

Course Syllabus

Course Number:	TBA
Course Title:	Analyzing Media / Elements of Animation
Course Description:	Concepts of reality and the creation of reality through the tools of cinema, animation, video, fine art and sound art. We primarily look at the history of cinematic animation, and try to reproduce the techniques involved, to learn effective choices for representing reality artistically.
Course Prerequisites:	None
Class Meeting:	TBA
Session/Year:	TBA
Instructor Name:	Mark Watkins
Contact Information:	mark@urbaninteractive.us
Availability Out of Class:	TBA
Course Length:	15 Weeks
Credit Values:	4.0

Quarter Credit Hour Definition

To be provided.

- (1) TBA
- (2) TBA

Learning Objectives

Upon successful completion of this course, the student should be able to:

(1) *To be provided*

- TBA
- TBA
- TBA

(2) *To be provided*

- TBA
- TBA

Instructional Materials and References

To be provided.

Materials and Supplies

- Drawing tools of your choice
- 16mm film stock
- A stack of flash cards

Assessment Criteria and Method for Evaluating Students

Grading Scale

All assignments will have clear criteria and objectives. All students shall be treated equitably. It will be that student's right to know his/her grade at any reasonable point when requested by that student. The criteria for determining a student's grade shall be as follows (on a percentage of total points basis):

A	100-93	C	76-73
A-	92-90	C-	72-70
B+	89-87	D+	69-67
B	86-83	D	66-65
B-	82-80	F	below 65
C+	79-77		

Process for Evaluation

Grades are based purely on completion, rather than artistic merit.

Assignment	Points Available	Number given	Totals	Percentage Final Grade
In-Class Activities	10	8	80	20%
Homework	20	13	260	60%
Professionalism	40	2	80	20%
Total			420	

Classroom Policies

- Food and drink are not allowed in any computer lab.
- No texting or social media. No Google unless it's for an assignment. No headphones during instruction.

Makeup and Late Work: TBA

Course Calendar Outline

Part 1: Reality from Motion and Timing

"We experience the sensation of nascent movement whenever seemingly painted figures and objects take on life in spite of their inherent immobility."

~ Kracauer, *Theory of Film*

Week 1 The Persistence of Vision

lecture: Introduction to concepts. Inventions manipulating the persistence of vision: the phenakistiscope, the thaumatrope, the zoetrope, the praxinoscope, the kinoscope, the mutoscope. The early cinema.

assignments: Projects 1, 2 & 3: thaumatrope, capturing an action (move the camera or move the object), Photoshop variations

Week 2 Mimesis

lecture: Representing reality through abstracted natural movement. Creating a fluid move. Examining persistence of vision (counting frames, resequencing images, removing frames) of captured action, early cinema, the animation of Norman McLaren and Winsor McCay.

assignments: Project 4: Reconstruct the captured action in an abstracted style (line & form) as a loop of 12 frames. Make a flipbook.

Week 3 Cubist Cinema

lecture: How abstract 20th Century art (Picasso, Leger, Duchamp, Boccioni, Kandinsky, Mondrian) translates pure movement within one shot. Movement towards and passed the camera in early cinema. Anthropomorphism without staging. Diagonal Symphony (Eggeling), Rhythm 21 (Richter), Ballet Mechanique (Leger), Study No. 7 (Fischinger).

assignments: Project 5: Create a looping morphing animation using the 12 frame captured action, but resequenced with added illustrations. Make another flipbook of 48 frames.

Week 4 The Morph

lecture: The myth of Proteus. Fluid movement within one shot. How the themes of stream-of-consciousness, dreaming, multiple variation, played out in 19th Century lightning sketches and quick changes. The first animation: Fantasmagorie (Cohl). Other films include Spiritual Constructions (Fischinger), Felix Woos Whoopee (Sullivan & Messmer), Bimbo's Initiation (Fleischer), Dimensions of Dialogue (Svankmajer), The Street (Caroline Leaf), Excerpts from Plympton's The Tune, Cameron's The Abyss and Terminator 2.

studio: Leopold Survage flipbook exercise.

assignments: Project 6: Reconstruct the 48 frame flipbook as a Flash animation, using the Shape Tween tool.

