EXAMPLE SYLLABUS

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

Introduction to Animation
UCLA Summer Program:
Course Number: FTV 180A
Credit Hours: 5
Class held remotely via Zoom (all class meetings are in Pacific Daylight Time)
The course website can be accessed at bruinlearn.ucla.edu

Course Description and Goals:

Participants will learn the fundamentals of animation through exercises and class discussions. Students will use their computers, drawing tablets/drawing monitors, and Pencil2D software to explore the 12 basic principles of animation. Discussions will include animation history and practice.

Final Project: For the final project, students will create a short animated film (10 seconds in length).

Days will be structured as follows: mornings (10:00 a.m. — 12:50 p.m.) will consist of lectures and exercise reviews. Middays (2:00 p.m. — 4:50 p.m.) are lab hours reserved for students to work on their exercises.

Daily Course Schedule:

Week 1 Monday:
Morning: Introduction. Discuss the expectations for the course. Equipment and software orientation.
Exercise #1: Animation timing/introduction to Pencil2D

Wednesday:
Morning: Review exercise #1. Begin lecture on animation history. Discuss animation timing. Begin discussion on the 12 principles of animation.
Exercise #2: Bouncing ball

Week 2

Monday:
Morning: Review exercise #2. Continue discussion on the 12 principles of animation.
Exercise #3: Morphing bouncing ball

Thursday:
Morning: Lecture on weight. Review exercise #3.
Exercise #4: Change the weight of the ball

Week 3
Monday:
Morning: Review exercise #4. Lecture - eases and holds.
Exercise #5: Flying saucer/asterisk

Wednesday:
Morning: Review exercise #5. Lecture - anticipation. Discuss final project pitches.
Exercise #6: Anticipation

Week 4 Monday:
Morning: Review exercise #6. Lecture - arcs. Continue final project pitches.
Exercise #7: Arcs

Wednesday:
Morning: Share exercise #7. Lecture - character acting.
Exercise #8: Exaggeration

Week 5
Monday: Share exercise #8**.** Lecture - walk cycles.
Exercise #9: Walk cycle

Wednesday: Share exercise #9**.** Lecture - follow-through and secondary action. Begin discussion on final project production. **Guest Speaker Pending.**

Exercise #10: Revised walk cycle

Week 6
Monday:
Morning: Share exercise #10. Discussion of staging and final projects. **Guest Speaker Pending.**
No exercise: begin work on final project

Wednesday:
Morning: Wrap-up discussion on course principles and final projects.
No exercise: continue work on final project

Optional Reading - These are not required, but great resources for additional study of animation:

• The Animator's Survival Kit by Richard Williams - I will be primarily referencing material from this book in lectures.

• Cartoon Animation by Preston Blair

• The Illusion of Life: Disney Animation by Ollie Johnston and Frank Thomas

Course Requirements and Statement of Grading:
For this course, it is important that students attend class regularly and complete animation exercises on time. Exercises will be due the next class day by 10 a.m. unless otherwise specified. The animation process is time-intensive, thus grades are primarily based on participation and completion of daily tasks that lead up to the final project. Regular attendance is essential.

ATTENDANCE: Due to the intensive nature of the program, a maximum of two program absences are permitted.

The major course requirements are:
Daily exercises: 30% of final grade
Overall participation: 30% of final grade
Final animated project: 40% of final grade

UCLA Statement of Integrity:
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 is a community of scholars. In this community, all members including faculty, staff and students alike are responsible for maintaining standards of academic honesty. As a student and member of the University community, you are here to get an education and are, therefore, expected to demonstrate integrity in your academic endeavors. You are evaluated on your own merits. Cheating, plagiarism, collaborative work, multiple submissions without the permission of the professor, or other kinds of academic dishonesty are considered unacceptable behavior

Expectation of Respect:
The department of FTVDM shares UCLA's commitment to diversity, equity, and inclusion. Also, a creative environment allows students to open up and share ideas. Thus, students are expected to be respectful of their peers at all times.

University of California Diversity Statement:
Diversity is a cornerstone of UCLA's values, and is integral to the academic community's pursuit of innovation, creativity, and excellence. View the university's full diversity statement here: regents.universityofcalifornia.edu/governance/policies/4400.html

Accessible Education: In compliance with federal and state laws and University policy, UCLA is committed to ensuring that students with disabilities have full access to all aspects of the university experience that are available to all students. Academic accommodations are designed to provide that access. The Center for Accessible Education (CAE) has been designated as the campus entity that determines a student's eligibility for accommodations and services on the basis of disability. If you are already registered with the Center for Accessible Education (CAE), please request your Letter of Accommodation in the Student Portal. If you are seeking registration with the CAE, please submit your request for accommodations via the CAE website. Students with disabilities requiring academic accommodations should submit their request for accommodations as soon as possible, as it may take up to two weeks to review the request. For more information, please visit the CAE website (https://www.cae.ucla.edu/), visit the CAE at A255 Murphy Hall, or contact us by phone at (310) 825-1501.

