I. **OVERVIEW**
The following information will appear in the 2010 - 2011 catalog

**CMPGR 201 Animation: A Global View Art in Motion**

**3 Units**

History of animation and its relationship to societies and cultures. Explores the development of animation from its earliest attempts in prehistoric times through the present day integration of technology. Strategies for production are presented, including animation techniques, design, layout, editing, timing, composition, color, lighting, music, sound effects, voice, story, concept, content, theme, historical relationship, social context, ethical context, purpose, audience, and philosophy.

Field trips might be required. (A-F or P/NP - Student choice) Lecture

Transfer: (CSU) General Education: (MJC-GE: C )

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   a. Topics in Fine Art Expressed in Animation
      i. Social and philosophical issues
      ii. Moral implications
      iii. Multi-cultural implications *

   b. Use of Animation in Racial Profiling, Gender Bias and Ethnic Beliefs
      i. Censorship
      ii. Stereotypes

   c. Visual Communication Through Various Styles of Animation
      i. Stop motion
      ii. Character animation
      iii. Hand painted animations

   d. History Line of Animation Artists (Examples may include, but are not limited to)
      i. Chuck Jones
      ii. Otto Messmer
      iii. Max Fleischer
iv. Peter Roget
v. Walt Disney

e. Animation Artifacts
i. Thaumatrope
ii. Zoetrope
iii. Flip Books
iv. Shadow puppets
v. Praxinoscope
vi. Technology: Phenakistoscope, Magic Lanterns

f. Psychology of Motion
i. Persistence of vision
ii. Motion blur

g. Overview of Basic Terminology in Animation

h. Overview of the Industry
i. Past
ii. Present

i. Aesthetic Issues
i. Quality
ii. Judgment
iii. Moral issues
iv. Aesthetics in related fields (psychology, sociology, ethnology, history)

j. Contrast and Compare Animation to Other Arts
i. Music
ii. Poetry
iii. Painting
iv. Dance
v. Theatre
vi. Opera

k. Technical Aspects of Animation
i. Timing
ii. Editing
iii. Composition
iv. Color
v. Lighting
vi. Storyboarding
vii. Design
viii. Layout
ix. Character design
x. Style
xi. Sound effects, voice, music
xii. Concepts and themes

B. **HOURS AND UNITS**

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<th>INST METHOD</th>
<th>TERM HOURS</th>
<th>UNITS</th>
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C. **METHODS OF INSTRUCTION (TYPICAL)**

Instructors of the course might conduct the course using the following method:

1. Present materials through class lecture and visual presentations.
2. Invite guest speakers from various fields to make presentations.
3. Assist students in creation of original critical research papers on various animation topics.
4. Facilitate completion of animation projects.

D. **ASSIGNMENTS (TYPICAL)**

1. **EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS**
   
   Time spent on coursework in addition to hours of instruction (lecture hours)
   
   a. Written quizzes every other week.
   b. Three critical writing projects.
   c. Completion of animation project.
   d. Written final examination.

2. **EVIDENCE OF CRITICAL THINKING**

   Assignments require the appropriate level of critical thinking
Assignment 1
Write a two page biography of a person or persons who made notable contributions to the art of animation. Include at least three video examples of their work or the results of their contribution. Be prepared to present your research to the class.

Assignment 2
Write a minimum four page report on an historical innovation in 2D or 3D animation technique or style. Include at least three video examples this technique. Be prepared to present your research to the class and to their answer questions.

E. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. COURSE GOAL
As a result of satisfactory completion of this course, the student should be prepared to:

- discuss the history of animation including animation techniques, design and production elements, content, and social, ethical, and philosophical context.

B. STUDENT LEARNING GOALS
Mastery of the following learning goals will enable the student to achieve the overall course goal.

1. Required Learning Goals
Upon satisfactory completion of this course, the student will be able to:

a. Examine the strength of fine art in the development of animation technology.

b. Discuss the racial, ethnic and gender representations within the social fabric of early animation.

c. Analyze animation as a body of visual literature.

d. Identify and describe the key historical artists in animation development.

e. Create and explain the original animation artifacts.

f. Discuss the concepts of persistence of vision.

g. Identify and describe the basic vocabulary of animation (animation literacy).

h. Review the foundations of the animation industry.

i. Explain how the aesthetic principles of animation relate to the description and explanation of artistic phenomena and aesthetics associated with other, diverse sciences (i.e., psychology, sociology, ethnology, or history). *

j. Illustrate through animation the basic fundamental principles upon which aesthetic judgments of quality are based and what attributes of quality are brought forth from those principles.

k. Debate the effect of animation upon moral principles or moral values (principles of conduct of a group or individual).

l. Consider the strategies for production (i.e., animation, design, layout, editing, timing, composition, color, lighting, music, sound effects, voice, story, concept, content, theme, historical relationship, social context, ethical context, purpose, audience, and philosophy).

IV. METHODS OF ASSESSMENT (TYPICAL)
A. **FORMATIVE ASSESSMENT**
   1. Written quizzes.
   2. Critical writing projects.

B. **SUMMATIVE ASSESSMENT**
   1. Completion of animation project.
   2. Written final examination.