NASAD Competencies Summary

Degree: The <u>BFA in Animation</u>, *a professional undergraduate degree*

> **Essential Note: Items below are excerpts from the NASAD *Handbook.*** Items 1 through 4 indicate the content and natures of the competencies expected of those graduating with the above degree. Items 5 and 6 indicate recommendations for competency development.
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> **Only the *Handbook* <u>in its entirety</u> contains all standards and guidelines applicable to and used by all phases of NASAD membership reviews.** In the text below "H." indicates the location of the excerpted text in the Handbook; the term "(All)" indicates standards applicable to all professional undergraduate art/design degrees including animation; "(Animation)" indicates specific standards for that major.

Item 1. (All)
Common Body of Knowledge and Skills (H.VIII.B.)

1. **Studio.** Studies, practice, and experiences in studio subjects are of prime importance in the preparation of students for professional careers in art and design. The excellence of the creative work produced by students is the best determinant of the adequacy of the studio studies offered by an institution. Creative work includes, but is not limited to, conceptualization, process, product, and critique.

   Irrespective of major or specialization, students must:

   a. Gain 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. Present work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry level in their chosen field(s).

   c. Become familiar with the historical achievements, current major issues, processes, and directions of their field(s).

   d. Be afforded opportunities to exhibit their work and to experience and participate in critiques and discussions of their work and the work of others.

   Studio work normally begins at the freshman level and extends with progressively greater intensity throughout the degree program.

   There should be opportunities for independent study at the advanced level that includes appropriate supervision and evaluation upon completion.

2. **Art/Design History, Theory, and Criticism.** Through comprehensive courses in the history of art/design, students must:

   a. Learn to analyze works of art/design perceptively and to evaluate them critically.

   b. Develop 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. Acquire the ability to place works of art/design in historical, cultural, and stylistic contexts.

   In certain areas of specialization, it is advisable to require that students study the historical development of works within the specialization.

   Normally, studies in art and design history and analysis occupy at least 10% of the total curriculum.

3. **Technology.** Students must acquire a working knowledge of technologies and equipment applicable to their area(s) of specialization.

4. **Synthesis.** While synthesis is a lifetime process, by the end of undergraduate studies students should be able 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.

Item 2. (All)
Results (H.VIII.C.)

Upon completion of any specific professional undergraduate degree program:

1. Students must demonstrate achievement of professional, entry-level competence in the major area of specialization, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals, which are evident in their work.

2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or final presentation in the major area is required.

3. Students must have the ability to form and defend value judgments about art and design and to communicate art/design ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field. They are able to work collaboratively as appropriate to the area(s) of specialization.

Item 3. (Animation)

Essential Competencies, Experiences, and Opportunities (H.IX.A.3.)

(in addition to those stated for all degree programs in VIII.B. and C.):

a. 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. 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. 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. 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; cinematic and character performance; the use of scenarios and personas; and storyboarding and layout).

e. 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. Functional knowledge of the history of animation, its artistic and technological evolution, and an understanding of basic aesthetic and critical theory.

g. Ability to 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.)

Item 4. (All)
General Studies Competencies (H.VIII.A.6.)

    a. **Competencies**. Specific competency expectations are determined by the institution. Normally, students holding a professional undergraduate degree in art and/or design are expected to have:

        (1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.

        (2) An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences and with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.

        (3) An ability to address culture and history from a variety of perspectives.

        (4) Understanding of, and experience in thinking about, moral and ethical problems.

        (5) The ability to respect, understand, and evaluate work in a variety of disciplines.

        (6) The capacity to explain and defend views effectively and rationally.

        (7) Understanding of and experience in art forms other than the visual arts and design.

Item 5. (Animation)
Recommendations for General Studies (H.IX.A.2.)

    See item 4 above.

Item 6. (All)
Recommendations for Professional Studies (H.VIII.D.)

Students engaged in professional undergraduate degrees in art/design should have opportunities to:

1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.

2. Acquire the skills necessary to assist in the development and advancement of their careers, normally including the development of competencies in communication, presentation, and business skills necessary to engage in professional practice in their major field.

3. Develop teaching skills, particularly as related to their major area of study.

4. Explore areas of individual interest related to art/design in general or to the major. Among the many possible examples are: aesthetics, theory, specialized topics in art/design history, analysis, and technology.

5. Explore multidisciplinary issues that include art and design.

6. Practice synthesis of a broad range of art/design knowledge and skills, particularly through learning activities that involve a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Section III.G.).

Please Note:

For specific information regarding curricular structure, see H.IX.A.1. Normally, approximately 65% of a 120 semester hour program is in art/design studies to ensure that time is available to develop the requisite competencies.

For a table of contents for all standards, see NASAD *Handbook*.