Example Syllabus. The syllabi posted are general syllabi for students who wish to find out the topics generally covered in these courses

**PLEASE NOTE** This six-week course does not fulfill the 181A requirement for the MFA in Animation**

Units: 5

Course Requirements:
1. Regular REMOTE attendance.
2. Weekly assignments via course website & ZOOM video
3. Midterm: A board presentation of your proposed final project
4. Final: A good 12 second animated film w/ sound, INCLUDING TITLES.
5. Additional assignments as required.

Perquisites: None except a desire to learn animation and to make a good animated film. Ability to draw is not required. Timing is considered more important than drawing for animation.

Purpose: An introduction to the principles, practices, and philosophy of animation.

Content: Each student will learn the animation process by making a 12 second animated film with sound. Also taught and discussed, in both a practical and aesthetic context, will be the history, ethics, current practices, and future directions in animation. Students will learn traditional methods and execute their projects with Pencil2D, digital animation software.

Texts: Recommended:
Preston Blair’s CARTOON ANIMATION & Richard Williams, The Animator’s Survival Kit

Average cost per student:
Pencil2D software is FREE, but everyone needs a WACOM Tablet, if students don’t already have one. Cost is $75 to $120

Average time per student: 1-10 hours per pencil test, 20 - 200 hours for the final project.

Grading:
Class attendance/participation(REMOTE)....................... 10%
mid-term........................................................................ 10%
pencil tests..................................................................... 30%
**Final - the completion of a great animated film**........ 50%

FINAL PROJECT
Required: A good animated film based on the previous 4 weekly assignments.
Length: 12 seconds = 288x (frames). Titles of 2 seconds + 48x (frames) are included in the 288x’s. No more than 288x’s will be created.
PENCIL TESTS AND FINAL PROJECTS WILL BE ANIMATED BY STUDENTS. .pclx PROJECT FILES WILL BE EMAILED TO INSTRUCTOR. INSTRUCTOR WILL REVIEW, RENDER AND POST A COLLECTION OF EACH WEEK’S PROJECTS ON COURSE WEBSITE PAGE FOR EVERYONE TO VIEW.

Content, viewpoint, style, concept, and form are entirely the choice of the filmmaker. Project Files and all material must be checked before you turn in your projects. (FINAL PROJECT FILES WILL BE EMAILED TO INSTRUCTOR FOR REVIEW)
You must email the instructor your final animation .pclx by the scheduled deadline to avoid receiving an F grade.

The FINAL film and weekly animation exercises will be emailed to INSTRUCTOR as Pencil2D .pclx project files.. INSTRUCTOR will need to see a record of how each student timed their films. The files will then be rendered as movies and the group of projects will be transferred to instructor of FTV 179 for reference. FTV 179 will have students add sound to their projects and projects w/sound will be shown in next class.

Each student will receive: .PDF files of handouts, and access to tutorial and lecture videos on COURSE WEBSITE PAGE.
Each student will be need to download, Pencil2D animation software for use in this class to create their animation assignments. This software is free and separate instructions will be provided to each student via email.

NOTE: IF STUDENTS DO NOT HAVE A WACOM THEY MUST PURCHASE ONE.
Students will need to have downloaded and installed Pencil2D on their computers and have WACOM tablets ready to go before WEEK 1 of the Animation Summer Institute.

180A ANIMATION SUMMER INSTITUTE (Remote) Weekly Schedule*

Week 1 – LECTURE 1 – Intro to class, discussion of traditional animation process and intro to Pencil2D software

ASSIGNMENT 1 – Animate a Drop of Water
(Students email their .pclx project files by 5:00pm Monday
This assignment will be SILENT)

LECTURE 2 path animation, squash and stretch, “Gertie the Dinosaur”
Review Water Drop assignments on course website

ASSIGNMENT 2 – Animate a Bouncing Ball
(Students email their .pclx project files by 5:00pm
so they can add audio to their projects the DURING WEEK 2)

Week 2

LECTURE 3 - Acting, Head drawing & how to move it, “Felix The Cat”
Review Bouncing Ball tests SILENT via course website

