Mission Statement:
Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF CINEMA-TELEVISION

ANIM 440 – USE OF MUSIC IN ANIMATION
SPRING 2011
LOCATION: 155
Time: WEDNESDAYS 1:30pm-4:00 pm

Instructor: David March
Phone: 757-352-4305
Fax: 757-352-4275
E-mail: wmarch@regent.edu
Office Hours: TBD
Office Location: COM 257

I affirm that I have read through this syllabus and understand the requirements for the course as outlined therein.

Student Name: _____________________________ Date: __________________________

Student Name (printed) _____________________________

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.
PERSONAL GREETINGS FROM PROFESSOR DAVID MARCH

Knowing that starting a new class – or a totally new academic routine - can be daunting and confusing, I welcome all of you to this course, offered through Regent School of Communications. This class will of course introduce you to a mess of new ideas and information and processes. But really, my task in this business is to try to give you a glimpse of the excitement and fulfillment that comes from achieving a level of self-sufficiency and mastery with a new set of skills. Some of you already have some ability to focus on tasks and impose some discipline on yourself to get work done when it’s due. But if you’re like I was in my first year of college, that may be unfamiliar territory. You may be certifiably clever. You may have gotten good grades for your work through high school. You may have had teachers, parents, and friends praise you. Maybe you got awards and honors for activities in school and out.

Those are all to the good, but when you apply for a job in today’s work environment, or for a spot in a Master’s degree program, you’ll find those things don’t particularly place you at the head of the list of candidates. Graduate programs AND companies involved in high-quality computer graphics, web design, and entertainment are selecting from a world-wide pool of applicants: People’s Republic of China, France, Canada, India, Argentina, New Zealand, Australia, et cetera.

We want you to succeed. We want to help you become the person who can **by the example of their life** craft a message, ignite a beacon, and gather people to the light. If you believe the habits and tactics that sufficed for childhood are all you need, I encourage you to go forth and test your ideas in the wide world. But if you want to learn better ways, proven methods and guidelines distilled from many decades of professional experience, stay and learn. This is a place where you will be given many opportunities to “take off the training wheels” and begin learning to steer your own path. There will be falls, scuffs, and bruises, none of them lethal. *Are you gazing in wonder at that jet contrail blazing white against the sunset? You want to fly? Do you want to be in the back of the passenger section with the ducks and the chickens and the cooking fires, or do you want to be operating the throttles and rudder? Maybe you’d like to pilot a crop duster, be a skywriter for hire, or fly medevac rescue missions. You’ll have to learn a mess of rules and numbers and be able to recite them like your birth date and email address. You’ll have to be able to fly as easily as drawing a breath. You aren’t allowed to solo until you’ve demonstrated a minimum skill level; can’t qualify for anything more than visual flight rules without learning instruments and navigation; can’t get a commercial license without passing rigorous tests and accumulating a substantial number of flight hours.*

Happily, when you draw a picture, or lay out a line of text in an editing program, or apply a 2D texture map to a 3D polygon, you won’t normally have someone’s life hanging in the balance. (Except your own!) But, if you would presume to have an impact on other folks’ lives, have a chance at sharing your vision, or helping them find their way through thickets of confusion, you need to bring the same commitment to excellence as **any** teacher, pilot, healer, or guide.
ACADEMIC, PROFESSIONAL AND PERSONAL QUALIFICATIONS AND CREDENTIALS FOR DAVID MARCH IN RELATION TO THIS COURSE

While I do not have an advanced academic degree, I have four decades of professional experience producing animation and computer graphics, and teaching those skills. As early as 1969 I started taking courses involving computers, while fulfilling the requirements for an independent major in animation at Yale. In 1982 as owner-operator of a small independent animation studio, I was commissioned by Learning Corporation of America to script and produce an animated narrative film that featured a desktop computer used for commonplace tasks in a family setting. LCA provided expert consultants, and my brother and I came up with a story in which a couple of kids outwit a bank robber who has locked them in their room on the family dairy farm, by manipulating the programs to lure and trap the crook in the barn. Silly stuff, but it got me further acquainted with developments in personal computers. I started working with Macintosh, and a couple of years later I was operating a half-million dollar Quantel Paintbox in a Cincinnati video production studio, producing TV spots and informational and industrial animation, and directing high-end 3D animation production. My work was awarded a regional Emmy in 1988.

