



California State University, Los Angeles

REQUEST FOR NEW SPECIAL TOPICS COURSES

School/Department/Division ART		Term to be offered SPRING 2019	
Course Abbreviation Art	Course Number and Suffix 4540	Units 3.0	Section Number 02
Title Abbreviation (limit to 27 character after S T: or 26 after S E M:). Total may not exceed 30 characters. ST: Special Effects SEM: Special Effects			
Full course title Special Effects in Animation			
Prerequisite(s) and short course description: Art 2800, Art 3800, Art 3780, Art 4940 Students will gain experience in the merging of custom extensive special effects animation into professional live action footage. This experience is otherwise not available to them through any other course in the animation curriculum.			
Course Content in Outline Form: Describe content relevant to each mode of instruction (i.e., lecture, laboratory), including any signature assignments or other requirements.]: For activity/laboratory student will critically analyze and choose subjects, modes and methods To create special effects to pre-shot footage which adds humor, and meaning to the shot. The primary mode of instruction is by doing and therefore lab and consultations during activities, full class reviews periodically on stages of finished work. Students will be delegated parts of the shot, and be responsible for completion, as well as integrate their work with others. A midterm and final presentation will be held to communicate as a team and individuals their progress and for assessment. There will be a 4 minute completed film as the united goal of the class, all can use for their portfolio.			
Student Learning Outcomes: List course objectives (e.g., skills, knowledge, attitudes, including GE outcomes for all GE courses) that will be achieved upon successful completion of this. Upon completion of this course, students will be able to: <ul style="list-style-type: none"> -Critically discuss and plan a complex special effects animation on conceptual levels (UG Art BA SLO#2) -Technically master the techniques in creating multiple layers of effects, compositing, computer simulation effects, and artistic enhancement using illusionist renderings (UG Art BA SLO#1) -Student will learn team responsibility with complex, yet focused project building, requiring competence and communication skills withing concentrated interdependent groups. (UG Art BA SLO#6) -The result of the class will be a short film that will be of professional quality, that can be of use for their entry level portfolios into jobs or internships and/or further academic degree study. (UG Art BA SLO#4) -Students will be able to gain a broad overview of entertainment industry workflow, which is not normally provided in a single animation class. This view will educate the with a practice in animation in the area of "Special Effects" which is also not covered in our current curriculum. (UG Art BA SLO#8) 			
References (Provide 10-15 references in bibliographic format on which this course is based) North, Reman, Duffy: Dan, Bob, Michael. <i>Special Effects, New Histories Theories Contexts</i> . British Film Institute 2015. 978-1844575176 Turnock, Julie. <i>Plastic Reality: Special Effects, Technology, and the Emergence of 1970s Blockbuster Aesthetics Special Effects, New Histories Theories Contexts</i> . Columbia University Press, 2015. 0231163533 Prince, Steven. <i>Digital Visual Effects in Cinema: The Seduction of Reality</i> Rutgers University Press 2012. 0813551862			

Gilland Joseph, *Elemental Magic, The Art of Special Effects*, Focal Press 2009. 978-0240811635

Keil, Whissel; Charlie, Kristen, *Editing and Special/Visual Effects (Behind the Silver Screen Series)* Rutgers University Press, 2016. 0813570816

Furniss, Maureen, *The Animation Bible: A Practical Guide to the Art of Animating from Flipbooks to Flash*, Abrams, 2008.

Furniss, Maureen. *Art in Motion, Revised Edition: Animation Aesthetics* Indiana University Press, 2008.

Halas, John, Sito, Tom and Harold Whitaker. *Timing for Animation, Second Edition* Focal Press, 2009.

Sitney, P. Adams. *Visionary Film: The American Avant-Garde, 1943-2000 (third edition)*. Oxford University Press, 2002.

Foster, Gwendolyn Audry and Winston-Dixon, Wheeler. *Experimental Cinema: The Film Reader*. Routledge, 2002.

Robinson, Chris. *Animators Unearthed: A Guide to the Best of Contemporary Animation*. Continuum, 2010.

Wells, Paul; Hardstaff, Johnny and Clifton, Darryl. *Re-Imagining Animation: The Changing Face of the Moving Image*. Ava Publishing, 2008.

Perlich, John and Whitt, David. *Millennial Mythmaking: Essays on the Power of Science Fiction and Fantasy Literature, Films*. McFarland, 2009.

Good, Howard and Borden, Sandra L. *Ethics and Entertainment: Essays on Media Culture and Media Morality*. McFarland, 2010.

Staffing Formula	Units	Enrollment Limit
APPROVALS:		
Proposer of Course: Jim Ovelmen		Date:
School/Department/Division Chair: Art		Date:
Associate Dean		Date:
Undergraduate Studies		Date:

Submit completed form to the Office of Undergraduate Studies, Administration 725

This form must be used for **all** special (available) topics courses, including seminars that are not already listed in the course file.