ASSIGNMENT 3 – Animate a Facial expression
(Students email their .pclx project files by 5:00pm
so they can add audio to their projects the next week)
Uploaded Face expression assignments w/ audio on Tuesday at 5:00pm to
Course website
Uploaded B-Ball assignments w/ audio Tuesday at 6:00pm in WEEK 1 to course website

LECTURE 4 – How to draw a character Walking Character, “Walking”
  Review Facial expression tests w/audio via course website
  Review Bouncing Ball tests with Audio via course website

ASSIGNMENT 4 – Animate Walk cycle, character walking in place.
  (Students email their .pclx project files by 5:00pm
  so they can add audio to their projects the next day)
  Uploaded Walk Cycle assignments w/ audio on Tuesday at 5:00pm
  to course website

Week 3 -  LECTURE 5 - Timing for animation, “Steamboat Willie”
  Review Walk Cycles with Audio

ASSIGNMENT 5 – Animate a bird flying and create a panning Background
  (Students email their .pclx project files by 5:00pm
  so they can add audio to their projects the next day)
  Uploaded Bird Cycle w/ audio on Thursday 5:00pm to course website

LECTURE 6 – How to do storyboards for Final animation
  of 10 second film w/ titles and audio.

ASSIGNMENT 6 – Create storyboard for Final project based on and reimagining
  any or all of the previous assignments.
  Review Walk Cycles w/audio via course website
  Students scan or photograph boards then email by 5:00pm Thursday

Week 4 -  LECTURE 7 – Review boards via ZOOM and/or course website
  Students revise boards. LECTURE – Layout for animation Begins

LECTURE 8 – Layout and Animation
  View Tutorial Video on how to Create and Animate The Final Films

ASSIGNMENT 7 – Complete Layout and begin Final animation

Week 5 – LECTURE 9 – Animation for Final project
  Zoom meeting to check in with students on questions
  Continue Final animation production

  LECTURE 10 - Zoom meeting to check in with students for animation questions
  FRI. at 5:00pm, students email final animation .pclx files

WEEK 6 – STUDENTS EDIT THEIR SCENES TOGETHER IN PREMIERE AND ADD SOUND TO THESE PROJECTS WITH POST INSTRUCTOR’ HELP
Week 6 – LECTURE 11 - The future of Animation via Zoom video

LECTURE 12 – Zoom session to discuss films and closing remarks.
Students email final .pclx files with audio

FRI. - FINAL ANIMATION SCREENING at TBD

* NOTE: All weekly assignments .pclx files will be emailed to Instructor and will be posted the following class with audio on course website for viewing.

** Note 2: Students will view 4 “CLASSIC” videos about traditional animation practices and about historic animated films & their creators.
Students will be directed to YouTube links to view these films.

THIS SCHEDULE MAY CHANGE AT ANY TIME FOR ANY GIVEN REASON

Each 3 hour session via ZOOM video or COURSE WEBSITE goes as follows:
10:00 - 10:10 Special announcements
10:10 - 10:30 Viewing the pencil test assignment with discussion.
10:30 - 11:45 Lecture (Techniques and History)
11:45 - 12:15 Assign the new pencil test or lecture or screening
12:45 - 5:00 Animate assignments

WEEKLY LIST OF FILMS:
“Gertie the Dinosaur”
“Steamboat Willie”
“Felix Woos Whoopee”
“Your Face”
“The Critic”
(Other films TBD depending on availability?)

Other Recommended Readings: HOW TO DRAW ANIMATION by Christopher Hart,
THE ANIMATION BOOK, by Kit Laybourne, The Illusion of Life, Frank Thomas, Ollie Johnston

A separate document will be provided to instruct students where and how to download, Pencil2D animation software.

Also documents will be emailed weekly, directing students where to view lectures, how-to videos, historical videos, films and upload folders for digital delivery of their assignments.

Details and teaching of this course are subject to change.
Example Syllabus. The syllabi posted are general syllabi for students who wish to find out the topics generally covered in these courses.

SYLLABUS – FTV 180B: Writing for Animation

Welcome to FTV 180 B Writing for Animation. In this class, you will learn the basics of storyboarding in Animation and how to clearly communicate your stories in a studio setting. Students will learn the basics of composition and perspective, character design, and how to pitch their boards to an eager audience.