Within another few years, I was teaching traditional and 2D computer animation and computer graphics at two universities. In 1993, after doing traditional drawn animation for episodes of Tiny Toons and AniManiacs in a Chicago studio, I was recruited by Atari Games to design graphics and animation for their arcade games, beginning with “Primal Rage.” After training with Wavefront (predecessor to Maya) I animated 3D character fighting moves for two years and did design work for the 3D driving game California Speed. For the remainder of the 1990’s I worked on electronic interactive games (RugRats Mystery Adventures, CatDog and the Golden Hydrant, Mission THINK, Cluefinders Himalayan Math Adventure, Arthur’s Camping Adventure, Clifford the Big Red Dog, etc.) and web entertainment, using different combinations of a dozen off-the-shelf applications, with a handful of proprietary programs. Since relocating to Virginia I’ve worked professionally with Lightwave 3D, teaching classes in that software at Tidewater Community College over a 3-year period.

Throughout my 4 decade career, I’ve delivered commissioned work ranging from 4-color offset lithography, brochures, logos, posters, album covers, comic books, radio scripts, storyboards for live action producers, textbook illustrations, hand-animated TV spots, point-of-purchase displays, and large custom displays for conventions, iron-on decals, and T-shirt designs.

The point is NOT that I’m any sort of genius. This listing of projects in which I’ve been privileged to work is meant to emphasize that any student, by achieving fluency in a few basic skills, will have chances throughout a long career to apply those skills to a vast range of activities.

COURSE DESCRIPTION

Course will examine concepts of the visual expression suggested by and related to the elements of a musical score. Carl Stalling arrangements for Warner animation, John Hubley films
featuring performances of jazz musicians, Disney shorts, and George Pal’s Puppetoons will be examined. Previous training in music is not required.

Pre-requisites: None

Rationale/Course Overview

Students will become acquainted with a set of tools for analyzing the music needs of an animation project, and making decisions about how to evaluate and apply available resources to use in supporting the narrative, and for coordinating music, voice, and sound in crafting overall cohesion among the parts of the dynamic narrative.

God has given each of us a formidable set of aptitudes and abilities for assessing and making sense of our world and for communicating with each other. The refining process is already in progress at birth. By adolescence most of us have developed the fundamental conceptual, analytical and motor skills needed to pursue a wide range of livelihoods. Certain callings demand a person make a commitment to prolonged study and practice to master the craft enough to be even minimally useful. The example of Jesus of Nazareth in his life of loving and humble service reverberates through the ages, and reminds us of the ultimate goal of playing our part in the great plan. In this course I intend to share my experience and perspective of four decades of professional work, to show that such a career continues to be a fit and fulfilling arena for a person’s Christian faith.

ANIM 440 Use of Music in Animation, Intended Outcomes

Bachelor of Arts in Animation Program Goals:
1. Relevant knowledge of the ways in which Christian principles are evidenced in the practice of their art.
2. Ability to conceptualize the way meaning is structured and perceived in animation.
3. Understanding of the techniques and practices of animation production including conceptualization, modeling & construction, texturing, animation, digital cinematography, and post-production and the use of relevant tools for each of these stages.
4. Proficiency in the production of animation.

Bachelor of Arts in Animation Program Learning Outcomes:
Students will demonstrate:
1. Articulation of their Christian Worldview both written & visual.
2. Understanding of the historical/critical role of animation in our society and globally.
3. Understanding of animation story construction & character development both written & visual.
4. Understanding conceptualization as it applies to animation production both written & visual.
5. Proficiency in Photoshop
6. Proficiency in editing and compositing as it relates to animation.
7. Proficiency in traditional drawing skills
8. Proficiency in ToonBoom (2D software)
9. Proficiency in Maya (3D Software)
10. The ability to complete a 2-3 minute festival ready animation project.

**INTENDED OUTCOMES FOR ANIM 440 USE OF MUSIC IN ANIMATION**

**Conceptualization:** To assess the audio needs of an animation project from beginning to end. Issues of editing, structure, timing, adaptation, original recording, and copyright will be covered.

**Animation:** Foundational work in this course will help students better to understand, evaluate, and begin to manipulate the relationships among timing, pacing, mood, tension, anticipation, punctuation, and resolution in animation design and production.

