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## DE ANZA COLLEGE

### *F/TV 66A: Basic Techniques for Animation: Stop-Motion*

*(3 Units)*

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#### Winter Quarter 2025

Online Asynchronous Course  
Course is accessed through Canvas LMS  
Animation | Film/TV | Creative Arts  
Animation at De Anza:  
[www.deanza.edu/ftv/animation/index.html](http://www.deanza.edu/ftv/animation/index.html)

#### John Wise

MFA Animation & Digital Arts, Pratt Institute  
Office Hours via Zoom, message or email:  
Tuesday 8:30-9:30 a.m. and by appointment  
Email: [wisejohn@fhda.edu](mailto:wisejohn@fhda.edu)  
(Expect replies within 24-48 hours)

## Course Components

### Course Description

Techniques of three-dimensional stop-motion and non-cel animation, as applied to a variety of art media (puppet, clay, pixilation, shadow puppets, and other under-camera art media). Principles of movement and timing, lighting and cinematography, and multiplane dimensionality, with application to both computer and traditional drawn animation.

### Note

This class is an online lecture/lab class. The lecture and lab do not have scheduled meetings and can be completed independently each week on the student's own time. Students must have access to a computer, the internet, and an individual email address. Most De Anza classes will use the Canvas course management system. We recommend a laptop or desktop computer to successfully complete the course; a tablet or phone may not be adequate for all assignments and tests. Information about Canvas and Online Education Orientation can be found in Canvas on the Student Resources page: <https://deanza.instructure.com/courses/3382>. The Student Online Resources hub with extensive information and tips can be found at <https://deanza.edu/online-ed/students/studentresourcehub.html>.

### Course Objectives

Apply the basic principles of timing and spacing necessary to create basic animated movement. Apply the basic principles of lighting and cinematography for creating believable illusory spaces. Produce animation with at least one under-the-camera technique. Examine the vocational opportunities in the field of non-cel animation.

### Student Learning Outcomes

Design the movement and timing for sequences of character animation using stop-motion production techniques and/or a wide variety of other "under camera" animation methodologies.

## Instructional Methodology

This course is fully online and asynchronous. The class fully operates in Canvas without scheduled meetings, lectures, or labs. I will be available via Canvas and during my office hours. If you would like to ask a question and/or troubleshoot something, please feel free to email me and setup a time for a zoom chat.

## Required Materials

- Computer
- Either a smartphone with a camera (IOS or Android) or compatible camera
- Stop motion software: Dragonframe (supplied by De Anza or Stop Motion Studio purchased by student) or Stop Motion Studio Pro purchased by student
  - Dragonframe
    - Computer software for Dragonframe application:
      - <https://www.dragonframe.com/downloads/>
    - Either phone software for remote camera app or physically connected camera or phone
      - IOS: <https://apps.apple.com/us/app/dragonframe-tether/id1207485362>
      - Android:  
<https://play.google.com/store/apps/details?id=com.dzed.DFTether>
  - Stop Motion Studio Pro
    - Computer software for Stop Motion Studio Pro (Mac)
      - <https://apps.apple.com/us/app/stop-motion-studio-pro-2/id1485449898?mt=12>
    - Computer software for Stop Motion Studio Pro (PC)
      - <https://apps.microsoft.com/detail/9pchr5hjxwt?rtc=1&hl=en-US&gl=US>
    - Remote camera app phone software for IOS
      - <https://apps.apple.com/us/app/camera-for-stop-motion-studio/id538378035>
    - Remote camera app phone software from Google Play store
      - [https://play.google.com/store/apps/details?id=com.cateater.remote-camera&hl=en\\_US&gl=US&pli=1](https://play.google.com/store/apps/details?id=com.cateater.remote-camera&hl=en_US&gl=US&pli=1)
- A lamp or lights
- A tripod or articulating arm
- Materials for drawing, puppet and armature construction, sets and props, cutouts, shadow puppets, and/or photo-motion as required by student's choice of projects.

## Participation/Class Conduct

Given that this class is asynchronously online, participation is mostly based on turning in and completing assignments and generally showing that you've watched and read the material in order to create stop motion animations. If you are having trouble with anything, participation is also shown by reaching out to me for clarification.

This goes without saying but you should be aware of the college Academic Integrity Policy and all that it entails. Similarly, the college will enforce all policies and procedures set forth in the Standards of Student Conduct when it comes to disruptive behavior, including online interactions and behavior, and administrative follow up may result. But I don't expect that to be an issue for anyone.

### Assignments

- Weekly production exercises with three-dimensional miniatures.
- Experiments with non-cel, under-the-camera art media.
- Development of personal non-cel animation project.

### Methods of Evaluating Objectives

Evaluate the student's application of timing and movement principles in animating objects based on class lecture and demonstration. Evaluate the student's application of non-cel, under-the-camera techniques based on class lecture and demonstration. Evaluate the student's final project and its non-cell animation production techniques based on class lecture and demonstration.

### Late Work Policies

Late work will be accepted with a reduction of 10% (1 letter grade) per week for up to 3 weeks. After 3 weeks, late work will no longer be accepted. This does not apply to assignments at the end of the quarter that extend past the end date of the class.