PLEASE NOTE This six-week course does not fulfill the 181B requirement for the MFA in Animation; it works in conjunction with TFT Summer Institute FTV1810A and 179

Materials:

Day 1 will be a lecture, Day 2 a critique session. Students may create work digitally or traditionally as it suits them and what they have available.

Assignments:

Assignments must be uploaded via google drive the morning of class. This is to make sure everyone gets equal feedback and attention.

Schedule:

Class Meetings will be held twice a week.
Week 1

Learning the Ropes- Storyboarding Basics

Students will learn what storyboards are, how they’re used to communicate story, the difference between feature and TV storyboards, and what elements are needed in a sequence to communicate an idea. Lock out system will be taught.

Assignment 1:

Create a storyboard based on what you wanted the most as a child. How did you get it? Communicate through action, no dialogue is allowed for this assignment.
Week 2

Point of View- Who’s story is it anyway?

Students will learn the various points of views and the shot languages available to them. They will also learn how to make said shots clear so as not to confuse the audience.

**Assignment 2:** Students will be assigned a random sequence from an already animated film or television show. Using the example, they will create an entirely new sequence based on their own interpretations.

Week 3

Perspective and Action- Drawing in the viewer

Students will learn how to use perspective to their advantage in storyboards. Similarly the character’s action and needs will be revisited.

**Assignment 3:**

Go back to any of the two previous assignment and redo them with a more perspectival interpretation. Do this to increase the tension and excitement of the scene. Create two LOCKs based on existing IPs.

Week 4

Composition- Orchestrating a sequence

Students will learn the different aspects of composition and how to apply them to their storyboards. They will also learn about shorthand and how to simplify characters.

**Assignment 4:**

Based on your chosen LOCK, create a character design and shorthand that you will use for said character design.

Week 5

Putting it all together

The class will go over the past week’s lessons for review. Students will learn the do’s and don’ts of pitching a storyboard and will use the rest of class time working on their own personal storyboards and asking clarifying questions.
**Assignment 5:**

Students will create a 300-400 board sequence based on their LOCK storyline.

**Week 6**

No lecture this week.

Final class will be spent with students pitching their completed sequences to the class.
Example Syllabus. The syllabi posted are general syllabi for students who wish to find out the topics generally covered in these courses.

Units: 2

Course Description and Goals:
In conjunction with FTV 180A and 180B, this course will cover post production for animation. The primary focus is on sound. In addition to working with sound, students will create an animatic for one of their 180B storyboard projects. Students will learn editing conventions in Adobe Premiere, which is current industry-standard software. This course also covers the basics of life drawing, with multiple figure-drawing sessions throughout the term.

Required Materials:
- Flash drive - 16GB minimum recommended (more is better)
- Sketchbook – At least 9x12 inches; pads over 12x16 not recommended
- Pens – any type the student is comfortable drawing with or interested in experimenting with (ballpoint, ink, watercolor, sharpie, india ink, etc.)
- Pencils – No. 2 or any other type (graphite, charcoal, watercolor, etc.)
- Erasers – Rubber or kneaded eraser (optional)

Required Texts:
We will be using Google Drive for class presentations and storing course materials. Ideally, each student will have his/her own Google account, for easy access. Create a free gmail account.

Recommended Texts:
The Vilppu Drawing Manual, by Glenn Vilppu – Available in the bookstore, on Amazon.com, or direct from the Vilppu Academy online store.

Required Participation:
Attend class regularly.
1. Maintain attention in lecture.
2. Participate in class activities, including sound assignments and life drawing (see below for details).
3. Complete assignments in a timely manner.

Grading:
Class attendance and participation ..................30%
Sound exercises (2, 15% each) ..................30%
Animatic ..................20%
Final ..................20%

Sound assignments will be mostly completed in class, with the exception of the animatic assignment; students should plan to spend time outside of class during week 3 on their animatic assignment. All assignments are due as indicated in
the following schedule. Any assignment turned in after its deadline will be reduced by half a grade. For example, an assignment that would have earned a B, but was turned in a day late, will be given a B–. Final projects not exported by end of class on Wednesday of Week 5 will not be included in the final screening.

