

UNIVERSITY OF MASSACHUSETTS AT AMHERST
OFFICE OF THE SECRETARY
THE FACULTY SENATE

UNDERGRADUATE COURSE APPROVAL FORM
(Courses Numbered 001-599)

15 Copies Required for Courses Numbered 001-499
20 Copies Required for Courses Numbered 500-599

1. *DEPARTMENT, COURSE NUMBER AND TITLE:* Art 574 Animation Fundamentals
2. *SCHOOL OR COLLEGE:* HFA
3. *Proposer's Name, Telephone and Email:* Patricia Galvis Assmus, 545.1902, tga@art.umass.edu
4. *Proposed Instructor:* Patricia Galvis Assmus
5. *Course Credits:* 3
6. *Are there Prerequisites?* Yes No *If yes, please specify*
Completion of Art Foundations, equivalent, or permission of instructor
7. *What is the Intended clientele?* Lower Division Upper Division
 Department majors only Departmental/related majors Non-Majors

If course is intended for majors, what role will it play in the curriculum?
 Required Elective (for MFA/related majors)

Complete Course Catalog Description (30 Words):

Introduction to traditional animation techniques as used in fine art animation and experimental film/video. Basics of locomotion, timing, lighting, camera moves, exposure, sound design and audio and visual editing. Studio course.

9. Please attach the following materials:
 - Week-by-week outline of topics covered in course (or syllabus)
 - List of Required readings
 - Description of required assignments (papers, exams, projects, reports, presentations, etc.)
 - Summary of course grade criteria
 - Selected bibliography of works used by instructor in developing course, especially recent works (as appropriate)
10. If course has been offered as an experimental or special topics course, please comment on its evolution:

This course has previously been taught as Art 597Q. It is now an elective for MFA candidates and highly encouraged for students working in animation, film/video, or motion graphics. It evolved from a need for students to have a firm understanding of the included material & topics prior to their working on more advanced projects in traditional, experimental or digital animation.

Upon approval of the course by the department head, one copy of this form shall be sent from the departmental office to the Faculty Senate Office to allow for the course to be published on the University's Web Site for comment.

Information Sheet

Animation Fundamentals Art 597q

Monday/Wednesday 9:05-11:50 / FAC 439

Professor: Patricia Galvis Assmus

Office: FAC 456, tel. no. 545-6938

Art Dept. 545-1902

Office Hours: Tuesday 4:30-5:30 (sign up sheet on office door)

Other times available by appointment

This course is meant to acquaint you with the basics of animation and locomotion. We will look into the origins of animation and early experimental film. Working with various media and techniques, you will experiment with movement and timing while exploring the artistic and aesthetic possibilities of each medium. Your final project will be designed and completed in whichever media you select. It will be edited with both video and audio tracks.

We will experiment with the following techniques throughout the semester:

- Cut-out Animation
- Object Animation
- Silhouette
- Sand Animation
- Claymation Multi-Plane
- Traditional! Hand-Drawn
- Pixilation

The course consists of a series of weekly experiments followed by a final project. You will need to schedule time (3-hour minimum) outside of class for production every week.

Graduate students enrolled in ART 574: All stated requirements apply plus 2 additional projects (1 aural, 1 visual) and research paper on history and development of animation/experimental film. Additionally, quality and development of work produced is expected to reflect graduate level.

The first thing you must learn is how to use animation equipment and the technical information provided. You will be tested on this prior to the end of Add/Drop. Anyone who does not demonstrate proficiency through this initial test will not be given access to the studios and will be unable to enroll/continue in the course.

By the end of the semester, you will create a master/demo reel. Your access to the editing rooms will be limited to the needs of this course and advanced students have priority in signing up for extra time.

At the last class of the semester, there will be a screening and discussion of student work presented. Each student will be required to submit a finished reel. It shall include all the work done during the semester. Exact content and format required will be provided during course.

This reel will be used for grading. (i.e. NO REEL/NO SHOW = NO PASSING GRADE).

Academic Honesty including but not limited to cheating, fabrication and plagiarism will be enforced per University regulations as stated in the Code of Student Conduct and Academic Regulations. Sanctions for acts of dishonesty range from receiving a grade of F on the paper/exam/assignment or in the course, loss of funding, being placed on probation or suspension for a period of time, or being dismissed from the University. All students have the right of appeal through the Academic Honesty Board.

