

Add Course Request

Submitted on: 2012-12-04 10:39:53

1. COURSE SUBJECT	DMD
2. COURSE NUMBER (OR PROPOSED NUMBER)	1030
3. COURSE TITLE	Animation Lab
4. INITIATING DEPARTMENT or UNIT	Digital Media & Design
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	Tim Hunter
9. UNIT NUMBER of CONTACT PERSON (U-BOX)	1041
10. PHONE of contact person	Phone: 6-2281/6-6765
11. EMAIL of of contact person	Email: tim.hunter@uconn.edu
12. Departmental Approval Date	11/05/2012
13. School/College Approval Date	12/03/2012
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?	No
17. General Education Content Area	
18. General Education Skill Code (W/Q). Any non-W section?	None
19. Terms Offered	Semester: Fall Spring Year: Every_Year
20. Sections	Sections Taught: 1-2 each s
21. Student Number	Students/Sections: 24/section
22. Clarification: 1-2 sections offered per semester with a maximum enrollment of 24 students in each section	
23. Number of Credits	03 if VAR Min: Max: credits each term
24. INSTRUCTIONAL PATTERN two 3 hour studio periods each week	
25. Will this course be taught in a language other than	No

English?	If yes, then name the language:
26. Please list any prerequisites, recommended preparation or suggested preparation:	
27. Is Instructor, Dept. Head or Unit Consent Required ?	Instructor
28. Permissions and Exclusions:	
Other, specify: interview and/or portfolio review required	
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? AsHonors	
33. Additional Details:	
Other (specify): offered at the Storrs Campus	
34. Special Attributes:	
35. REGIONAL CAMPUS AVAILABILITY: The Storrs campus currently has the digital media faculty and studio/lab facilities available to offer this course. Expansion to Stamford is possible.	
36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY:	
1030. Animation Lab Three credits. Two 3-hour studio periods. Interview and/or portfolio review and instructor consent required. Exploration of the fundamental skills required for 2D, 3D, digital and traditional animation techniques.	
37. RATIONALE FOR ACTION REQUESTED	
reason for adding/dropping or revising the course One of the most essential aspects of all screen-based digital media is animation. Information and messages are kinetically displayed across all digital platforms — smartphones, tablets, websites, television and film screens among others. A basic understanding of and ability to execute animation techniques and methods are essential skills for all students pursuing digital media or design. This course is also central to the curriculum of the new Department of Digital Media and Design and essential to creating the major and minor in this field why the course is appropriate for the 1000 or 2000 level Animation Lab is a fundamental survey of skills and methodologies for creating animated messages and information displays. This course is fundamental because it is an introduction to animation, addressing the basic tools and methods for creating animation — both analog and	

digital — upon which all other courses in animation (3D and 2D) rely.

justification for enrollment restrictions

The enrollment cap of 24 is based on available studio/lab space.

effect on other departments

Animation courses are not currently offered in other departments. It is a subject area that other departments, specifically Art & Art History, have expressed an interest in offering. To accommodate that interest, Animation Lab will be eligible for cross-listing with Art & Art History.

amount of overlap with existing courses

ART3132 Motion Graphics is a course within the Communication Design concentration that has been offered for over 5 years, and prior to that as a Special Topics course. ART3132 is a course that covers aspects of typography in motion for film and broadcast graphics such as film titles, opening sequences, public service announcements and information visualizations, among others. The addition of DMD1030 Animation Lab provides an opportunity to expand this important area of study by providing students with the opportunity to begin developing related skills at an earlier point in their academic career, thereby enabling ART3132 to address more advanced topics. Animation Lab will not overlap with those pedagogical goals, but rather establish a strong core set of fundamental skills which will enable students enrolling in ART3132 or other upper level animation courses to gain the knowledge and ability to work more efficiently and effectively in those courses.

effects on the regional campuses

Currently not offered at the regional campuses. Expansion to the Stamford campus is planned for the near future.

