

Course Code

ANIM45436

Course Name (Long)

Senior Animation Project**Sheridan****Section I: Administrative Information****Course Name (Short):** Senior Project**Program(s):** BAA (Animation)**Program Coordinator(s):** Angela Stukator**Course Leader or Contact:** Dennis Turner**Credit Value:** 6.0**Credit Value Notes:** N/A**Effective Term:** Fall 2006**Prerequisites:** ANIM30123, ANIM30261, ANIM30146**Corequisites:** N/A**Equivalents:** N/A**Pre/Co/Equiv Notes:** N/A**Calendar Description**

In this course, students integrate the concepts, principles and theories investigated throughout the program with the applied skills refined and mastered to date in order to design and develop a professional quality independent film.

<i>Instructional Format</i>	<i>Total hours (e.g. 3 hrs/wk x 14 wks. = 42 hrs)</i>
Lecture	14 x 2h
Studio	
Independent Study, Workshops, Conferencing	
Total	

Section I Notes:

This course consists of extensive independent student work throughout the semester with an average of two hours of collective lecture per week as well as a menu of selected optional workshops. Students work independently under the guidance of a mentor/producer with whom they meet on a weekly basis.

Approved by

 Name and Signature of Dean/Director or Designate

 Date (yy/mm/dd)

Section II: Course Details

Detailed Description

In this course, students integrate the concepts, principles and theories investigated throughout the program with the applied skills refined and mastered to date in order to design and develop a professional quality independent film. Students work in a thesis-oriented environment that focuses on independent study, design, development and pre-production under the guidance of a mentor/producer. This independent learning is supplemented with a master lecture series that includes guest speakers from the industry who are experts in their craft, and complemented by an offering of unique workshops. Specific topics may include, but are not limited to, Drawing for Animation, Cinematic Art Direction, Stop Motion Animation, CG Applications (character, props and sets) and Special Effects, Sound Design, and Screenwriting, Editing, and Cinematic Storytelling. In addition, students design and adhere to a pre-production schedule.

Program Context

This required course is designed in tandem with the Capstone Senior Animation Project. This pair of courses allows the students to integrate the previous learning in the multiple streams within the program in a new context, and provides extensive new learning focused on the pre-production and production processes of an independent film. Students design and develop an animated film by means of an effective production schedule in the subsequent course that is reflective of industry requirements, and can be screened at various industry exhibitions and shows.

Program: BAA Animation Coordinator: Angela Stukator

Course Critical Performance & Learning Outcomes

Critical Performance

By the end of this course, students will have demonstrated the ability to create a professional story reel within a designated pre-production schedule.

Learning Outcomes

To achieve the critical performance, students will have demonstrated the ability to:

1. communicate ideas, believable action and emotion effectively by employing principles of animation and performance in all aspects of drawing;
2. integrate the concepts, principles and theories involved in the physics of animation in all aspects of drawing;
3. create 2D and 3D characters and environments that reflect the integration of graphic clarity, design principles, performance principles and theoretical constructs;
4. refine personal narrative voice that holistically integrates the elements of storytelling and performance in order to actively engage the audience;
5. design layouts and backgrounds that incorporate principles of composition, perspective and colour, with speed, accuracy and dexterity, using a variety of media;
6. manage the pre-production of a student film, including the aspects of cinematography, art direction and editing;
7. manage targets within the pre-production schedule to effectively achieve completion of required tasks;
8. communicate ideas, emotion and intent effectively in visual, oral, written and auditory forms;
9. create animation that incorporates the basic principles of constructive anatomy and drawing using economy of expression;
10. incorporate technology effectively in the design and development of the final film; and
11. create a "rough mix" soundtrack for their story reel that reflects an understanding of the expressive capabilities of dialog, music and sound effects.

Evaluation Plan

Students demonstrate their learning in the following ways:

Story Treatment	10%
Story Pitch & Concept Art	10%
Finished Storyboards & Script	10%
Leica Reel Assembly	15%
Final Leica Reel with Audio Mix	15%
Production Schedule	10%
Layout Packages (or equivalent) & Pose Test Reel	15%
Final Exam & Self-Evaluation	15%
Total	100%

Provincial Context

The course meets the following Ministry of Training, Colleges and Universities requirements:

Essential Employability Skills: Essential employability skills emphasized in the course:

<input checked="" type="checkbox"/>	communication	<input checked="" type="checkbox"/>	numeracy	<input checked="" type="checkbox"/>	critical thinking & problem solving
<input checked="" type="checkbox"/>	information management	<input checked="" type="checkbox"/>	interpersonal	<input checked="" type="checkbox"/>	personal

Notes:

General Education: This General Education course relates to the following themes as specified by the Ministry of Training, Colleges and Universities.

<input type="checkbox"/>	arts in society	<input type="checkbox"/>	social and cultural understanding
<input type="checkbox"/>	civic life	<input type="checkbox"/>	science and technology
<input type="checkbox"/>	personal understanding		

Prior Learning Assessment:

PLA Contact:

Students may apply to receive credit by demonstrating achievement of the course learning outcomes through previous life and work experiences. This course is eligible for challenge through the following method(s):

Challenge Exam	Portfolio	Interview	Other	Not Eligible
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Notes:

Section III: Topical Outline

Some details of this outline may change as a result of circumstances such as weather cancellations, College and student activities, and class timetabling.

