



THE UNIVERSITY OF TAMPA  
Film, Animation and New Media

## **BACHELOR OF FINE ARTS IN ANIMATION**

### **PROGRAM LEARNING GOALS**

- Create original 2D and 3D animated digital short films;
- Gain skills in the use, tools, techniques, procedures in animation;
- Produce animation art that communicates ideas and/or stories;
- Combine visual, spatial, sound, motion, and temporal elements in animation art;
- Organize time-based media using narrative, non-narrative, interactive structures;
- Use processes in development, coordination, and completion of animation art;
- Develop concept, visual, and character development;
- Use scenarios and personas; and storyboarding, flowcharting, and layout;
- Utilize stop motion, traditional animation, 2D Digital, 3D Digital, Motion Capture;
- Learn Maya, Adobe Suite, and current animation software and techniques;
- Gain functional knowledge of the history of animation;
- Understand artistic and technological evolution of animation;
- Understanding of basic aesthetic and critical theory of animation;
- Critically analyze cinema and art history studies related to film/video;
- Collaborate/ communicate with team such as background artists, layout artists, title artists, lighters, riggers, production managers, writers, technicians, etc.;
- Create a short format thesis animation in 2D or 3D, as a capstone experience;
- Exhibit and screen and present work in the end of semester showcase.

### **PROGRAM COMPETENCIES IN ANIMATION**

a. Gain knowledge and skills in the use of basic principles, concepts, tools, techniques, procedures, and technologies sufficient to produce animation art from concept to a finished product that communicates ideas and/or stories to a viewer or to an audience. This includes, but is not limited to, the ability to use the competencies listed in items b. through g. below in professional contexts as appropriate to the needs of specific projects.

b. Gain knowledge of the principles of animation, including its visual, spatial, sound, motion, and temporal elements and features, and how these elements are combined in the development of animation art.

c. Gain functional understanding of and ability to use narrative, non-narrative, and other information/language structures (linear, non-linear, thematic, cinematic, interactive, etc.) to organize content in time-based media.

- d. Gain ability to use concepts and processes for the development, coordination, and completion of animation art (examples include, but are not limited, to concept, visual, and character development; the use of scenarios and personas; and storyboarding, flowcharting, and layout).
- e. Gain functional understanding and ability to use the characteristics and capabilities of various animation methods and technologies in creative and project development contexts (examples include, but are not limited to, stop motion, traditional animation, 2D Digital, 3D Digital, etc.).
- f. Gain functional knowledge of the history of animation, its artistic and technological evolution, and an understanding of basic aesthetic and critical theory.
- g. Collaborate and communicate with all members of teams at multiple stages of animation project development and in associated production processes (examples may include, but are not limited to, work with background artists, layout artists, title artists, lighters, riggers, production managers, writers, technicians, etc.).

## **COMPETENCIES REQUIRED OF ALL BFA MAJORS**

### **Studio.**

- a. The portfolio demonstrates functional competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions; color theory and its applications; and drawing.
- b. The portfolio demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry level in their chosen field(s).
- c. The portfolio demonstrates familiarity with the historical achievements, current major issues, processes, and directions of their field(s).
- d. The portfolio demonstrates opportunities to exhibit their work and to experience and participate in critiques and discussions of their work and the work of others.

### **Art/Design History, Theory, and Criticism.**

- a. The portfolio demonstrates ability to analyze works of art/design from both Western and non-Western cultures perceptively and to evaluate them critically.
- b. The portfolio demonstrates an understanding of the common elements and vocabulary of art/design and of the interaction of these elements and be able to employ this knowledge in analysis.
- c. The portfolio demonstrates the ability to place works of art/design in historical, cultural, and stylistic contexts.
- d. The portfolio demonstrates understanding of the historical development of works within the specialization.

**Technology.** The portfolio demonstrates a working knowledge of technologies and equipment applicable to their area(s) of specialization.

**Synthesis:** The portfolio demonstrates student's ability to work independently on a variety of art and/or design problems by combining, as appropriate to the issue, their capabilities in studio, analysis, history, and technology.