38. SYLLABUS:

Online URL: (https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1354635593-Syllabus DMD 1030 Animation Foundation.docx)

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
YES

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

43. SUPPLEMENTARY INFORMATION:

ADMIN COMMENT:

Senate approved new course 12/10/12

DMD1030

Animation Lab

Mark Zurolo

Associate Professor of Design

Art Building Room 220

Office Hours: M/W 730AM-9AM, or by appointment

mark.zurolo@uconn.edu

About Animation Lab

Animation tends to be an omnivorous term. In the wake of the "digital revolution" the term has come to encompass a multitude of forms and production techniques. This polyphonic nature of the field is what makes it such a vibrant and challenging discipline; one which has grown by constantly reimagining form, production and output. In recent years, the computer has changed animation practices, significantly privileging itself in the process. Yet any understanding of animation is one which embraces its evolutionary creative girth as well as its' fundamental principles. Animation practices used at its inception (i.e. stop motion) remain viable practices today. Interweaving seminal and formational animation methods with new digital orthodoxies simultaneously illustrates the history of animation, with its ongoing development of contemporary tools.

Animation Lab is a foundational course, the aim of which is to introduce students to the techniques, principles, vocabulary, and historical structures of animation, as well as an understanding the nature of movement and manipulating motion with both analog and digital means. Through a series of workshops and lectures the course will examine the evolution of animation through the production of animation devices and progress along a continuum of expanding principles from looping animations (Animated GIFs), to stop motion, digital interpolation, and finally digitally-crafted dimensional environments.

Course Goals

Animating messages is a baseline for nearly all interactive and screen-based experiences. From mobile platforms to large public displays and everything in between, animating information, typography, image and graphics and understand of the fundamentals of animation is essential to all areas of study within Digital Media and Design.

Course Objective

A primary focus of animation lab is to introduce students to the vast opportunities for technique, style and execution from the early days of animation through current digital trends. Providing exercises in this broad arc will arm students with a cadre of useful skills that can be leveraged throughout advanced courses and drawn upon professionally. This course is project and research oriented. Students are expected to critically explore and develop his/her own voice and thoughts through research, analysis and individual process.

Student Objective

- 1/ To achieve familiarity with the basic principles, tools and practices of a variety of animation techniques and methods.
- 2/ To demonstrate the knowledge and skilled obtained through the execution of thoughtfully crafted responses to project briefs.

Course Structure

Animation Lab is comprised of a series of small exercises which build upon key aspects of animation history demonstrated through the honing of skills from analog to digital. Exercises develop in

complexity as ability and knowledge is obtained. Sessions oscillate between skills-based workshops, presentation and critique. Students are responsible for documenting and articulating his/her creative process in a sketch book for periodic evaluation.

Process Documentation

Animation can be a complicated medium to explain. Image, sound, timing must each be controlled. Communicating one's intentions and objectives prior to the investment of hours in production is a central and essential skill. Documenting the process prior to actually animating through sketches and storyboards provides a means by which to assess a concept. Students are required to present paper proposals for all projects, analog or digital, as well as document the process post-animation.

Calendar

Weeks 1–3

Analog

An exploration of the physical devices such as flipbooks and phenakistoscopes that distill animation down into its basic building material — a succession of still images. Research is conducted into the origins and evolution of animation to reveal the progress and principles of medium. The work of animators such as Norman McLaren and Terry Gilliam, among others, as well as pioneering artists/filmmakers like Stan Brakhage are surveyed.

Week 1 /

Course overview, What is animation?

Lecture: The Hinman Collator and the persistence of vision

Read: Where the rubber hits the road: The illusion of animation, *Animation Practice, Process & Production*, pp. 197-207(11), Wells, Paul, Intellect Publishers

Workshop: Thaumatrope design and construction

Week 2 /

Analog Interpolation

Phenakistoscope

Lecture: Inbetween

Read: Frame of reference: toward a definition of animation, *Animation Practice, Process & Production*, pp. 11-32(22), Wells, Brian, Intellect Publishers

Workshop: use paper and drawn frames to practice "inbetweening" sequences; translating sequences into phenakistoscope disc and creating a simple device to "play" the animations.

Critique of previous week's work

Week 3 /

Flip, flip, book

Read: *Cosmic View: The Universe in 40 Jumps*, Kees Boeke; *Drawing Animation*, *Animation*, Birgitta Hosea, Sage Publications

Watch: *Powers of Ten*, Charles and Ray Eames

Discuss: Boeke and Eames reading/film and their relationships

Workshop: construct a flipbook — frame, print, bind;

Field Trip: Dodd Center for Book Arts: examine *Sheherazade*, Janet Zweig; *This book is extremely receptive: a flipbook*, Janet Zweig; *Untitled Flipbook*, Manuel Acevedo

Critique of previous week's work

Weeks 4–6

Loops & Stop Motion

Animated GIFs, once touchstones of the early years of the internet, remerged in recent years as a revitalized art form. Once considered anachronistic and kitsch, animated gifs have transcended those associations with the advent of social media. Students will become familiar with the gifs' place in the internet/meme culture and learn methods for producing them to deliver visual content. Gifs' offer a platform to step from analog animation techniques to digital ones leveraging the same vocabulary and similar techniques. Stop motion animation, among the first forms of recorded animation, follows as a natural progression and bridge from analog into the digital.

Week 4 /

Animated GIFs

Read: *The Affect of Animated GIFs* (Tom Moody, Petra Cortright, Lorna Mills), Sally McKay

Workshop: Photoshop for Animation; introduction to storyboards

Week 5 /

Stop Motion (2 week workshop)

Read: In visible hands: the work of stop motion, *Animation Practice, Process & Production*, pp. 107-129(23), Gambrell, Alice, Intellect Publishers

Workshop: Class sets up a simple stop motion stage and executes individual animations; import into editing software for post-production; pixillation techniques explored.

Critique of previous week's work

Week 6 /

Stop Motion

Workshop: Continuation of stop motion techniques, pixillation and lighting;

Critique of previous week's work

Weeks 7–12

Digital

With a foundation of basic and traditional animation forms and vocabulary, students are introduced to a series of digital tools used for animation — from Photoshop to AfterEffects and other off-the-

shelf software. Students engage these tools to respond to exercises, as well as interpret their work critically in the context of readings provided. Introduction to the twelve principles of animation

Week 7 /

Keying frames

Read: Lev Manovich, *Software Takes Command*, Chapter 3, After Effects, or How Cinema Became Design

Workshop: Fundamentals of keyframes and keyframe interpolation inside AfterEffects and introduction to the use and manipulation of fairings

Critique of previous week's work

Week 8 /

Reverse English

Lecture: 12 Principles of Animation

Watch: *Colors*, Sony Bravia

Workshop: Bouncing a digital ball: Manual and programmatic means to animate a ball with an inertial bounce.

Week 9 /

Bodies at Rest / Bodies in Motion

Workshop: Using the body as an animation tool, filming physical typographic messages in motion; introduction to green screen, keying, cameras, how to set up a tripod and pan and zoom in camera.

Critique of previous week's work

Week 10 /

Superterranean Cabinfever Joy

Workshop: Continuation of body animation workshop combining footage into collective animated messages; importing footage into After Effects; introduction to principles of masking, track mattes, layer order, layer transparency within the software.

Watch: Bob Dylan, *Subterranean Homesick Blues*

Critique of previous week's work

Week 11 /

Konnichiwa / Aloha

Workshop: Storyboard workshop to develop effective animation proposals based on the idea of "translation"; introduction to the production of an animatic and how to produce style frames.

Critique of previous week's work

Weeks 12–14

Dimension

Building on the foundation of digital animation language established in Weeks 7–12, simple exercises are presented that introduce students to animation in 3D digital environments.

Week 12 /

X, Y, Z

Reading: *Pause: 59 Minutes of Motion Graphics*, Peter Hall & Andrea Codrington

Workshop: Conversion of animatic into finished animated frames; introduction to text and shape animators

Critique of previous week's work

Week 13 /

X, Y, Z (continued)

Workshop: Introduction to 3D space in AfterEffects by manipulating shapes in a three-axis spatial plane; Exploration of shape and text extrusion in AfterEffects by animating translations in AfterEffects; Introduction of 3D camera tracker

Discuss: *Pause: 59 Minutes of Motion Graphics*, Peter Hall & Andrea Codrington

Critique of previous week's work

Week 14 /

Coming back around

Workshop: Bouncing a ball in a 3D environment

Critique of previous week's work

Referenced Texts

Re-Imagining Animation: The Changing Face of the Moving Image

Paul Wells, Johnny Hardstaff, Darryl Clifton

AVA Publishing

Understanding Comics

Scott McCloud

William Morrow Paperbacks

The Illusion of Life

Ollie Johnston & Frank Thomas

Disney Editions

Understanding Animation

Paul Wells

Routledge

Fundamentals of Animation

Paul Wells

AVA Publishing

The Anime Machine: A Media Theory of Animation

Thomas Lamarre

University of Minnesota press

The Animator's Survival Kit

Richard Williams

Faber & Faber

Craft

Presentation is a critical to design. Poorly presented work handicaps the effective communication of ideas. Therefore, the careful and considered execution of each project is essential to this class. Work must be presented in a clean and well-crafted manner. Shoddily made or presented work of any kind is forbidden. Work submitted in such a state will not be accepted.

Tools

Pens & pencils, X-acto knife, bone folder, metal ruler, triangle, and other materials for projects as necessary.

Documentation

Most designers are highly curious people who make it a habit to record their daily visual stimuli and experiences. Always with a camera, pen or pencil and sketchbook on hand they record thoughts and impressions through drawing, writing and collecting. An effective process of documentation is not merely a scrapbook or sketchbook; it is an archive of experiences that can jog the memory and stimulate thinking while working on projects. Each student is required to keep a rich visual/textual/collected log of your daily experiences and visual encounters. Your book will be a necessary component in every presentation.

Technology

You will need a place to save your work. Unless you own a laptop, all students must purchase a Firewire hard drive with a capacity of 120–500GB minimum. Your own Firewire will serve as a necessary place to hold your projects as you work through the next two years of courses. More importantly, it is a safe back-up of all your projects.

Back-up

Maintaining a backup system is a responsible and necessary task in this age of digital information. Along with the benefit of owning your own hardware comes the responsibility of maintaining it so data is safe. Owning an external hard drive solely devoted to backing up your main machine or work on lab machines is essential. Apple offers its software Time Machine. My personal recommendation is an app called Super Duper that I believe trumps Time Machine. Whatever back-up system you select, maintain it regularly.

Dropbox

Dropbox is the file sharing service used in this class. You will all have received an invitation to our course Dropbox folder and be required to sign up to Dropbox (it's free!) in order to access the folder and its contents. In the folder you will find this syllabus, along with any required readings posted throughout the term. In addition, it is the location where you will be required to post PDFs and movie files of your work at specified times during the term.

File Naming & Structure

It is imperative that you keep your work and the assets you acquire organized. More importantly, when digital files are requested it is essential that a simple file naming standard be followed so that all projects are attributable. All digital project files should follow a standard and easily identifiable nomenclature and file structure.

ART2120_lastname >

 lastname_firstname_project-title >

 indd >

 images >

 texts >

 lastname_project-title.application-suffix

Portfolio

All the work produced in this course should be considered suitable portfolio material, if it is crafted to the standards expected. The portfolio is the single most valuable artifact you will generate during your coursework and the most important one for when you graduate and seek employment and/or clients. Collect, keep, record everything towards this purpose. All the documentation you generate may well be viable in a portfolio.

Etiquette

Please turn off all cellphones during class.

No texting or checking of personal email or social networks during class time.

(University policy regarding laptops, cell phones and other electronic devices as described in the Fall student handbook will be in effect.)

Participation

Participation in daily critiques is essential and required. Except for illness or sudden emergency beyond your control any absence should be approved before-hand. The class meets intensively for two studio sessions per week and relies heavily on class participation including discussion of work-in-progress and assigned readings. Each failure to adequately participate in a class discussion and/or critique will result in one-step diminution of the final grade. (i.e. a grade of "B" would become a "B-" while a B- would be lowered to a "C+.")

Evaluation

Quizzes, 10% each = 20%

Projects, 15% each = 60%

Final Exam, 20%