### Work Substitution

If you are unable to finish a specific assignment you may schedule a meeting with me to talk about makeup or substitute work. This is only on a specific case by case basis and will require documentation (Doctor's note, etc.). You must request this within 2 weeks of your missed assignment, or the option will be void. This is possible for a maximum of 2 assignments.

### Grading Criteria

This serves as a general layout for how the course will operate and be graded. Assignments, quizzes, extra credit, and points & percentages are subject to change.

Coursework	Points
Assignments	95
Discussion	60
Quiz	20
Final	50
Total	225

### Grading Scale by Percentage

A	95 – 100
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A-	90 – 94
B+	87 – 89
B	84 – 86
B-	80 – 83
C+	76 – 79
C	70 – 75
No Pass	0 – 69

## Resources & Support

### Canvas Resources Library

For information on how to perform tasks in Canvas see the following <https://deanza.instructure.com/courses/3382>

### Student Success Center (SCC) & Tutoring

Free tutoring through De Anza - both online and in person, skills classes, workshops, and more resources are available at <http://deanza.edu/studentsuccess/>. Click to join a Zoom tutoring room during open hours.

### Tutoring & After-hours or weekend tutoring

For information about NetTutor (via Canvas) or Smarthinking (via MyPortal): <http://deanza.edu/studentsuccess/onlinetutoring/>

### Workshops

Attend a Skills Workshop, a Listening and Speaking Workshop, a content-specific Math and Science Workshop, among others.

### Resources

Join the [SSC Resources Canvas page](#) to see content and learning skills links.

### Title IX

Title IX Policy prohibits discrimination based upon sex and gender identity. If you experience an incident of sexual misconduct or gender-based discrimination, please report it. If you would like to speak with someone who is considered a “Confidential Employee” and cannot disclose what you share with them without your consent, you may contact the Health Services Department at <https://www.deanza.edu/healthservices/> and/or Psychological Services at <https://www.deanza.edu/psychologicalservices/index.htm>. These departments are also a great resource for additional support services both on and off campus. The De Anza College Sexual Misconduct policy can be found at <https://www.deanza.edu/titleix/>

## Disability Support Services (DSS)

DSS is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations. If you have, or think you have, a disability in any area such as mental health, attention, learning, chronic health, sensory, or physical, please contact DSS to arrange a confidential discussion regarding equitable access and reasonable accommodations.

If you are registered with DSS and have accommodations set by a DSS counselor, please be sure that your instructor has received your accommodation letter from Clockwork early in the quarter to review how the accommodations will be applied in the course.

<http://www.deanza.edu/dsps/dss/>

Phone: 408-864-8753

Email: [DSS@deanza.edu](mailto:DSS@deanza.edu)

De Anza College views disability as an important aspect of diversity and is committed to providing equitable access to learning opportunities for all students.

## Calendar

### Academic Calendar Winter '24

January 6	First day of winter quarter
January 19	Last day to <a href="#">add 12-week classes</a>
January 19	Last day to <a href="#">drop classes</a> without a W
January 20	Martin Luther King Jr. Holiday – no classes, offices closed
February 14 – 17	Presidents' Holiday – no classes, campus closed
February 28	Last day to <a href="#">drop classes</a> with a W
March 24 – 28	<a href="#">Final exams</a>

### Tentative Course Calendar

This calendar gives a general idea of what we'll be covering from week to week. This calendar and the materials are subject to change based on several criteria. Please be sure to check each module for updated assignments and timelines.

## Week

## Focus

## Assignment

### Week 1

January 6-12

Introduction to stop motion animation. The 3 Rs of stop motion. Stop motion software demo.

Repositioning. 10-15 second animation showing motion and timing.

<p><b>Week 2</b> January 13-19</p>	<p>Resculpting. Animating using clay to create metamorphosis.</p>	<p>Resculpting. 10-15 second animation showing animated metamorphosis.</p>
<p><b>Week 3</b> January 20-26</p>	<p>Replacement. The use of replacement components in modern stop motion animation.</p>	<p>Replacement. 10-15 second animation using various objects of like size, color, or shape.</p>
<p><b>Week 4</b> January 27-February 2</p>	<p>Pixilation. Humans in stop motion.</p>	<p>Pixilation. 10-15 second animation using the pixilation technique.</p>
<p><b>Week 5</b> February 3-9</p>	<p>Lighting and cinematography in stop motion.</p>	<p>10-15 second animation showing the use of lighting and cinematography techniques.</p>
<p><b>Week 6</b> February 10-16</p>	<p>Paper, shadow puppet, ink, and experimental techniques.</p>	<p>10-15 second experimental animation. Final project proposal.</p>
<p><b>Week 7</b> February 17-23</p>	<p>Storyboards.</p>	<p>Final project storyboard.</p>
<p><b>Week 8</b> February 24-March 2</p>	<p>Creating a stop motion puppet/armature part 1.</p>	<p>Character design sheet, moodboard.</p>
<p><b>Week 9</b> March 3-9</p>	<p>Creating a stop motion puppet/armature part 2.</p>	<p>Animatic.</p>
<p><b>Week 10</b> March 10-16</p>	<p>Worldbuilding.</p>	<p>Build out a set/animation environment.</p>
<p><b>Week 11</b> March 17-23</p>	<p>Individual meetings and feedback.</p>	<p>Shooting final project.</p>
<p><b>Week 12</b> March 24-28</p>	<p>Final project critique.</p>	<p>Final project due.</p>