The university is committed to providing an equal educational opportunity for all students. If you have a documented physical, psychological, or learning disability on file with Disability Services, Learning Disability Support Services, or Psychological Disability Services, you may be eligible for reasonable academic accommodations to help you succeed in this course. Please notify me within the first two weeks of the semester so that we may make appropriate arrangements.

| | |
|--|---|
| Pre-Requisite | MFA student or consent of instructor. |
| Attendance | Attendance/late arrival will be noted for every class. Anything beyond 2 late and 2 absent marks will affect your final grade, if not excused (Unexcused; 2 late=] absence,] absence= 1/3 letter grade subtracted from your final grade) Attendance at all critiques and presentations is mandatory. |
| General Information | <ul style="list-style-type: none">* Any set deadline is to be met. Late work will be accepted except when noted. Late submittal will, however, affects your grade for late project.* You are responsible for all material covered in class.* There will be a test given during the semester on animation and its history, production and technical information.* Arrive prepared to work at every class.* Mobile phones & personal digital devices must be turned OFF during class time. |
| Grading | Attendance, work done, class participation, tests and effort will all contribute to or detract from your grade. Failure to submit a completed final reel on video tape or digital media as required will result in failure to pass, the course. (Final reel-50%, weekly experiments-20%, participation-10%, tests-10%, research paper-10%) |
| Studio/Lab Access | Studio/Lab will be available during scheduled times. Other access times are posted and sign up sheets will be available for the upcoming week in hallway outside FAC 445. |
| Studio/Lab Info FAC 439/446/447 | <ul style="list-style-type: none">* DO NOT REWIRE EQUIPMENT* Log Books- Sign in and out when using equipment* Those with key access must sign and leave ID for key, both when taking it and returning it.* Absolutely NO FOOD OR DRINKS in the labs.* Use table in hall outside studio for breaks.* NO smoking allowed.* Dispose of any trash, KEEP STUDIOS CLEAN.* Use headphones, keep volume low.* If there is a problem with equipment or facility, please fill out Problem Report sheet clearly and place form in envelope outside FAC 448A to notify technician. |
| Supplies | Different supplies will be needed. Index cards, paper, clay, markers, discs, video tapes, etc., can be purchased as we get to each experiment/project. |
| Required Texts | The Animation Book by Kit Laybourne A Reader in Animation Studies by Jayne Pilling |

NOTE: Technical difficulties will not be accepted as an excuse for not having work to show. Bring your latest available sketch, tape, model, etc. You must show work/progress when required.

Animation Fundamentals

Required Text:

Readings listed in syllabus are from this book

The Animation Book-A Complete Guide to Animated Filmmaking by Kit Laybourne
A Reader in Animation Studies by Jayne Pilling

Reference texts and selected readings (hand-outs)

Further readings are taken from the following books

Understanding Animation by Paul Wells
Before Mickey: An Animated Anthology distributed by MIT Press

Filmography & Sources for Instructor

There are many short films screened throughout the semester (approximately 50), This is a sampling for your reference. There is usually a number of films shown together and in some cases, it may not be possible to make up missed screenings. A good percentage of the films are from my personal collection and depending on time available (mine) we can arrange a second screening for further study or make-up viewing. Some of the films are also owned by the University and are available for further study or make-up viewing at the Library. You may also find them at Video stores or through the Internet;

Before Mickey: An Animated Anthology produced by Piggyback Productions
The Cabinet of Dr. Calligari
Without Words-DEFA Animation
Hollywood Salutes Canadian Animation by National Film Board of Canada
19th Animation Tournee
Manitoba Selected Works
American Animation 1980-85
Emily Hubley - DreamFishing, Secret Religion, Enough
Aardman Animation - Creature Comforts, Next, War Story
Christine Ferriter- Particle Man, Annie
Animation Volume 4-The International Toumee
Academy Award Winner Shorts- Sundae In New York, The Janitor
Animation Celebration-Volume 1
Will Vinton Claymation
Lotte Reiniger - Prince Achmed
Oscar Fischinger- Selected early works (Europe and USA)

NOTE: Screenings are on days when discussion with readings take place. In addition to screening of listed films, work produced by previous students in this course will also be shown as it relates to media and/or technique being explored.

| Tuesday | Thursday |
|---|---|
| 9/4 Intro, set up studio time schedule | 9/6 Animation stand, wiring, etc - DEMO Basics of animation |
| 9/11 Individual practical test & written Note: come in only for your assigned time | 9/13 Test review <i>Screen: Student class reels</i> |
| 9/18 Animation Terms - Expressing emotion Reading: pg. 2-37 & Chapter 4 | 9/20 Single object animation due Reading: Chapter 5; <i>Screen: Cut-out/Silhouette</i> |
| 9/25 ReadL'lg: chapter 11 <i>screening & demo</i> <i>Sand animation, paint-on-glass, pin board</i> | 9/27 'Emotion' animation due Multiple objects &/or cut-out &/or silhouette |
| 10/2 Reading: Chapter 6; <i>screening & demo</i> <i>Ear{v Animation & Film experiments, pixilation</i> | 10/4 Sand animation due Reading: Chapter 18 |
| 10/9 No Class - Monday Schedule | 10/11 Pixilation planning session |
| 10/16 Reading: Chapter 14; <i>screen and demo</i> <i>Drawn animation</i> | 10/18 Pixilation shoot |
| 10/23 Reading: Chpts 9 & 13; <i>screening: other techniques - rotoscope, kinestasis</i> | 10/25 Drawings for animation due |
| 10/30 Reading: Chapter 12; <i>screening & demo</i> <i>Clay animation</i> | 11/1 Drawn animation due |
| 11/6 Reading: Chapter 8; <i>Storyboarding discussion</i> <i>Final/project idea session</i> | 11/8 Clay animation due |
| 11/13 Animation Today - discussion Bring in your favorite &/or least liked animations | 11/15 Final Project Storyboard due |
| 11/20 Reading: Chapter 7 Editing image and sound demo | 11/22 No Class - Thanksgiving Day |
| 11/27 In class editing project | 11/29 In class editing project |
| 12/4 Work in progress presentations Presenting your work discussion | 12/6 Graduate Student Research Presentation |
| 12/11 In class work session | 12/13 Last class - Screening of student class reels |

| | | |
|---|---------|--|
| W | Feb 1 | Introduction & equipment overview - <i>submit possible lab hours</i> |
| M | 6 | Group work - <i>One hour work slots/tutorials</i> |
| | 8 | Last day to have equipment test/check <i>Screening and basics of locomotion</i> - Hand-out 1 |
| M | 13 | Single object animation due - Intro, Chapters 1 & 4 - <i>do reading and exercises</i> |
| | 15 | Object Screening - Hand-out 2 |
| M | 20 | <i>UMass closed</i> |
| T | 21 | <i>Monday Schedule</i> - multiple object animation due - Chapter 5 - <i>cut-out screening</i> |
| W | 22 | <i>Early Animation & film experiments</i> .• Chapters 2 & 9, hand out |
| M | 27 | Cut-out/silhouette animation due - Chapter 11 - <i>sand screening</i> |
| | March 1 | <i>Concept & content</i> - Hand-out 3 |
| M | 6 | Sand animation due - Chapters 13, 14 & 6 - <i>pixilation & drawn screening</i> |
| | 8 | <i>Story board, layout, sound design discussion (bring music tape/cd for class)</i> - Chapter 7 & 8 |
| M | 13 | Pixilation planning |
| | 1S | Pixilation shoot - <i>In-class group project</i> |
| | 20&22 | <i>Spring recess</i> - work on drawn animation |
| M | 27 | <i>Intro to editing equipment and methods</i> - Chapters 23 & 24 - <i>alternative sound screening</i> |
| | 29 | <i>One hour work slots/tutorials</i> |
| M | April 3 | Drawn animation due · Chapter 12 - <i>clay screening</i> |
| | 5 | Team Editing - <i>In-class editing work</i> |
| M | 10 | Clay animation due - <i>Final Project discussion and planning</i> - Hand-out 4 |
| | 12 | <i>Production, scheduling and implementation process</i> - <i>Discuss Story ideas</i> - Chapter 18 |
| M | 17 | <i>UMass closed</i> - <i>no class</i> |
| W | 19 | <i>Monday Schedule</i> - <i>Final Project</i> - Story board due - <i>student work screening</i> |
| M | 24 | Chapter 17 - <i>developments & future of animation dialogue</i> |
| | 26 | <i>Sound, editing review</i> |
| M | May 1 | Work in progress presentation |
| | 3 | Graduate Student Research presentations - <i>Production help session</i> |
| M | 8 | Written Test |
| | 10 | <i>Production help session</i> |
| M | 1S | <i>Presentation skills (personal, written, portfolio)</i> |
| | 17 | Last class - FINAL PRESENTATIONS |

Reading assignments: *Dates given are when discussion will take place on noted chapters and hand-outs. Please read prior to these dates. Noted chapters are from The Animation Book.*

Note: *Keep aware of progress in class. Changes to the above schedule may occur during the semester due to inclement weather or other unforeseen circumstances.*