**Post Production:** This course will provide basic information and perspective on how to apply strategies and logical criteria in selecting and applying music, voice, and sound files to create structure, and support and enhance dynamic narrative in animation.

**Faith and Learning:** How and why your Christian worldview can impact your ability to learn now and perform later in your chosen field

Students successfully completing this course will have a basic understanding of how to deal with assignments and challenges similar to those of a professional environment from earliest development of presentations and concepts, through development using procedures that have been proven effective, continuing with tools and processes in use throughout the world, to produce finished work that can meet whatever technical and aesthetic requirements that may apply. Specific items include:

Evaluating and assessing the needs of a sequence for audio elements to provide enhancement and logic with respect to timing, pacing, mood, tension, transitions, etc.

Understanding of the range of choices and options available to a producer in how and why to make selections among available methods and sources for music and sound effects

Increased familiarity with the technologies, systems, and procedures for auditioning, selecting, designing, and compositing music and sound effects with a moving image (noting that this is NOT a class in sound editing technologies.)

**COURSE MATERIALS**

1) **Data Disks - Homework assignments, both authoring documents and word processing, text, and image files, must be turned in on CD or DVD data disks. This means students must purchase blanks, and also must learn how to use the operating system of their individual computers or the lab workstations to record (“burn”) the data onto a disk. Each student is responsible for labeling any disk turned in with data or documents submitted for**
grading. Disks that are not identifiable may be penalized as late or non-compliant for that assignment.

**REQUIRED BOOKS FOR THE COURSE**

The Foley Grail: The Art of Performing Sound for Film, Games and Animation
Vanessa Theme Ament, Author
ISBN-13 - 9780240811253
Elsevier Science & Technology Books

The Cartoon Music Book
Daniel Goldmark, Charles Granata, Leonard Maltin, Greg Ehrbar
Publisher: Chicago Review Press, 2008

The Carl Stalling Project: Music from Warner Brothers Cartoons 1936-1958
Music orchestrations, arrangements, and compositions by Carl Stallings
Publisher: Warner Brothers/WEA 1990
ASIN: B000002LJE
There may be additional readings posted on Blackboard in the Course Materials section for each week. There may also be additional readings referenced and assigned by announcements and handouts disseminated in class. Material from these readings will be included on quizzes and tests. Students are responsible for checking their email and Blackboard accounts for new and additional postings about assignments, updates, changes, cancellations, additions, etc.

- Any assignment turned in late will lose 5 points for each day it is late.

**QUizzes - In addition to some items specified in the general syllabus,** additional readings (for instance, articles from news or professional journals) may be specified from time to time on printed handouts of weekly class lesson plans. Weekly plans will be posted online as soon as possible after they are prepared, but online posting is both a courtesy and an archive, not a substitute for individual attention in class. Students are expected to attend class, so each student is responsible any reading and homework assignments announced or distributed during the class meetings, whether or not those are posted online.

**Material from readings** Material – announced or distributed in class AND posted in the online Course

**Materials location** - will from time to time be included on quizzes and tests. Each student is individually responsible for being aware of reading assignments which will appear either in the syllabus or in individual lesson plans distributed in class.

**Quizzes** – There will be SEVEN short un-scheduled quizzes on material from assigned reading. The following books also have information bearing on matters explored in this course:

*There will be additional readings posted on Blackboard in the Course Materials section for each week. Material from all readings and class discussion may be included on quizzes and tests.*

**Course Reading & Assignment General Requirements**

- Any assignment turned in late will lose 5 points for each day it is late.

**A. In addition to some items** specified in the general syllabus, additional readings (for instance, articles from news or professional journals) may be specified from time to time on printed handouts of weekly class lesson plans. Weekly plans will be posted online as soon as possible after they are prepared, but online posting is both a courtesy and an archive, not a substitute for individual attention in class. Students are expected to attend class, so each student is responsible any reading and homework assignments announced or distributed during the class meetings, whether or not those are posted online.
B. **There May Be Additional Readings** posted on Blackboard in the Course Materials section for each week.

C. **Material from Readings** – announced or distributed in class AND posted in the online Course Materials location - will from time to time be included on quizzes and tests. Each student is individually responsible for being aware of reading assignments which will appear either in the syllabus or in individual lesson plans distributed in class.

D. **Quizzes** – There will be five short un-scheduled quizzes on material from assigned reading.

II. **Course Weekly Plans and Assignments**

- Assignments turned in late will result in a 5 point drop for each day it is late.