UCLA Film & Television Summer Institute
FTV 104: Summer Speaker Symposium in Animation

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Class Meetings: Wednesday - 7:00 pm - 8:50 pm

Course Description

Producers, Writers, Directors, Artists, Technicians and other aspiring animation industry personnel need to hone their craft, but they also need to know more about the array of jobs that will be available to them, and also to understand the different disciplines of professionals with whom they will be closely collaborating, to be most successful in their future area of expertise. To this end, this course is designed to help aspiring animation personnel get a closer look into the inner workings of the various Hollywood-based animation studio systems, which frequently seem to the professionally uninitiated to be monolithic and impenetrable.

Each week, students will have the opportunity to hear entertainment professionals speak about their chosen area of expertise, as well as their path to employment and discovery of voice. The bulk of each class session is devoted to moderated conversation and Q&A driven by the students, so that students can ask questions to help them shape their own career goals.

The goal is for students to widen their options for areas of identified focus; create a foundation for mutual respect across the areas of discipline; and to begin to find within the class of students a network of creative support for their future careers.

1. Course Requirements

Course work consists of attending weekly class meetings, participating in class discussions and question sessions, and a short summary paper at the end of the term discussing the course..

2. Weekly Class Topics

Class 1: Introductions, Expectations, and setting the stage. Pipeline & Production Overview.
Class 2: Writing & Directing for Animation
Class 3: Putting pencil to paper and story to boards: Story!
Class 4: Visual Development & How to Build your Portfolio
Class 5: Technically Speaking: Animation & Shot Quota Artistic Departments
Class 6: Editorial & Post Production

3. Thank You Notes/Summary Paper

The art of the handwritten Thank You note is not dead in Hollywood. Writing thoughtful notes after informational interviews is an important networking tool for building relationships. And a network is an important way to get started in finding your perfect job.

Each student must pick 3 INDIVIDUAL panelists and write them a thoughtful thank you note, saying what part of their advice struck them and why.

As in real life, Thank You notes should also be TIMELY, written within 2 weeks of the speaker visiting.

PROCESS FOR SUBMITTING THANK YOU NOTES:

Send your Thank you Note to: alexandra.j.rosenberg@gmail.com
SUBJECT LINE should read: Thank you to SPEAKER NAME From YOUR NAME

IN LIEU OF THANK YOU NOTES, YOU MAY WRITE A PAPER.
If the idea of writing relative strangers a note is just too uncomfortable, students may elect to write a 2-page summary paper of the course, explaining what panels were the most valuable and why.

4. Grading

50%: Participation in Class Discussions & Guest Panels
50%: Thank You Notes/Summary Paper

Statement on the Recording of Classes on Zoom

To accommodate students located in different time zones, class meetings held with Zoom will be recorded for this course. Zoom uses video recording or other personal information capture for the purpose of facilitating the course and/or test environment.

Pursuant to the terms of the agreement with UCLA, the data is used solely for this purpose and any vendor is prohibited from redisclosing this information. UCLA also does not use the data for any other purpose.

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.

Weekly Course Schedule

Class 1: Introductions, Expectations & Production Pipeline
- Talking through the class set up and expectations for the sessions.
- An overview of the studio animation pipeline and departments, setting the stage for our future guests.

Class 2: Writing & Directing for Animation
- An understanding of how to build story visually and connect with global audiences is an important foundation not only for future writers, but also animators, producers, storyboard artists and visual development professionals.
- Questions covered to include: What is it that creative executives in animation are looking for in a story? What does a director do day-to-day, anyway?
- Guests will include Writers, Directors, and/or Development Executives from a variety of Studios / Production Companies.

Class 3: Storyboarding
- The first creative production department: Story! The story team is responsible for visualizing the script. The process is painstakingly iterative.
- Guests will include Heads of Story, Episodic Directors, Storyboard Artists, and/or Production Management from a variety of Studios / Production Companies.