**Final:**

Students will render their completed animations from 180A with sound, using proper rendering settings learned in class.

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Activities</th>
</tr>
</thead>
</table>
| 1A   | TUE  | Introduction to the course and to sound’s roles in animation Lecture: Using Adobe Premiere to add sound  
Hands-on: Begin Assignment 1 – Bouncing Ball with Sound  
(students work in class to add sound to their Bouncing Ball animation from 180A) |
| 1B   | THU  | Lecture: Using Premiere to render movies  
Hands-on: Finish Assignment 1 – Bouncing Ball with Sound  
(finish adding sound to Bouncing Ball and render completed movie)  
**Assignment 1 due by end of class: Bouncing Ball with Sound** |
| 2A   | TUE  | Lecture: Introduction to Premiere to editing tools  
Hands-on: Experiment with adding transition video effects to facial expression assignment from 180A. |
| 2B   | THU  | Lecture: Using Adobe Premiere to create and edit animatics: timing, pacing, camera moves, and sound  
Hands-on: Scanning storyboard panels for 180B PSA animatic assignment |
| 3A   | TUE  | Hands-on: Finish Assignment 2 – Walk Cycle with Sound  
(students will add sound to their completed walk cycle from 180A and render their finished walk-cycle movie)  
**Assignment 2 due by end of class: Walk Cycle with Sound** |
| 3B   | THU  | Hands-on: Complete and render PSA animatic for 180B  
(students should have already begun their animatic for 180B, so they can seek help on final edits/sounds before rendering)  
**Assignment 3 due by end of class: Animatic PSA** |
<p>| 4A   | TUE  | Life drawing: Nude model |
| 4B   | THU  | Life drawing: Nude model |
| 5A   | TUE  | Life drawing: Clothed/costumed model |</p>
<table>
<thead>
<tr>
<th>Time</th>
<th>Day</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5B</td>
<td>THU</td>
<td>Hands-on: Begin Assignment 4 – Final Film with Sound (students finished with their final animation will begin adding sound to their project; those not finished can work on their animation and start gathering sound effects)</td>
</tr>
<tr>
<td>6A</td>
<td>TUE</td>
<td>Lecture: Refresher on rendering and proper sound settings Hands-on: Finish Assignment 3 – Final Film with Sound (students will finish adding sound to, and editing, their 180A film, then export their finished film for 180A screening) <strong>Assignment 4 due by end of class: Final Film with Sound</strong></td>
</tr>
<tr>
<td>6B</td>
<td>THU</td>
<td>Life drawing: On location.</td>
</tr>
</tbody>
</table>

The schedule is subject to change as needed.
COURSE DESCRIPTION

Aspiring Animators need to study and develop their craft, but they also need to learn how they might one day find work and earn a living. To that end, this course is meant to help aspiring artists and filmmakers learn about the business side of the entertainment industry, and about the day-to-day business concern that influence creative decisions and affect creative people.

Each week, students will have an opportunity to hear entertainment professionals in from different areas of the entertainment industry talk about how they got their careers started. The bulk of each class session is devoted to open Q&A sessions with Guest Speakers so that students can ask questions pertaining to their own career aspirations.

The goal is for all students to gain an understanding of the important issues they need to consider as they plan their own career path.

1. Course Requirements

Course work consists of attending weekly class meetings, participating in a meaningful manner in Class Discussions and in Q&A sessions with Guest Speakers, and writing a brief Summary Paper at the end of the course evaluating the panels.

2. Weekly Class Topics*

Class One: Writing & Directing for Animation
Class Two: Pipeline & Production Overview and the first department: Story!
Class Three: Visual Development & How to Build Your Portfolio
Class Four: Technically Speaking: Animation & Shot Quota Artistic Departments
Class Five: Editorial & Post Production
Class Six: Alternative Platforms

*topics and guest speakers subject to adjustment/change based on guest availability

3. Summary Paper

At the end of the course students are required to write a paper summarizing their thoughts on the Guest Speaker panels and how the panels have influenced their view of the industry.