**Week One**
Open with invitation to prayer & contemplation
Review Syllabus, Introduce Required books, Plagiarism, Copyright; structure of music.
**Homework & Reading Assignments TBA**

**Week Two**
Open with invitation to prayer & contemplation
**Brief Quiz** Selected Classic movie scenes
**Homework & Reading Assignments TBA**

**Week Three**
Open with invitation to prayer & contemplation
Class Exercise and Discussion pacing, timing, punctuation, meter, anticipation, cadence, resolution, audio effects, Foley, music and dialog.
**Homework / Reading assignments TBA**

**Week Four**
Open with invitation to prayer & contemplation
Exercise and Discussion Dialog, Sound effects and music
**Homework & Reading Assignments TBA**

**Week Five**
Open with invitation to prayer & contemplation
Music as moderator of emotional content and mood.
**Homework & Reading Assignments TBA**

**Week Six**
Open with invitation to prayer & contemplation
**Lecture & Discussion**
Licensed Library music. Leitmotifs
**Homework / Reading assignments TBA**

**Week Seven**
Open with invitation to prayer & contemplation
Quiz & Discussion – Analyzing a written narrative; ambient sound, Foley effects and music, along with any spoken dialog. ADR
**Homework & Reading Assignments TBA**

**Week Eight**
Quiz on ADR
Selecting music & audio SFX for shots
**Homework / Reading assignments TBA**

**Week Nine**
Open with invitation to prayer & contemplation
Review concepts of cadence, tension, resolution; “beat” as a unit of timing for reactions and delivery of punch lines
**Homework & Reading Assignments TBA**

**Week Ten**
Open with invitation to prayer & contemplation
Demo of audio multi-track software
**Homework / Reading assignments TBA**

**Week Twelve**
Open with invitation to prayer & contemplation
Musical ensemble recordings in various styles: string quartet, full orchestra, gospel choir, rock, folk, pop, lounge lizards.
**Homework / Reading assignments TBA**

**Week Thirteen**
Open with invitation to prayer & contemplation
Lyrics in music as part of a film narrative
**Homework & Reading Assignments TBA**

**Week Fourteen**
Open with invitation to prayer & contemplation
Analysis of musical themes & lyrics from commercial narrative films
**Homework / Reading assignments TBA**

**Week Fifteen**
Open with invitation to prayer and contemplation
Class Exercise and Discussion: What have we learned this semester?

**Guest Speaker Assignment**
Note: you are required to attend all of the official guest speaker sessions. You must write a one page comment paper for each speaker, which will be graded. (See cumulative grading
description below.)

**EVALUATION AND GRADING**

The professions these courses of study serve all depend upon decisive, timely delivery of the highest quality work possible. For each day late delivering an assignment the student will lose 5 points from the grade on that project. Simply fulfilling minimum specifications will get a base grade of C. But that same work turned in days late may result in an F. Students who make extraordinary efforts, or achieve extraordinarily high quality, may receive an A. But hard work does not by itself guarantee an overall final A. At a deep level this class is meant to introduce the student to an adult professional environment, so expectations that may have worked for grade school or high school no longer apply.

Each assignment or test will be scored on a 100 point scale. Results from class assignments, attendance, class participation, and quiz scores will be tallied and averaged to calculate a final grade. In extraordinary circumstances, the instructor may give students in the course opportunity to do work that may be considered extra credit. In such a case, the final cumulative grade is not guaranteed to be revised upward, but it is at least guaranteed NOT to be lowered. It depends on whether the work has merit, in the judgment of the instructor.

**Cumulative grading for this 3-credit course will be calculated from these elements:**

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<thead>
<tr>
<th>item</th>
<th>comment</th>
<th>total points possible</th>
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<tbody>
<tr>
<td>4 pop quizzes will be included in grade</td>
<td>Administered without prior announcement, based on class discussions and assigned readings</td>
<td>40</td>
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<tr>
<td>Attendance</td>
<td>&quot;Just showing up on time and being there&quot;</td>
<td>150</td>
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<tr>
<td>Participation</td>
<td>Instructor’s assessment of student's contribution to discussions</td>
<td>150</td>
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<tr>
<td>Homework Assignments approximately 10</td>
<td>Done outside class, turned in on time, graded by instructor</td>
<td>300</td>
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<tr>
<td>Class Assignments Approximately 10</td>
<td>Completed and turned in by due date or end of class period, graded by instructor</td>
<td>300</td>
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<tr>
<td>Final project, In-Class Assignment, Test, or review of Guest Speaker</td>
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<td>60</td>
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<tr>
<td>Total points - Final Number Grade for the semester</td>
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(Divide total points by ten to reckon number grade)
A. Scale