Week 5 Stopping the Camera

lecture: The beginnings of stop motion animation. How trick film used one shot to create magical effects. Blackton's The Enchanted Drawing and Humorous Phases of Funny Faces, Fun in a Bakery, Melies' Trip to the Moon, and Motion Painting No. 1. Rotoscoping: Betty Boop's Snow White (Fleischer).

assignments: Project 7: Super doodles on video. Make a film-holding jig, create dope sheet.

Week 6 Abstraction and Cameraless Filmmaking

lecture: Films and techniques of Norman McLaren, Len Lye, Harry Smith. Introduction of sound as an environment. Continuing the morph, making figural shapes into simplified elements. From point (McLaren's Mosaic, The Whitney's Lapis), to line (McLaren's Lines Horizontal, Emshwiller's Life Lines), to plane and shape (Fischinger's Study No. 7, the Tocatta and Fugue in D-Minor Sequence from Fantasia), exploring the relationship between figural and abstract illustration and what any one point, line, or plane can DO. Action, event, storyline, narrative without staging or editing.

assignments: Project 8: Given a soundtrack and dope sheet for the sound, draw or scratch directly on celluloid. Use an abstracted, illustrative style.

Week 7 Experimental Animation and Sound Synchronization

lecture: Voiceover, character monologue, character dialogue, instrumental music, song (music with lyrics), sound effects, atmosphere tracks. Synchrony (McLaren), Zoom and Bored (Jones), Beauty and the Beast (Disney), The Street (Leaf). Orthodox, experimental and developmental animation. Duck Amuck (Jones), Creature Comforts (Aardman), Gerald McBoing-Boing.

Part 2: Reality from Staging

Week 8 Diegesis

lecture: Introduction to the world of the film, to the elements that create a spatial environment. Basic editing, shot to shot continuity in which actions move from one frame to another. Camera placement. We will view turn-of-the-century films that first attempted to break away from conventions set by Lumiere and Edison.

assignments: Project 9: Create storyboards and animatics of a short (4-5 second) chase (details given). Use an abstracted style to emphasize fluid movement and decrease drawing time.

Week 9 Static Composition

lecture: Framing a subject, camera angles and shot to shot continuity. Elements of the Shot: Lens, Camera, Mounting, Subject. Composition of the shot. Porter's The Great Train Robbery, Griffith's The Girl and Her Trust, Eisenstein's Potemkin.

assignments: Project 10: The chase animation drawn on paper and shot to video.

Week 10 Dynamic Composition: The Pan and the Dolly

lecture: What happens when the camera moves? The very first zooms, pans, tilts, dollies, and phantom rides. How the camera interprets the action and reveals the future. McCay's Dreams of a Rarebit Fiend, Fleischer's Koko, The Ava Maria sequence in Fantasia, The Hunt (Edward Nazarov), music videos of MTV, etc.

assignments: Project 11: Stop motion animation. Objects brought to life and revelations made by a moving camera.

Week 11 The Edit

lecture: The 5 edits: action, screen position, form, concept, combined. The Policeman's Little Run (Edison), North by Northwest / Club Car Lunch Sequence (Hitchcock), Raiders of the Lost Ark / Cave Sequence (Spielberg), Battleship Potemkin / Odessa Steps (Eisenstein), The Ghost in the Shell, Tin Toy (Pixar), Girlfriend (Yelena Gavrilkov), Abstract Aspects of Editing.

Week 12 Mise en Scene

lecture: The visual elements of set, props, lighting and object posture. Long takes, deep-focus, extended flowing camera moves and evocative sets. Lighting effects. Mood. Examples include the Citizen Kane (Welles), Streets of Crocodiles (Brothers Quay).

assignments: Final Project: Each student is given a written fragment of a larger story. Using the techniques covered in class and a set built in class, choose appropriate objects, storyboard the action, make an animatic for review, and shoot the final "production" on video.

Week 13 Production

Week 14 Production

Week 15 Presentation