

UCLA DEPARTMENT OF FILM, TELEVISION AND DIGITAL MEDIA
Traditional Animation Track – Class Syllabi

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

FTV 178: FILM & TELEVISION PRODUCTION LABORATORY

Course Description and Goals:

In conjunction with FTV 180A and 180B, this course will cover postproduction for animation. The primary focus is on editing sound in the industry-standard software program Adobe Premiere. This course also includes figure drawing from live human models.

Required Materials:

- **Adobe Premiere video editing software. Recommended: Version 13.x or later.**

Students may use a version of Premiere as old as CS5.5, with the understanding that demos will be in version 13x and assignments must be completed consistent with course requirements, regardless of Premiere version.

The latest Adobe Premiere Pro may be ordered [here](#); please note that educational [discounts](#) may be available by subscribing to bundled Creative Cloud software packages that include Premiere.

- **Computer** or laptop that has the ability to run Adobe Premiere
[System requirements for Premiere Pro](#)
[System requirements for Premiere Pro v13.x](#)
- **Digital storage space** on their computer to store class projects OR an external hard drive (1TB or more recommended)
- **Sketchbook** and pencils or pens, **OR digital drawing tablet** and stylus
- **Zoom-compatible computer with built-in camera and microphone**
- **Robust Internet connection** for video conferencing via Zoom
- **Quiet space** in which to participate in class Zoom sessions
- **Google account** for turning in assignments via the class **Google drive folder**. Create a free account [here](#).

- **Freesound.org account** to source free sound effects for class assignments

Wk	Date	Activities
1A		<p>Introduction to the course and to sound's roles in animation Lecture: Using Adobe Premiere to add sound and render movies Hands-on: Water Drop with Sound (add sound to 180A Water Drop animation)</p> <p>Assignment 1: Water Drop with Sound</p>
1B		<p>Lecture: Introduction to Premiere to editing tools Hands-on: Bouncing Ball (add sound to 180A Bouncing Ball animation)</p> <p>Assignment 2: Bouncing Ball with Sound</p>
2A		<p>Lecture: Introduction to Premiere to editing tools Hands-on: Asterisk with Sound (add sound to 180A Asterisk animation)</p> <p>Assignment 3: Asterisk with Sound</p>
2B		<p>Lecture: Intermediate Premiere editing tools Hands on: Facial Expression with Sound (add sound to 180A face animation)</p> <p>Assignment 4: Facial Expression with Sound</p>
3A		<p>Lecture: Rendering with proper sound output levels Hands-on: Add sound to walk cycle from 180A</p> <p>Assignment: Walk Cycle with Sound</p>
3B		Life drawing 1: Drawing from a clothed/draped human model via Zoom
4A		Life drawing 2: Drawing from a clothed/draped human model via Zoom
4B		Life drawing 3: Drawing from a clothed/draped human model via Zoom
5A		<p>Lecture: Using basic effects in Adobe Premiere: transitions, camera moves Hands on: Add camera moves and/or transitions to 1 existing animation</p>
5B		Review: Rendering with proper sound settings Hands-on: Gather sound effects for final film.
6A		<p>Hands-on: Students will use the sound effects they have sourced to add sound to their 180A film, then export their finished film to Google drive using proper render settings.</p> <p>Due: Final Film with Sound</p>
6B		Life drawing 4: Drawing from a clothed/draped human model via Zoom

Recommended Materials:

The Vilppu Drawing Manual, by Glenn Vilppu – Available on [Amazon.com](https://www.amazon.com).

Required Participation:

1. Participate in class activities, including sound assignments and life drawing sessions, via Zoom.
2. Complete assignments in a timely manner.

Grading:

Zoom class participation	30%
Completed sound exercises (5 @8% each)	40%
Final	30%

Sound assignments must be completed during class and turned in via Google drive by the end of class for viewing in the 180A class the next day. Any assignment turned in after the end of class on the assigned day will 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:

Students will add sound to their final 180A films, using proper rendering settings.

The schedule is subject to change as needed.

Life Drawing Participation:

Students are expected to use life drawing sessions to develop or hone their drawing skills. Live models will be performing poses via remote access. Due to the online nature of this course, models will be clothed. While students are not required to show their work, it is encouraged so the instructor can provide guidance and students can support one another.

SYLLABUS & COURSE OUTLINE FOR BEGINNING ANIMATION 180A (REMOTE)

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

Units: 4

Course Requirements:

1. Regular REMOTE attendance.
2. Weekly assignments via CCLE & ZOOM video
3. Midterm: A board presentation of your proposed final project
4. Final: A good 10 second animated film w/ sound, INCLUDING TITLES.
5. Additional assignments as required.

Prerequisites: 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 10 second silent animated film. 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: \$25 for materials not provided.

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: 10 seconds = 240x (frames). Titles of 2 seconds + 48x (frames) are included in the 240x's. No more than 240x's will be created.

