DAGV 1300, Animation Essentials

COURSE DESCRIPTION

Introduces animation principles and processes used in the animation industry. Emphasizes the synthesis of technology and aesthetics in the production of animated titles.

DAGV 1300 introduces classic animation methods and formulas, which are taught using pencil on paper. The principles taught in this class are used by animators of all kinds for hand-drawn, 3D, Stop Motion, interactive game, and internet animation.

This class is a for students wishing to be selected for UVU’s animation program, as well as those that want to understand animation as a discipline for personal growth.

The projects completed in DAGV 1300 will be evaluated for those applying to the 2D Animation Track at UVU.

Details concerning the program follow:

1. The Animation & Game Development at UVU has a limited enrollment, which is found at almost all schools that offer this kind of a program.

2. Drawing is an important part of the program because it is demanded by industry. Yes, there are technical jobs where aesthetics are less important, but many industry positions require an accomplished drawing portfolio, and it is the first request most employers will make - they will ask for your sketchbook before they offer employment.

3. The grading in this course will be based on student's mastery of the principles and the quality of their sketchbook. For those wishing to get into the Animation and Game Development program (2nd, 3rd, and 4th year courses), a committee of industry professionals will review your work and assist with assessment decisions.

4. You can get feedback in this class almost daily, but nobody can give you all the answers. You need to take responsibility for your own learning, come to class prepared, and actively seek feedback.

5. For those hoping to study 3D animation at UVU, courses in scripting languages are required. The first of those is DAGV 1400. If you are accepted to the 3D track, you’ll be required to take CS 1400 as well.

About This Class

The course looks easy from the outside looking in, but reality is not always what it seems. A lot of class time is allotted to working on your projects (the largest component of this course is drawing work).

Making images come alive and communicate has complexities that often demand analysis and repetition, analysis and repetition, analysis and repetition and then more repetition. It is very easy to make something move - it is very hard to make something come alive and act.

It is possible to learn the basic principles of animation and have fun while doing it.  Acquiring a new skill is never a bad thing. Even if you feel like you are never going to master this discipline, you should still work hard, try your best and learn as much as you can.

COURSE MATERIALS

TEXT

Richard William's Animator's Survival Kit is the text. This is an excellent book and everything we do during the semester has corresponding information in the text. You should read this and refer as you progress through the term. The text is a reference - there are not specific weekly reading assignments, that does not mean it is optional. Information in the text will be quoted or discussed in class. It will be expected that students have read the material.

SKETCHBOOK & PENCILS

You will need to keep a sketchbook, which will be turned in at midterm and at the end of the semester. We recommend one with a heavy weight paper which allows you to draw on both sides of a sheet and it has a nice texture.

You’ll use red, blue, and graphite pencils to construct your animation assignments. Recommended are the Col-Erase pencils and traditional graphite pencils in H, HB, and B.

 LIGHTPAD/PEGBAR

You will need a light pad and a peg bar to produce animation. The best and most convenient solutions we have found are LED models available from on-line vendors and in the campus store. The 9 x 12-inch size works best. Paper used in the course is cut to 11 x 13 ½, smaller light pad models don’t work as well with paper cut to that size.

Round Hole peg bars are available in the campus store. Paper is punched in class to use with that peg bar.

PAPER

Every student in this class will go through a lot of paper. Fees paid for the course cover the paper costs – the department orders it in bulk.

COURSE STRUCTURE

This class has a heavy lab component. Perhaps 85% of your time in class will be used to work on animation exercises.

HOMEWORK EXPECTATIONS

Whether you are aware of this or not, the expectation at colleges and universities across the country is that for every hour spent in class, two to three hours of homework, or lab work should be done. For this course, you should plan on six hours of homework. Producing animation is labor intensive. It takes a lot of time and concentration to complete exercises successfully.

GRADING

Seventy-five percent of your semester grade is based on the animation exercises completed during the semester. The remaining 25% of the semester grade is based on work done in your sketchbook.

Motion assignments are evaluated on the following principles (all covered in class):

Solid Drawing, Squash & Stretch, Anticipation, Slow-In & Slow-Out, Exaggeration, Timing & Spacing, Overlap & and Follow-Through, Staging, and Arcs.

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| **Grade** | **Percentage** |
|  A | 95-100 |
|  A- | 90-94 |
|  B+ | 86-89 |
|  B | 83-85 |
|  B- | 80-82 |
|  C+ | 76-79 |
|  C | 73-75 |
|  C- | 70-72 |
|  D+ | 66-69 |
|  D | 63-65 |
|  D- | 60-62 |
|  E | <59 |

ACADEMIC INTEGRITY

Academic integrity is expected on all course assignments and activities. Plagiarism, cheating and/or fabrication or falsification of projects will not be tolerated and will have severe consequences. The penalty for any offense will result in a failing grade for the course, as well as a formal report to the Department Chair and to Student Affairs. If you have questions, please read the University's "Student Rights and Responsibilities" policy. There are times when students in this course struggle to complete an assignment. It is easy to go to the internet and find solutions to problems that seem to solve all those problems. But the consequence is very bad news and will ruin your day. And, yes, unfortunately we have had some students try to cheat their way through this class by claiming the work of others to be their own. This is a huge mistake, do not do it.

Late Work

You will have two major deadlines to meet this semester. These are absolute. Missing a deadline in industry will bankrupt a studio. Missing a deadline in this program may lead to problems in finishing. You simply must work to meet the deadlines.