Class 4: Visual Development and Recruiting
- The Visual Development department, led by a production designer and art director, are responsible for finding and defining the look of a movie. But the initial visual exploration is trial, error and research.
- Recruiters help bring talent into studios. We'll talk about what they look for in portfolios and how to and how not to catch their eye.
- Guests will include Visual Development Arts, Character Designers, Environment Designers, and/or Recruiters from a variety of Studios / Production Companies.

Class 5: Animation & Artistic Shot Quota Departments
- This week's focus Shines a light on the animators, or "actors" of animation, as well as some of the more technically-focused departments, such as lighting and compositing.

- Guests will include Animators, Character TDs, Layout Artists, and/or Lighters from a variety of Studios / Production Companies.

Class 6: Editorial & Post-Production
- A domain that is part artistic, part technical and part production. Post personnel are musicians, editors and technicians.
- How are films edited, mixed and finaled, and what long-term roles might there be for students interested in a domain most frequently associated with special effects houses?
- Guests will include Editors, Music Editors, and Post Production Staff from a variety of Studios / Production Companies.

FILM/TV 180B WRITING FOR ANIMATION SUMMER (VIRTUAL)

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Office Hours: By appointment
Lecture: 2-5:30 pm Tues. & Thurs.

<u>Course Requirements:</u>

1. Regular REMOTE synchronous attendance. All class meeting times are in Pacific Daylight Time.
2. Completing and turning in three sets of storyboards.
3. Present each set of boards twice.

Additional assignments as required.

<u>Recommended texts:</u>
- <u>The Animator's Survival Kit</u> by Richard Williams
- <u>Disney Animation: The Illusion of Life</u> by Frank Thomas and Ollie Johnston
- <u>Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 1: The Walt Stanchfield Lectures</u> by Walt Stanchfield
- <u>Invisible Ink: A Practical Guide to Building Stories that Resonate</u> by Brian McDonald
- <u>Character Animation Crash Course!</u> By Eric Goldberg

<u>Materials:</u>

General:

- Note-taking materials

If you'll be doing Digital Storyboarding:

- Digital Drawing Program
  - I'll be using StoryBoard Pro (And this is the industry standard) but you can use whichever program you feel most comfortable with (Adobe Creative Cloud, SAI, TVPaint, Procreate, etc)
- A Digital Drawing Tablet or Cintiq
  - Pretty much required for working Digitally
- IPad & Apple Pencil
  - This is a good alternative and great for on-the-go

If you'll be doing Traditional Storyboarding:

- Drawing paper or blank index cards
- Pencils
  - Hayao Miyazaki and Glen Keane use - Hi-uni Wooden Pencil (I recommend sticking around 6B)

        ○ I would also recommend colored pencils to have distinct and different colors for perspective.
- Markers
  - I personally like using Pentel Sign Pens (Fiber-Tipped, Black Ink)

Students are also welcome to do the boards digitally or traditionally (or both)

Average cost per student: $25.00
Average time per student: 8 to 18 hours per week

Grading:

Class attendance/participation (VIRTUAL)....................................... 34%
Assignments completed on time... 66%

Content: Each student will create and revise 3 sets of storyboards.

FINAL
As a class, we'll review all of the work that was made over the course.

CLASS ASSIGNMENTS

- Board One: Adapting a preexisting work into storyboards (Music, books, poems, etc.)

- Board Two: A Public Service Announcement (PSA) or a Commercial

- Board Three: A silent short (no words or talking)

Any genre is welcome for each of these assignments; comedy, drama, documentary, poetic, etc. The same goes for style. They can be turned in as a board on paper (scanned/photographed and uploaded) or digitally. Students will be asked to make written positive/constructive comments on their peer's presentations on each board.

 NOTE: Please upload Assignments to BruinLearn (preferred) or email the storyboards by the start of each class.

(Remote) Weekly Schedule

Week 1 -

Introduction to Storyboarding & working on the first assignment (Adaptation).

Presenting the first assignment (Adaptation).

Week 2 –

Lecture and work on the first storyboard's revisions (Adaptation).

Present first storyboards with revisions (Adaptation).

Week 3 –

Lecture & work on the second storyboard (PSA/Commercial) -

Present the second storyboard (PSA/Commercial)

Week 4 -

Present revised second storyboards (PSA/Commercial) -

Lecture and work on the third storyboard (Silent)

Week 5 –

- Present the third storyboard (Silent)

- Lecture & work on the third storyboard's revisions (Silent)

Week 6 – Final Week

- Present revised the third storyboard (Silent) -

Final Review

THIS SCHEDULE MAY CHANGE AT ANY TIME FOR ANY GIVEN REASON
Details and teaching of this course are subject to change.