DART-125: ANIMATION

Effective Term
Fall 2025

CC Approval
01/21/2025

AS Approval
02/13/2025

BOT Approval
02/20/2025

COCI Approval
04/16/2025

SECTION A - Course Data Elements

CB04 Credit Status
Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
Art (Master's Degree)	Or
Graphic Arts (Desktop publishing) (Any Degree and Professional Experience)	

Subject Code
DART - Digital Art
Course Number
125

Department
Digital Art (DART)

Division
Arts and Humanities (ARAH)

Full Course Title
Animation

Short Title
Animation

CB03 TOP Code
0614.40 - *Animation

CB08 Basic Skills Status
NBS - Not Basic Skills

CB09 SAM Code
D - Possibly Occupational

Rationale
non substantive review to adjust wording update text books

SECTION B - Course Description

Catalog Course Description
An introductory course in the basic principles and technology of animation. Both traditional and digital animation styles will be covered with an emphasis on creating effective sequences appropriate for the subject or narrative.

SECTION C - Conditions on Enrollment

Open Entry/Open Exit
No

Repeatability
Not Repeatable

Grading Options
Letter Grade or Pass/No Pass

Allow Audit
Yes

Requisites

SECTION D - Course Standards

Is this course variable unit?
No

Units
3.00

Lecture Hours
36.00

Lab Hours
54.00

Outside of Class Hours
72

Total Contact Hours
90

Total Student Hours
162

Distance Education Approval

Is this course offered through Distance Education?
Yes

Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Entirely Online	Emergency Only
Hybrid	Emergency Only

SECTION E - Course Content

Student Learning Outcomes

	Upon satisfactory completion of the course, students will be able to:
1.	Create animations that demonstrate the principles related to 2D and 3D animation.
2.	Analyze and critique animation projects in written and oral formats.

Course Objectives

	Upon satisfactory completion of the course, students will be able to:
1.	Identify, recall, and employ basic principles and terminology of animation including Timing, Morphing, Arcs, Anticipation, Overlap.

2.	Identify, recall, and employ basic principles and terminology of animation including Squash and Stretch, Anticipation, Overlap, Walks, Staging, and Acting Beats.
3.	Define principles and terminology of cinema and apply to one's own shot and sequence choices.
4.	Control the speed of motion and shape of forms by altering frames, drawings, or digital motion choices.
5.	Plan and storyboard short, animated movies and output them as completed projects.
6.	Identify interface features in pertinent software that will be used to create 2D and 3D art and animations.
7.	Work in a collaborative film production environment and critique peer work using animation, cinema, and visual terminology.
8.	Discern important trends and films in the history of animation.

Course Content

1. Introduction to animation terms and animation history
2. Introduction to Animation Principles
   a. Weight
   b. Physicality
   c. Spacing
   d. Timing
3. Digital animation tools
4. Staging a Shot
   a. Preplanning and use of different camera angles
   b. Close-up versus long shot
5. Physics of Animation
   a. Create elements in Flash
   b. Layers, Bitmaps, Library, Tweens
6. Shifting Weight and Deformation Dynamics
7. Stop Motion and Clay Animation
8. Production Pipeline and Model sheets
9. Staging a Scene
10. Introduction to Walks
    a. Mechanics of a walk
    b. Rotoscoping in Flash
    c. Famous character walks
11. Posing and Silhouette
    a. Placing characters against background
    b. Foreground and background moving simultaneously.
12. Storyboarding and Cinema/Shots
13. Animatics
14. Exaggeration: Takes
15. Timing and Editing

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Lecture	In-class lecture introducing principles of animation, demonstrating the process in industry standard software and observing finished examples.
Discussion	Students will engage in instructor lead discussions that reinforce lectures.
Lab	Students will engage in various animation projects during instructor supported lab / studio time.
Group Work	Small group exercises to storyboard an agreed-upon idea. Plan process and create a simple action in clay, including all the principles.
Critique	Oral and written Critiques - class critiques, peer review, and one-on-one with student and instructor.
Field Trips	Students may visit The Cartoon Museum, San Francisco, or other pertinent show / museum and take notes on pieces of animation that interest them.

Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards
Chat Rooms
Discussion Boards
E-mail Communication
Telephone Conversations
Video or Teleconferencing

Student-Initiated Online Contact Types

Chat Rooms
Discussions
Group Work

Course design is accessible

Yes

Methods of Evaluation

Methods of Evaluation

Types	Examples of classroom assessments
Portfolios	Animation Portfolios will be graded on the demonstrated understanding and mastery of principles, and the application of ideas to communicate individual expression within animations.
Exams/Tests	Quizzes, tests and or written exercises will be used to assess student retention and understanding of animation principles and other course material.
Projects	Individual projects based on instructor-generated assignments will be assessed as each students builds their portfolio of finished course work.
Class Participation	During group and individual critiques in oral formats students will be assessed on their participation, use of appropriate terminology and their ability to provide and accept meaningful feedback.

Assignments

Reading Assignments

Students will read various chapters in text books for content to apply to course work.

For example:

1. Read the assigned text on Weight/Physicality/Spacing/Timing/Squash and Stretch and in class work on Ball Drop and three different weights ball exercises on animation paper.

2. Read the assigned text on the influence of western animation on the burgeoning Japanese animation industry and come to class prepared to visually analyze early examples.

Writing Assignments

Students will write visual analyses of assigned subject matter.

For example:

1. Write a visual analysis of the Titles of "Catch Me if You Can"

2. Write a visual analysis of the End Credits of "A Series of Unfortunate Events" with attention to Spacing and In-Betweens.

Students will write a proposal for an animation short.

For example:

1. Write a prospectus for an animation short (250 words), including the animation methods used, the expected length, and the basic plot with brief character profiles.

Other Assignments

Watch animated videos and apply observed animation techniques to course work.

For example:

1. Students watch Walt Disney's Dumbo for morphing examples and then create an in-class project in Growth/Expansion/Retraction and Morph in flip books.

2. Watch Betty Boop, looking specifically at Arcs/Anticipation/Action Staging and then come to class ready to apply those principles to projects.

SECTION F - Textbooks and Instructional Materials

Material Type
Textbook

Author
Williams, R

Title
The Animator's Survival Kit

Edition/Version
4th

Publisher
Faber and Faber

Year
2012

Material Type
Textbook

Author
Maureen Furniss

Title
A New History of Animation

Publisher
Thames & Hudson

Year
2016

Material Type
Textbook

Author
Russell Chun

Title
Adobe Animate Classroom in a Book

Publisher
Adobe Press

Year
2024

Course Codes (Admin Only)

ASSIST Update
No

CB00 State ID
CCC000651955

CB10 Cooperative Work Experience Status
N - Is Not Part of a Cooperative Work Experience Education Program

CB11 Course Classification Status
Y - Credit Course

CB13 Special Class Status
N - The Course is Not an Approved Special Class

CB23 Funding Agency Category
Y - Not Applicable (Funding Not Used)

CB24 Program Course Status
Program Applicable

Allow Pass/No Pass
Yes

Only Pass/No Pass
No