

Add Course Request

Submitted on: 2013-04-09 13:27:39

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

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	

effect on other departments

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)

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.: Specific Criteria

- a. **Arts and Humanities:**
- b. **Social Sciences:**
- c. **Science and Technology:**
 - i. **Laboratory:**
- d. **Diversity and Multiculturalism:**
 - 43. **International:**
- e. **Q course:**
- f. **W course:**

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

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other departments consulted

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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 $\frac{1}{2}$ 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 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/>

<http://www.cartooncolor.com/>
<http://www.chromacolour.com/> (for paper)

Preliminary Calendar

(HW—Homework assignment)

Week 1/August 27 and 29: Lunch Box Tutorial/Replacement Animation

**Tu: Intro to class/syllabus
on a Brief History of Animation** **Lecture
Screening TBA**

**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
Class on Flip-books** **Work In**

HW: Shoot Flip-books

**Th: Critique Flip-books
Timing/Exposure Sheets Demo** **Lecture on
Screening TBA**

HW: Reshoot Flip-books with adjusted timing

Week 3/September 10 and 12: Key Frame Exercise: “Exquisite Corpse”

**Tu: Critique Reshot Flip-books
Key Frames and In-betweens** **Lecture on
Screening TBA**

**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 Group “Exquisite Corpse”

Critique of

**Th: Sand Animation Demo
TBA
of Story Ideas/Plan-out Shoot**

**Screening
In Class development**

HW: Shoot Sand Animation

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

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

Screening

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

In

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
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
Semester Reel**

**Discuss
*Hand In Mid-**

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)**

**Screening
Work In Class on Walk**

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
Screening TBA**

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

(in

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**

Screening

**Th: Demo Expression Exercise
Class (in any previously explored medium)**

Work In

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

Week 13/November 19 and 20: THANKSGIVING WEEK

Continue to Shoot Final Projects

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

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
Final Reel**

***Hand In**

Week 16/December 9-13: FINALS

Meet individually to discuss final reel

