a maximum enrollment of 14 students
Number of credits: 3

Instructional pattern: Two 3-hour studio classes per week

Will this course be taught in a language other than English? No

Please list any prerequisites, recommended preparation or suggested preparation: ART 1040, Drawing II, will be a required prerequisite

Is instructor and/or department head consent required? No consent required

Is this course repeatable for credit? No

Do you allow multiple enrollments in the course during the same term? No

Grading basis: Graded (A,B,C etc)

Will the course or any sections of the course be taught as Honors? No

Additional information: Offered at the _X_Storrs_______ Campus

Describe the availability of the proposed course at each of the regional campuses & please explain why: This course is not currently offered at the regional campuses. The Storrs campus currently has the faculty and studio/lab facilities available to offer this course.

Proposed Title & Complete Catalog Copy (if this is a revision, include the current title and catalog copy description):

ART 2220 Animation Fundamentals
Three credits. Two 3-hour studio periods.
Exploration of the fundamental skills required for animation.

Rationale for action requested:
reason for adding/dropping or revising the course

Animation is an art form that the Art and Art History Department has successfully offered its students in the past as a Special Topics studio course. The Animation Fundamentals course is designed to be the permanently offered course, replacing the Special Topics course. Animation Fundamentals presents students with the foundational block upon which other forms of animation can be built.

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justification for enrollment restrictions

effect on other departments

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other departments consulted

Department of Digital Media and Design (School of Fine Arts)
Department of Puppetry (School of Fine Arts)

effects on the regional campuses None

specific costs approved by the Dean N/A

reasons for cross-listing (if so desired)

Please attach proposed course syllabus: see below

Does the department current have the resources to offer the course as proposed? If no, please explain why and what additional resources are required to offer the course. Yes
Course Number: ART 2220, Animation Fundamentals

Time & Location: TBA, Two 3-hour classes per week

Instructor: Alison Paul

Prerequisite: ART 1040, Drawing II

SYLLABUS

Overview

This course explores animation as a medium for creative expression and storytelling. It introduces the fundamental principles of animation through basic exercises that utilize a range of hand-rendered techniques and two-dimensional methods and materials. This course will serve as a foundational experience for students wishing to pursue other forms of narrative, hand-rendered animation.

Students will devote the six weekly hours of studio time to animation projects, individual and group critiques, screenings of classic and contemporary animations, group discussions about various animation-related topics, lectures by visiting artists, and in-class demonstrations of work modes and methods.

Required course work: 10 weekly projects detailed in the following calendar, and a final project.

All projects must be completed to pass this course.

Objectives

In this class you will:
Learn the fundamental principals of animation and create hand rendered animation, using various techniques, including hand-drawn, cut-paper, and sand animation.

Understand timing, and the difference between frames per second, key frames, and in-betweens, and how to use an exposure sheet.

Demonstrate the subtleties of weight, tempo, and flexibility in terms of capturing action.

Be able to use scale and camera movements, and demonstrate how to pan and zoom in an animation.

Understand how to operate shooting and editing equipment, including the frame capture station, and the Lunch Box DV. Compile and edit a mid-term reel, and a final reel.

Master character development, and expression, as well as demonstrate how to set a scene, and tell your story.

Develop time-management skills, story direction skills, develop a plan for shooting, and complete projects by their deadlines.

Learn about hand-rendered animation, past and present. Participate in screenings and lectures, thus expanding your knowledge of animation, from commercial to experimental.

Evaluation

The criteria for evaluating your performance in this class include:

-- consistently coming to class prepared with all your materials,

-- understanding and application of techniques and principles

-- technical skill/proficiency
--timely completion of projects
--quality of concept and execution
--participation in critique
--and good citizenship/contributions to the group process

Grade breakdown

Participation = 10%

Projects, 10 at 7% each = 70%

Final Project = 20%

Please note:

Participation is evaluated in this class. Because this course is designed in stages—one process and concept building upon the next—not participating in each class will set you back and disrupt the sequential, cumulative flow of learning. If you are not present, you are not participating.

For this reason, tardiness is not acceptable, and absences are excused only for serious illnesses and emergencies. If you are ill and cannot attend class, you must send me an email and bring a doctor’s note to the next class. 3 tardies will count as an absence. Every two unexcused absences mean your grade will be lowered by ½ a letter grade due to a lack of participation.