Effective As Of: Fall 2006

Instructor: Multiple faculty

Textbook(s): n/a

Applicable student group(s): Students in the BAA (Animation) Program

Description:

This course has been designed in tandem with the Capstone Senior Animation Project. From a story concept developed in Semester 6, students pitch a film project and work through the pre-production process to prepare for the production process in the last semester. They work independently, with the assistance of an advisor with whom they must meet on a regular basis to confirm adherence to the schedule and completion of appropriate milestone activities. Additional applied

learning is achieved through a series of weekly collective lectures for all students, and workshops that students elect to attend and/or those few which are designated by advisors.

WEEK	COLLECTIVE LECTURE (2h on Mondays)	PRODUCTION MEETING (as scheduled by mentor)	OPTIONAL WORKSHOP (3h modules)	ONE-ON-ONES (as scheduled)
1	Welcome to the Project Introduction to the Course Expectations Rationale for the Animation Independent Film Treatment	Production Meeting #1 Organization, Roles and Protocols, Contract Requirements for Treatment Budgeting	Production: The Good, the Bad and the Ugly (Plan, Breakdown, Schedule – the process)	
2	Journals, Sketchbooks and Logs, Oh My!! Essential Tools of the Animation Artist Inspiration, Observation and Listening Skills Personal Reflection and Self-Development THE TREATMENT DUE (10%)	Production Meeting #2 Collect pre-production schedule and person/hours projection (budget forecast) Film Ideas and Critiques The Story Reel	Ideas and Images Colour Colour Script	
3	I Have an Idea! Concept Development Juxtapositioning of images for cinematic effect Research sources and types of research Drawing for the screen; Timing Character development	Production Meeting #3 Feedback on pre-production schedule/ person/hours projection & treatment pack Pitch Preparation Media Choices; Characterization	Character Development The Digital Camera Exploratory Process Atmosphere, mood, style Starting the story reel	
4	It's All About the Story: Screenwriting Differences between live action and animation Bringing the story to the screen Why is a script important <i>Screenwriting for Animation</i>	Production Meeting #4 Extended Production meeting (4h) for the pitching session THE PITCH (10%)	Script, Screenwriting and Visuals Elements of a script Shooting script Writing a script when no dialogue is involved	
5	NO LECTURE	NO PRODUCTION MEETING (see previous week's note)	Premiere 7 and After Effects	
6	Short Film Production and Scheduling Breaking down a film into assets INITIAL SCRIPT/THUMBNAIL BOARDS/ RESEARCH & DESIGN PACKAGE (15%)	Production Meeting #5 Film assets/Task list Critiques of Initial Package from pitch Feedback Response	Music Selection: Scratch Recording (session #1 for max 30 students)	
7	Toward a Typology of Animated Sound Tracks	Production Meeting #6 Prep for Refined packages Critiques Feedback Response	Music Selection: Scratch Recording (session #2 for max. 30 students)	
8	Cinematic Art Direction Overview of types of shots Composition of the shots Use of space – creating space Iconography, symbolic meaning of images (visual clues)	Production Meeting #7 Visual structure Composition and Perspective Feedback response	Music Selection: Scratch Recording (session #3 for max. 30 students)	
9	Cinematic Storytelling; and Live Action Film-making and Editing Sequential narrative, creative story structures, Advanced and experimental structures Cinematic continuity Creating a point of view for the audience Voice of the story	Production Meeting #8 The Story Reel Tracking Time and Process Feedback response Critiques	Character Rigging and Set Up (CG)	
10	Types of Animation – 2D	Production Meeting #9	Temp Mix (1 st offering – 30 students)	
11	Types of Animation – Stop Motion	Production Meeting #10	Temp Mix (2 nd offering – 30 students)	
12	CG and Special Effects STORY REEL ROUGH CUT, WITH SOUND & THEMATIC COLOUR (15%)	Production Meeting #11	Temp Mix (3 rd offering if needed)	
13	Portfolio Development STORY REEL, FINE CUT, WITH ROUGH MIX (20%)	Production Meeting #12		
14	<i>Screening of Student Story Reels</i>	<i>No Production Meeting</i>		

**PRODUCTION LOG (15%)
SELF EVALUATION (5%)****Academic Honesty**

The principle of academic honesty requires that all work submitted for evaluation and course credit be the original, unassisted work of the student. Cheating or plagiarism including borrowing, copying, purchasing or collaborating on work, except for group projects arranged and approved by the faculty member, or otherwise submitting work that is not the student's own violates this principle and will not be tolerated. Instances of academic dishonesty, including assisting another student to cheat, will be penalized as detailed in the Student Handbook.

Students who have any questions regarding whether or not specific circumstances involve a breach of academic honesty are advised to discuss them with the faculty member prior to submitting the assignment in question.

Discrimination and Harassment

Sheridan is committed to provide a learning environment that respects the dignity, self esteem and fair treatment of every person engaged in the learning process. Behaviour which is inconsistent with this principle will not be tolerated. Details of Sheridan's policy on Harassment and Discrimination are available in the Student Handbook.