<table>
<thead>
<tr>
<th>Grade</th>
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<tr>
<td>A</td>
<td>93-100</td>
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<td>A-</td>
<td>90-92</td>
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<td>B+</td>
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If you have more than 2 absences you will lose 5 points from your FINAL GRADE for each additional absence.

If you are more than one half hour late to class more than 2 times you will lose 2 points from your FINAL GRADE for each additional instance.

Assignments turned in late will result in a 5 point drop for that assignment’s grade for each day it is late.

Use of cellular phones and Personal Digital Assistants during lectures is not acceptable except by instructor permission. Persistent or repeated interruptions of class by any student accepting incoming calls or making outgoing calls may result in disciplinary action.

Students are reminded that current University policy requires each student to submit a candid anonymous evaluation of the content and instructor’s performance for each course in which the student is enrolled before receiving access to final grades for those courses.

**UNIVERSITY ACADEMIC HONOR CODE**

Students are on their honor to complete assignments with honesty and integrity. Academic dishonesty involves intentionally or unintentionally stealing the intellectual property of others. Students are expected to be familiar with the university’s policy on academic integrity found in both the University Student Handbook and School of Undergraduate Studies Catalog (http://www.regent.edu/general/catalog/) and to follow it. As an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.
Students should be aware that submitted papers may be checked using Safeassign (Blackboard’s plagiarism detection feature. This feature will determine the percentage of the submitted paper that matches other sources and will generate a report. Scores below 15% include quotes and few common phrases or blocks of text that match other documents, these papers indicate no evidence of the possibility of plagiarism. Scores between 15% and 40% include extensive quoted or paraphrased material or may include plagiarism and will require further review. Scores over 40% indicate a high probability the text in the paper was copied from other sources and should be reviewed for plagiarism. The professor or instructor will contact the student if plagiarism is a concern.

**Department Resources**

Production Forms, including Production Manual
http://www.regent.edu/acad/schcom/production/forms.htm

Equipment Reservation Form
http://www.regent.edu/acad/schcom/equipment/equipment_reservation_form.htm

**University Policies and Resources**

Please review the following links for important information on University policies:

- Academic Calendar/Registrar Information
- Bookstore
- Honor/Plagiarism Policy
- Regent Library
- Student Services (includes links to student handbook, disability services, University calendar, University Writing Center, etc.)
- Technical Support – University Helpdesk
- Grading Policies (incompletes, extensions, IPs, etc.)
- Student Course Evaluations - Becoming Christian leaders includes learning how to evaluate others by providing honest evaluations that include positive affirmation and constructive feedback, as appropriate. Consequently, university policy requires that all students submit a formal student evaluation of teaching form at the end of the academic term. This mandatory requirement must be completed before students will be able to access their final course grade. This form is only available in an online format. Prior to the end of the course, students will receive an e-mail indicating that the form is available. Instructions on accessing the evaluation will be included. Since these evaluations are only available for a limited time, students should complete the evaluation as soon as they receive the e-mail notification that the evaluation form is available. Instructors will not have access to course evaluations until after grades have been submitted and will only have access to anonymous summary data. Students are also encouraged at any point during the term to offer comments that may be helpful to the improvement or refinement of the course. Students can access the online evaluation system at: http://eval.regent.edu/regentsurvey/students.cfm. If you have questions about the online evaluation please contact evaluation@regent.edu.
Disability Statement – the student is responsible for contacting the assistant director of Student Services at 757.352.4486 to request accommodations, provide necessary documentation, and make arrangement with each instructor. The following website is designed to help our disabled students learn of their rights and responsibilities with regard to disability services. The site also has resources for faculty to become better informed of their responsibilities toward the disable students in their classes.

www.regent.edu/admin/stusrv/student_life/disabilities.cfm

Last Updated: 11/19/2010

At times, due to unforeseen circumstances, course content may be subject to change. Please check with your professor to insure you have the most recently updated Syllabus for this course.

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