Homework

You will need to devote considerable time out of class in order to complete your animations in a timely manner. Animations are not something you can “do the night before”. It is important to devote consistent time each week in order to complete your homework. Please note that that there are two shooting/editing stations, and all homework must be shot and edited before turning it in. Each week we will screen the homework, and critique the submissions as a class. Participation in critique is extremely important.
Materials List

Please acquire the following:

• Faber-Castell -Drawing Pencil - HB (box of 12)
& Faber-Castell -Drawing Pencil - B (box of 12)
(Or other good quality brands of graphite drawing pencils such as Tombow, or Staedtler Mars Lumograph)

• X-Acto - School Pro Electric Pencil Sharpener
(or any other good quality brand of electric pencil sharpener)

• Design - Kneaded Rubber Eraser - Large

• Staedtler Mars- White Plastic Eraser

• Art Alternatives - Natural Hair Dusting Brush - 10"
(To clear away eraser and graphite dust. Available from most art supply stores)

• Ultra Thin Metal Tape Down Acme Peg Bar
(must be standard Acme registration pegs, and METAL)

• Acme Punched Animation Paper-12 Field Ingram Bond - At least 1 Ream
(Although 10 Field paper may be used)

Some Helpful Websites for Finding Supplies:

http://www.cartoonsupplies.com
http://www.lightfootltd.com/
Preliminary Calendar

(HW—Homework assignment)

Week 1/August 27 and 29: Lunch Box Tutorial/Replacement Animation
Tu: Intro to class/syllabus
Lecture on a Brief History of Animation
Th: Replacement Animation Demo
Tutorial on functionality and operation of key equipment, including the image-capture station, & Lunch Box DV
HW: Shoot Replacement Animation

Week 2/September 3 and 5: Timing Exercise: Flip-Books
Tu: Critique Replacement Animations
Work In Class on Flip-books
HW: Shoot Flip-books
Th: Critique Flip-books
Lecture on Timing/Exposure Sheets Demo
HW: Reshoot Flip-books with adjusted timing

Week 3/September 10 and 12: Key Frame Exercise: “Exquisite Corpse”
Tu: Critique Reshot Flip-books
Lecture on Key Frames and In-betweens
Th: Handout images for group “Exquisite Corpse” [Image Morph] Exercise
Work In Class
HW: Shoot “Exquisite Corpse” [Image Morph] Exercise

Week 4/September 17 and 19: Sand Animation
Tu: In Class editing together of all “Exquisite Corpse” Image Morphs
Critique of Group “Exquisite Corpse”

Th: Sand Animation Demo
TBA
In Class development of Story Ideas/Plan-out Shoot

HW: Shoot Sand Animation

Week 5/September 24 and 26: Cut-Paper Animation

Tu: Critique Sand Animations
Lecture on Cut-Paper Animation
TBA

Th: Cut-Paper Animation Demo
In Class creation of characters

HW: Shoot Cut-Paper Animation

Week 6/October 1 and 3: Weight and Movement Exercise:

Feather vs. Stick

Tu: Critique Cut-Paper Animations
Lecture on Portraying Weight and Movement in Animation
Screening TBA

Th: Demo Feather vs. Stick Exercise
Work In Class (in any previously explored medium)

HW: Shoot Feather vs. Stick

Week 7/October 8 and 10: Walk Cycle

Tu: Critique Feather vs. Stick
Walk Cycles
Lecture on Walk Cycles
Screening TBA

Th: Work In Class (in any previously explored medium)

HW: Shoot Walk Cycle (Due Next Thursday)
Week 8/October 15 and 17: MIDTERM: Time Management

Tu: In Class Time Management Exercise: Ream Completion

HW: Compile Mid-Semester Reel

Th: Critique Walk Cycles

Ream Exercise

*Hand In Mid-Semester Reel

Week 9/October 22 and 24: Scale/Camera Movement

Tu: Screen and Critique Mid-Semester Reels

Th: Lecture on Scale and Camera Movement

TBA

Cycle Zoom (in any previously explored medium)

HW: Shoot Walk Cycle Zoom

Week 10/October 29 and October 31: Background/Scene Setting

Tu: Critique Walk Cycle Zoom

Setting the Scene

Lecture on

Setting the Scene

Screening

TBA

Th: Work In Class on Addition of Background to Walk Cycle (in any previously explored medium)

HW: Shoot Addition of Background

Week 11/November 5 and 7: Character Development/Expressions

Tu: Critique Addition of Background

Lecture on Character Development/Expressions

TBA

Th: Demo Expression Exercise

Class (in any previously explored medium)

HW: Shoot Expression Exercise

Week 12/November 12 and 14: Begin Final Project
Tu: Critique Expression Exercise

**Begin Final Project:** Work In Class on Story Ideas, Planning out your time, Shooting Schedule, Exposure Sheets

HW: Complete Characters and Background (in any previously explored medium)

Th: Critique Proposed Story Ideas and Completed Elements

HW: Begin Shooting Final Project

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**Week 13/November 19 and 20: THANKSGIVING WEEK**

*Continue to Shoot Final Projects*

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**Week 14/November 26 and 28: Conti. Final Project**

Tu: Critique Final Project Progress

Discuss Next Step

Th: Continue Working In Class

HW: Finish Final Project

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**Week 15/December 3 and 5: Screen Final Projects**

Tu: Screen and Critique Final Projects

HW: Compile Final Reel

Th: Screen and Critique Final Projects

*Hand In Final Reel*

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**Week 16/December 9-13: FINALS**

*Meet individually to discuss final reel*