OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)

COURSE IMPLEMENTATION DATE:	September 2007
COURSE REVISED IMPLEMENTATION DATE:	September 2012
COURSE TO BE REVIEWED: *(six years after UPAC approval)*	March 2018 *(month, year)*

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.

Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

GD 231	College of Arts – Visual Arts	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS

Dynamic Media II: Animation and Character Modeling

COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course introduces students to computer animation and modeling as forms of artistic expression, including character design, rigging, texturing, lighting, and compositing. Design will be explored within the context of the history of 3D graphics and computer animation.

PREREQUISITES: One of GD 101, GD 157, GD 203, or CIS 104 or higher.
Note: GD 203 is strongly recommended, and will be required for September 2013.

COREQUISITES:

PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

(a) Replaces:

(b) Cross-listed with:

(c) Cannot take: for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: **60**

STRUCTURE OF HOURS:

Lectures:	**10**	Hrs
Seminar:		Hrs
Laboratory:	**45**	Hrs
Field experience:		Hrs
Student directed learning:	**5**	Hrs
Other (specify):		Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course:

Hours per day:

OTHER:

Maximum enrolment: **24**

Expected frequency of course offerings: annually

(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	☒ Yes	☐ No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	☐ Yes	☐ No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	☒ Yes	☐ No

Course designer(s):	**Arthur Babiarz and Jacqueline Nolte**		
Department Head:	**Tetsuomi Anzai**	Date approved:	**February 3, 2012**
Supporting area consultation		Date of meeting:	**February 17, 2012**
Curriculum Committee chair:	**Tetsuomi Anzai**	Date approved:	**February 17, 2012**
Dean/Associate VP:	**Jacqueline Nolte**	Date approved:	**February 17, 2012**
Undergraduate Education Committee (UEC) approval		Date of meeting:	**March 2, 2012**

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:
- Articulate a rationale for creating a character
- Develop skin/clothing design
- Produce profile line drawings
- Utilize extruded joints in terms of the character's bones
- Texture individual parts and the whole
- Fine tune mapping of coordinates

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lectures, demonstrations, lab time, individual research and production, presentations

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s)

☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Ratner, Peter *Mastering 3D Animation* , Allworth Press, 2004

SUPPLIES / MATERIALS:

Portable media storage
Adobe CS current edition
Macintosh computer

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

- 6 session projects 40%
- Final project 40%
- Test 12%
- Attendance, participation 8%

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

Section 1: Introduction of course objectives and projects; discussion and beginning of project to rationalize a character
Section 2: Historical contextualization; preparation of model for skeletal structure; wireframe modeling
Section 3: Polyglon vs. splines and nurbs; animation without a skeleton
Section 4: Basic 3D shapes and rotations; surface and subdivision modeling
Section 5: From profile line drawings to extruding and skinning
Sections 6-8: 2D and 3D tools plus digitizers and scanners
Sections 9: From seamless models to spline methods
Section 10: Lighting
Section 11: Poses and reviewing head, torso, arms, and legs
Section 12: Facial expression
Section 13: Presentation and critiques