PENCIL TESTS AND FINAL PROJECTS WILL BE ANIMATED BY STUDENTS.

.PCLX PROJECT FILES WILL EMAILED TO PROFESSOR WHERE THEY WILL REVIEW, RENDER AND POST A COLLECTION OF EACH WEEK'S PROJECTS ON THE CLASS CCLE 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 PROFESSOR FOR REVIEW)

You must email your final animation .pclx by the scheduled deadline to avoid receiving an F grade.

*The FINAL film and weekly animation exercises will be emailed as **Pencil2D .pclx** project file.. The Professor and TA 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 for reference. Students will add sound to their projects and then send their projects w/sound where they will be transferred back to Professor to show in the next class.*

The Final, a screening of your films, will be on TBD.

Each student will receive: .PDF files of handouts, and access to tutorial and lecture videos on the CCLE PAGE.

*180A ANIMATION SUMMER INSTITUTE (Remote) Weekly Schedule**

Week 1 – Day 1. LECTURE – 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
This assignment will be SILENT)

Day 2. LECTURE path animation, squash and stretch, “Gertie the Dinosaur”
Review Water Drop assignments via CCLE PAGE

ASSIGNMENT 2 – Animate a Bouncing Ball

(Students email their .pclx project files
so they can add audio to their projects DURING WEEK 2)

Week 2 – Day 3. LECTURE - Acting, Head drawing & how to move it, “Felix The Cat”

Review Bouncing Ball tests SILENT via CCLE PAGE

ASSIGNMENT 3 – Animate a Facial expression

(Students email their .pclx project files
so they can add audio to their projects the next day)

Day 4. LECTURE - Timing for animation, “Steamboat Willie”

Review Facial expression tests w/audio via CCLE page
Review Bouncing Ball tests with Audio via CCLE page

ASSIGNMENT 4 – Animate a bird flying and create a panning Background

(Students email their .pclx project files)

so they can add audio to their projects the next day)
Bird Cycle w/ audio uploaded to CCLE PAGE

Week 3 – Day 5. LECTURE – How to draw a character Walking Character, “Walking”
Review Bird cycle tests w/audio via CCLE PAGE

ASSIGNMENT 5 – Animate Walk cycle, character walking in place.

(Students email their .pclx project
so they can add audio to their projects the next day)
Walk Cycle assignments w/ audio uploaded to CCLE PAGE

Day 6. LECTURE – 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 CCLE PAGE
Students scan or photograph boards

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

Day 8. LECTURE – 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 – Day 9. LECTURE – Animation for Final project

Zoom meeting to check in with students on questions
Continue Final animation production

Day 10. Zoom meeting to check in with students for animation questions

***WEEK 6 – STUDENTS EDIT THEIR SCENES TOGETHER IN PREMIERE
AND ADD SOUND TO THESE PROJECTS***

Week 6 – Day 11. LECTURE - The future of Animation via Zoom video

Check in with students for any problems.

Day 12. – Zoom session to discuss films and closing remarks.

Students email final .pclx files with audio

Professor outputs and assembles the Finals films with each
student’s weekly exercises for screening via YouTube or TBD.

Day 13. - FINAL ANIMATION SCREENING at TBD?

* NOTE: All weekly assignments .pclx files will be emailed and will

be posted the following class with audio on the class CCLE Page for viewing.

**** Note 2:** Students will view 4 “CLASSIC” videos about traditional animation practices and posted videos 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 the class CCLE PAGE goes as follows:

TBD Special announcements
TBD Viewing the pencil test assignment with discussion.
TBD Lecture (Techniques and History)
TBD Assign the new pencil test or lecture or screening
TBD Animate assignments

WEEKLY LIST OF FILMS:

“Gertie the Dinosaur”
“Steamboat Willie”
“Felix Woos Whoopee”
“Your Face”
(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.

SYLLABUS – FTV 180B: Writing for Animation

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

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.

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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.

UCLA Film & Television Summer Institute

FTV 101A: Summer Speaker Symposium in Animation

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

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, coming prepared with questions for the speakers, and either writing 3 Thank You letters OR a short summary paper, evaluating the panels, at the end of the term.

2. Weekly Class Topics

Class 1: Writing & Directing for Animation

Class 2: Pipeline & Production Overview and the first department: Story!

Class 3: Visual Development & How to Build your Portfolio

Class 4: Technically Speaking: Animation & Shot Quota Artistic Departments

Class 5: Editorial & Post Production

Class 6: Alternative Platforms

3. Thank You Notes -or- 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 panelists and write them a thoughtful thank you note, saying what part of their advice struck them and why.

PROCESS FOR SUBMITTING THANK YOU NOTES:

Send your Thank you Note to:

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

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, abilities/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 [u](http://www.cae.ucla.edu).