4. Grading

50%: Participation in Class Discussions Guest Panels
5. On Cultural Diversity and Gender Equality in the Entertainment Industry

In movies and television shows, Hollywood filmmakers promote ideas like tolerance, equality and diversity. But recent studies of Hollywood hiring practices suggest that Hollywood is not as inclusive and tolerant as it would profess.

Since this is a fundamental issue that impacts aspiring entertainment professionals, we will explore it in this course. In each guest panel, we will ask the speakers to offer their own perspective on the state of the industry, based on their own personal experiences and what they see as industry-wide efforts to address the problem.

For background, it is recommended that students look at this 2017 report: *Inclusion In The Director’s Chair: Gender, Race, & Age of Film Directors Across 1,000 Films from 2007-2016* by Dr. Stacy L. Smith, Dr. Katherine Pieper, & Marc Choueiti at the USC Media, Diversity and Social Change Initiative.

In this class we will learn about what producers and executives in this space look for when they meet aspiring Directors, Animators and other artists.

• Introductory Questions regarding the Guest Speakers’ Career Paths • Open Q&A Session between Students and Guest Speakers
• Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include:
- How does one start a career as a Director, Animation Writer and Animation Producer?
- How do aspiring Animation Professionals meet Executives and other Producers in these fields, find work and get opportunities to make their own original projects?
- How do Animation professionals view the issue of diversity in the industry?

This year’s guest speakers will be announced closer to the beginning of the course. Recent Guest Speakers have included Executives, Producers and Animators from: Adult Swim, Cartoon Network Studios, Disneytoons Studios, Dreamworks Animation and Marvel Animation.
FOR ALL COURSES – IMPORTANT UCLA POLICIES AND INFORMATION

**UCLA Statement of Academic Integrity and Information on Student Conduct:**

With its status as a world-class research institution, it is critical that the University uphold the highest standards of integrity both inside and outside the classroom. As a student and member of the UCLA community, you are expected to demonstrate integrity in all of your academic endeavors.

Accordingly, when accusations of academic dishonesty occur, the Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct. Plagiarism is a serious offense. It is the presentation of another author’s words or ideas as if they were your own.

If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask your instructor before submitting your work. Please also refer to the UCLA Rules of Student Conduct at the below website:

http://www.deanofstudents.ucla.edu/Student-Conduct

**UCLA Statement on Equity, Diversity and Inclusion:**

The diversity of the people of California has been the source of innovative ideas and creative accomplishments throughout the state's history into the present. Diversity – a defining feature of California’s past, present, and future – refers to the variety of personal experiences, values, and worldviews that arise from differences of culture and circumstance. Such differences include race, ethnicity, gender, age, religion, language, disabilities, sexual orientation, socioeconomic status, and geographic region, and more.

Because the core mission of the University of California is to serve the interests of the State of California, it must seek to achieve diversity among its student bodies and among its employees. The State of California has a compelling interest in making sure that people from all backgrounds perceive that access to the University is possible for talented students, staff, and faculty from all groups. The knowledge that the University of California is open to qualified students from all groups, and thus serves all parts of the community equitably, helps sustain the social fabric of the State.

Diversity should also be integral to the University's achievement of excellence. Diversity can enhance the ability of the University to accomplish its academic mission. Diversity aims to broaden and deepen both the educational experience and the scholarly environment, as students and faculty learn to interact effectively with each other, preparing them to participate in an increasingly complex and pluralistic society. Ideas and practices based on those ideas, can be made richer by the process of being born and nurtured in a diverse community. The pluralistic university can model a process of proposing and testing ideas through respectful, civil communication. Educational excellence that truly incorporates diversity thus can promote mutual respect and make possible the full, effective use of the talents and abilities of all to foster innovation and train future leadership. Therefore, the University of California renews its commitment to the full realization of its historic promise to recognize and nurture merit, talent, and achievement by supporting diversity and equal opportunity in its education, services, and administration, as well as research and creative activity. The University particularly acknowledges the acute need to remove barriers to the recruitment, retention, and advancement of talented students, faculty, and staff from historically excluded populations who are currently underrepresented.

**UCLA Disability Discrimination Mandate:**

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu.