

COURSE HANDBOOK

BA (Hons) Animation Production

2010/11



Level 4 Course Units

Title: Key Principles of Animation

Ref: ANP410
Level: 4
Credit Points: 30
Weighting: 2.0
Study Time: 300 hours

Description:

It is important for you to begin by mastering the visual and technical language of this subject from the outset. Here key areas of animation and drawing that are central to the practice of animation film making will be covered beginning with the fundamental principles. You will be introduced to basic computer generated techniques for production closely linked to your hand drawn animation assignments. These fundamental principles will prepare you for more advanced exercises in the *Translating Drawing for Animation* unit.

Outline Syllabus:

The unit will examine, transfer and develop your existing skills in preparation for progression through the subsequent animation units. For this reason you will be taken through some of the fundamental exercises in animation to underpin your understanding of:

- timing
- anticipation, action and reaction
- weight and performance
- visual clarity in drawing and animation
- basic computer animation
- Line testing facilities, files and folders

Peer evaluation will be used to reflect on your own work and that of others throughout this unit.

Method of delivery:

Through Studio practice, independent study, presentations, and critiques.

Aims:

- A1 To understand the relationship between the animator and the drawing through practical assignments.
- A2 To develop an understanding of the impact of time, weight and space on moving images through practical assignments.
- A3 To enable you to evaluate and reflect on your own progress

Learning Outcomes:

On completion of this unit you will be able to:

- LO1 Demonstrate your understanding of the relationship between the animator and the drawing.
- LO2 Demonstrate an understanding of anticipation, action, reaction weight and performance in the moving images.
- LO3 Demonstrate the ability to evaluate and reflect on your own progress.

Assessment Requirements

A portfolio and a series of animation exercises including a written self-evaluation (approx 500 words) 100%

Assessment Criteria (specific criteria related to the learning outcomes and linked to the statement of generic assessment criteria matrix):

Evidence of realisation through the application of technical knowledge (C) – *Through recorded animation exercises* (LO1)

Evidence of knowledge of technical processes (B) –*demonstration through a portfolio and animation exercises* (LO1, LO2)

Evidence of understanding through critical evaluation and reflection (E) – *through a self-evaluation* (LO3)

Reference Material:

The selection of books will vary according to your individual interests and chosen area of study. Unit tutors will provide you with guidance regarding key and recommended reference material.

Key

Alias (2005) *The art of Maya - an introduction to 3D computer graphics, 4th Edition*. Toronto: Alias learning Tools.

Blair, P. (1994) *Cartoon animation*. Laguna Hills: C.A.Walter Foster Publishing.

Whitaker, H. and Halas, J, (2002) *Timing for animation*. London: Focal Press.

Williams, Richard. (2001) *The Animator's Survival Kit*. London: Faber and Faber.

Recommended

Goldberg, E, (2008) *Character animation crash course*. Silman-James Press, U.S.A.; Pap/DVD edition

Toney, A. (1963) *150 Master pieces of drawing*. New York: Dover Press.

Wells, P. Quinn, J and Mills, L. (2008) *Drawing for animation*. Switzerland: AVA Publishing

Title: Foundation Drawing

Ref: ANP411
Level: 4
Credit Points: 15
Weighting: 1.0
Study Time: 150 hours

Description:

This unit introduces the essential elements of drawing through a range of assignments. This will challenge you to explore a variety of drawing and painting mediums and techniques appropriate to the subject in relation to animation. Each exercise within the unit requires an analytical and interpretive approach to observational drawing with structured ground rules that compliments the skills required in parallel and consecutive units.

Outline Syllabus:

The unit seeks to provide a range of stimuli to provoke fresh responses and raise new questions.

Students are encouraged to develop traditional drawing skills as well as take risks in exploring unfamiliar approaches with unexpected outcomes.

The recording of visual research in sketchbooks is a requirement.

When appropriate, visits to a variety of locations will be made.

Critical and analytical approaches will provide the structure for individual development.

There will be projects and studio sessions to address the following:

- Investigation and analysis of visual form and language.
- Interpreting and representing subjects and situations through observational drawing and the development of academic drawing skills.
- Expressive and interpretive use of media in response to visual sources.
- Development of a personal visual resource through the use of sketchbooks and personal research methods.

Method of delivery:

Through studio practice, independent study, presentations, critiques and location study visits.

Aims:

- A1 To develop a practical understanding of the concepts and application of visual language.
- A2 To develop an understanding of the relationship between the selection and use of media and an expressive and interpretive observation of subjects
- A3 To develop an ability to accurately record and communicate visual information derived from objective research and enquiry

Learning Outcomes:

On completion of this unit you will be able to:

- LO1 Demonstrate your understanding of the concepts and application of visual language
- LO2 Demonstrate expressive and interpretive use of media in response to visual sources.
- LO3 Demonstrate an ability to accurately record and communicate visual information derived from objective research and enquiry

Assessment Requirements:

Portfolio of work in response to the unit's assignment brief(s) 100%

Assessment Criteria (specific criteria related to the learning outcomes and linked to the statement of generic assessment criteria matrix):

Evidence of realisation through communication of ideas. (F) *Demonstrate effective communication of visual information and research.* (LO1)

Evidence of knowledge of technical processes (B) *Demonstrated through presentation of an in-depth portfolio of media handling.* (LO2)

Evidence of understanding through research and analysis. (C) *Demonstrated by studies of good practice in sketchbooks or notebooks.* (LO3)

Reference Material:

The selection of books will vary according to your individual interests and chosen area of study. Unit tutors will provide you with guidance regarding key and recommended reference material.

Key

Bridgman, G.B. (2001). *Complete guide to drawing from life* New York; Sterling.

Gordon, L. (1988). *Anatomy and life drawing.* London: Batsford.

Nickoliades, K. (1977, 1941). *The natural way to draw.* Deutsch.

Vilppu, G. (1994) *Drawing manual.* Idaho, Vilppu Studio Press.

Edwards, B. (2000). *The new drawing on the right side of the brain.* London: Souvenir Press

Recommended

Lee S, Buscema J. (1986). *How to draw the marvel way.* London: Titan Books.

Toney, A. (1963), *150 Master pieces of drawing.* Dover

White. (1982). *Perspective a guide for artists architects and designers.* London: Batsford.

Wells, P. Quinn, J and Mills, L. (2008). *Drawing for animation.* AVA Publishing

Title: Animation Research and Critical Theory

Ref: ANP414
Level: 4
Credit Points: 15
Weighting: 1.0
Study Time: 150 hours

Description:

This unit introduces you to the relationship between theory and practice within Animation Production. It underpins and links with all other animation units in your course. *Animation Research and Critical Theory* provides a strong foundation for your studies by enabling you to develop research and study skills within relevant critical and theoretical frameworks. In this unit you will become an active learner, working both independently and collaboratively. This unit will prepare you for more advanced levels of research and study in the following unit *Contextualising the Art of Animation*. You will develop an awareness and understanding of related key themes and issues, (e.g. notions of gender, identity, race), placed within relevant social, historical and cultural contexts.

Outline Syllabus:

An indicative guide to the content covered in this unit.

- Introduction to research and study skills using traditional and electronic sources.
- An introduction to the role of critical theories, concepts and analysis
- Investigation of historical and contemporary practice within your specialism, analysed within relevant contexts

To be an efficient learner you will need to acquire and develop the necessary research and study skills, including note taking, essay and report writing, academic referencing, reading styles, time management, team work, presentations and research methodologies.

Method of Delivery:

Lectures, seminars, group and individual tutorials, workshops, educational visits as appropriate.

Aims:

- A1 To introduce you to the major themes and issues related to animation production.
- A2 To develop your ability to reference sources using correct academic protocols.
- A3 To improve your written communication and presentation skills,
- A4 To enable you to evaluate and reflect on your own progress.

Learning Outcomes:

On completion of this unit you will be able to:

- LO1 Demonstrate an understanding of the major themes and issues as related to animation production.
- LO2 Demonstrate reference sources using correct academic protocols.
- LO3 Demonstrate written communication and presentation skills,
- LO4 Demonstrate the ability to evaluate and reflect on your own progress.

Assessment Requirements:

2000 word essay which must include full bibliography 100%

Assessment Criteria (specific criteria related to the learning outcomes and linked to the statement of generic assessment criteria matrix):

Evidence of knowledge of contextual and theoretical issues (A)– *Demonstrate an understanding of the key contextual and theoretical issues as related to your subject specialism* (LO1)

Evidence of critical concepts represented in the breadth and depth of subject knowledge (A) – *Demonstrate an understanding of the major themes and issues as related to your subject specialism* (LO1)

Evidence of realisation through the application of technical knowledge and skills(C) - *Knowledge of correct academic protocols applied to reference sources* (LO2)

Evidence of realisation through the communication of ideas,(F) *Effective communication of these ideas in written form* (LO3, LO4)

Reference Material:

The selection of books will vary according to your individual interests and chosen area of study. Unit tutors will provide you with guidance regarding key and recommended reference material.

Key

Barnard, M. (2001) *Approaches to understanding visual culture*. London: Palgrave.

Barnes, R. (1995) *Successful study for degrees*. London: Routledge.

Storey, J. (2000) *Cultural theory, popular culture: a reader*. Harlow, Essex: Prentice Hall

Thomson, A. (1996) *Critical reasoning – a practical introduction*. London: Routledge.

Recommended

Mirzoeff, N. (1999) *An introduction to visual culture*. London: Routledge.

Northedge, A. (1990) *The good study guide*. Milton Keynes: Open University Press.

Strinati, D. (1996) *An introduction to theories of popular culture*. London: Routledge.

Walker, J. A, and Chaplin, S. (1997) *Visual culture: an introduction*. Manchester: Manchester University Press.

Title: Translating Drawing for Animation

Ref: ANP412
Level: 4
Credit Points: 30
Weighting: 2.0
Study Time: 300 hours

Description:

This unit progresses the unit Key Principles of Animation. More complex assignments will provide you with a chance to practice animation for visual clarity and performance based work. These will include simple timed movement and gesture of human and animal motion. Parallels between drawing, animation and computer animation will be made and taught where appropriate.

The content of this unit prepares you for the more demanding timescales of Level 5 units *Development of Production Skills* and *Production Research and Development*.

Outline Syllabus:

(An indicative guide to the content covered by this unit.)

A series of more complex assignments make up this unit enhancing your knowledge and ability to animate figure and animal locomotion in hand drawn and computer generated applications.

Method of Delivery:

Studio-based studies, practical workshops, seminars, independent learning and research, viewings and critiques will form the delivery process.

Aims:

- A1 To develop the application of practical and theoretical knowledge in animation.
- A2 To develop more complex animation exercises and start to negotiate ideas of styling and visual appropriateness in your developing work.
- A3 To develop an ability to reflect and evaluate your performance and abilities.

Learning Outcomes:

On completion of this unit you will be able to:

- LO1 You will be able to demonstrate applications of practical and theoretical knowledge.
- LO2 Demonstrate an enhanced level of animation skills to show you have started to negotiate ideas of styling and visual appropriateness in your developing work.
- LO3 Demonstrate an ability to analyse and to evaluate your own performances and abilities.

Assessment Requirements

A portfolio and a series of animation assignments together with a written self-evaluation (approx 500 words) 100%

Assessment Criteria (specific criteria related to the learning outcomes and linked to the statement of generic assessment criteria matrix):

Evidence of realisation through the application of technical knowledge and skills (C) – *Through recorded animation assignments* (LO1) (LO2)

Evidence of knowledge of technical processes (B) – *Through advanced animation exercises* (LO2)

Evidence of understanding through critical evaluation and reflection (E) – *Through a written self-evaluation* (LO3)

Reference Material:

The selection of books will vary according to your individual interests and chosen area of study. Unit tutors will provide you with guidance regarding key and recommended reference material.

Key

Blair, P. (1994) *Cartoon animation*. Laguna Hills: Walter Foster Publishing.

Hooks, E (2003) *Acting for animators*. Portsmouth: Heinemann.

Williams, R. (2002) *The animators survival kit*. London: Faber.

Wells, P. Quinn, J and Mills, L. (2008) *Drawing for animation*. Switzerland: AVA Publishing.

Recommended

Thomas, F. and Johnson, O. (1981) *Disney animation: the illusion of life*. New York: Hyperion.

Wells, P. (2006) *Fundamentals of animation*. Switzerland: AVA Publishing.

White, T. (1986) *The animation workbook*. Oxford: Phaidon.

Title: Designing for Layout

Ref: ANP413
Level: 4
Credit points: 15
Weighting: 1.0
Study Time: 150 hours

Description:

This unit builds upon, and uses skills and knowledge acquired in, previous units such as Foundation Drawing and Key Principles of Animation.

Animators have to animate action within a scene or setting. Animated film making requires a confident approach to concept and production design. Designing for Layout develops your animation research and technical aptitude essential for successful understanding of background art for animation. Traditional hand painted and computer generated applications will be taught in parallel. Equally, location and studio assignments will develop designing and painting techniques required for expressive and cinematic background art.

Outline Syllabus:

(An indicative guide to the content covered by this unit).

- Instruction on context and techniques required for the production of layout design
- Research to underpin and inform decision making
- Developing design skills to express cinematic ideas and storytelling through layout design and background art.

Method of Delivery:

A series of practical workshops, lectures, seminars, guided research and independent study.

Aims:

- A1 To develop specialist research skills required for background design.
- A2 To develop an understanding of the range of appropriate materials and technical resources.

Learning Outcomes:

On completion of this unit you will be able to:

- LO1 Demonstrate specialist research skills required for background design.
- LO2 Demonstrate an understanding of the range of appropriate materials and technical resources

Assessment Requirements:

A portfolio of research studies which evidence your understanding and knowledge of design and layout. 100%

Assessment Criteria (specific criteria related to the learning outcomes and linked to the statement of generic assessment criteria matrix):

Evidence of realisation through communication of ideas. (F) *Demonstrate effective communication of visual information and research.* (LO1)

Evidence of knowledge of technical processes (B) – Through animation Designing for Layouts (LO1, LO2)

Reference Material:

The selection of books will vary according to your individual interests and chosen area of study. Unit tutors will provide you with guidance regarding key and recommended reference material.

Key

Birn, J. (2000). *Digital lighting and rendering*, Indiana New Riders.

Byrne, Mark. (1999). *The art of layout*. Lexlip, Co. Kildare: Mark T. Byrne

Fowler, Mike S. (2002). *Animation - background, layout from student to professional*. Fowler Cartooning Ink. Ontario.

Johnson, O. and Thomas, F. (1981). *Disney animation: the illusion of life*. New York: Hyperion.

Wells, P. Quinn, J and Mills, L. (2008). *Drawing for animation*. AVA Publishing

Recommended

Barnwell, J. (2003) *Production Design-architects of the screen*. Wallflower Press

Finch, C, (1995). *The art of Walt Disney*. London: Virgin.

Rebello, S, (1997). *The art of the hunchback*. Hyperion Press.

Title: Contextualising the Art of Animation

Ref: ANP415
Level: 4
Credit Points: 15
Weighting: 1.0
Study Time: 150 hours

Description:

This unit focuses on critical and analytical considerations of the art of animation practice through key twentieth to twenty-first century theoretical developments. This unit gives you the opportunity to use the academic skills and understanding acquired in the earlier unit, *Animation Research and Critical Theory*, and will prepare you for more in-depth study in the Level 5 unit *Animation Research: Themes and Focus*.

Indicative Outline Syllabus:

- Key critical theories and debates as relevant to animation
- Referencing and reinterpreting the past
- Notions of postmodernism
- Decoding visual culture
- Interpreting reality
- Storytelling

Method of Delivery:

Through lectures; seminars; tutorials; screenings and independent study.

Aims:

- A1 To develop further the core academic skills introduced during the preceding unit: *Animation Research and Critical Theory*
- A2 To extend and deepen your knowledge and understanding of historical constructs in relation to contemporary animation
- A3 To develop skills required for critical analysis and reflection

Learning Outcomes:

On completion of this unit you will be able to:

- LO1 Demonstrate your competence and confidence in research, essay writing and academic conventions
- LO2 Demonstrate your understanding of contemporary practice in relation to historical constructs
- LO3 Demonstrate your skills in critical analysis and reflection

Assessment Requirements:

A 2,000 word illustrated essay which must include full bibliography. 100%

Assessment Criteria (specific criteria related to the learning outcomes and linked to the statement of generic assessment criteria matrix):

Evidence of knowledge and technical processes (G) *Demonstrate through your essay an understanding of formal written conventions and academic conventions (LO1)*

Evidence of knowledge of contextual and theoretical issues (A) *Demonstrate through your essay your understanding of the major themes and issues as related to contemporary practice (LO2, LO3)*

Reference Material:

The selection of books will vary according to your individual interests and chosen area of study. Unit tutors will provide you with guidance regarding key and recommended reference material.

Key

Brink-Budgen, R. (2000) *Critical thinking for students - learn the skills of critical assessment and effective argument*. Oxford: How to Books Ltd.

Strinati, D. (1996) *An introduction to theories of popular culture*. London: Routledge.

Woods, T. (1999) *Beginning Postmodernism*. Manchester: Manchester University Press.

Recommended

Huyssen, A. (1986) *After the great divide: modernism, mass culture, postmodernism*. London: Macmillan.

Kellner, D. (1995) *Media Culture* London: Routledge.

Level 5 Course Units

Title: Development of Production Skills

Ref: ANP510
Level: 5
Credit Points: 30
Weighting: 2.0
Study Time: 300 hours

Description:

The time available for production during this period reflects the enhanced independence of learning opportunities at Level 5. Your commitment to developing and understanding of how your specialist skills acquired in level 4 will be applied to production is vital to your future development as an animator, storyteller or designer. It is your chance to make a difference to an animated production through your input as an artist. Theoretical knowledge will be applied as appropriate. The role as assistant reflects industry practice, and enhances the importance of your team working abilities.

Outline Syllabus:

(An indicative guide to the content covered by this unit.)

- Instruction on the application of specialist skills to animation production
- The role of a production assistant
- Team working

Method of Delivery:

- production tasks
- mentorship,
- independent learning, viewings
- seminars,
- critiques and tutorials
- group and individual feedback.

Peer evaluation of your work will be used as a stimulus for debate and feedback concerning your performance, thereby consolidating the development of your knowledge and abilities.

Aims:

- A1 To develop an understanding of how knowledge and skills can be applied to specialisms within animation production
- A2 To develop an understanding of the importance of your individual contribution to team working.
- A3 To further reflect on and evaluate your performance and contribution.

Learning Outcomes:

On completion of this unit you will be able to:

- LO1 Demonstrate how you applied your knowledge and skills to specialisms within animation production
- LO2 Demonstrate an understanding of the importance of your individual contribution to team working.
- LO3 Demonstrate an ability to analyse and to evaluate your own performances and contribution.

Assessment Requirements

A file of visual and written evidence of your contribution to an animation production as defined in your negotiated learning agreement including a 500 word written self evaluation 100%

Assessment Criteria (specific criteria related to the learning outcomes and linked to the statement of generic assessment criteria matrix):

Evidence of realisation through the application of knowledge and skills (G) -*Presentation of visual and written evidence of work on animation productions* (LO1, LO2)

Evidence of understanding through critical evaluation and reflection (E) – *written self-evaluation* (LO2,LO3)

Reference Material:

The selection of books will vary according to your individual interests and chosen area of study. Unit tutors will provide you with guidance regarding key and recommended reference material.

Appropriate and current reference material related to Computer Generated Imagery (CGI) will be identified in your Unit handbook delivered at the beginning of the unit.

Key

Alias. (2005) *The art of Maya - an introduction to 3D computer graphics, 4th Edition*. Toronto: Alias learning Tools.

Goldberg,E,(2008) *Character animation crash course*. Silman-James Press,U.S.; Pap/DVD edition

Halas. (1981) *Timing for animation*. Focal Press.

Johnson. O and Thomas F. (1981) *Disney animation: the illusion of life*. New York: Hyperion.

Recommended

Finch, C. (1975.) *The art of Walt Disney*. London: Virgin.

Hooks, E. (2003) *Acting for animators*. Portsmouth: Heinemann.

Katz, Steve. *Film directing shot by shot*. Focal Press.

White, T. (1986) *The animator's workbook*. Phaidon.

Williams, Richard (2001) *The animator's survival kit*. Faber& Faber.

Wells, P. Quinn, J and Mills, L. (2008) *Drawing for animation*. AVA Publishing

Title: **Advanced Drawing Studies**

Ref: ANP511
Level: 5
Credit Points: 15
Weighting: 1.0
Study Time: 150 hours

Description:

Advanced Drawing Studies builds on earlier units and develops competencies required for your effective contribution to animation productions. You will research for visualisation and design mastering a visual language. Your communication of ideas will be enriched through a variety of approaches with results appropriate to animation film-making.

Outline Syllabus:

Here you can negotiate the parameters of your study in relation to your aspirations. Critical and analytical approaches to visualisation will provide the structure for your personal development.

Method of delivery:

- Studio practice.
- Independent study.
- Lectures.
- Seminars.
- Presentations and critiques.

Aims:

- A1 To develop knowledge and creativity in drawing, visualisation and design in context to animation production
- A2 To develop an understanding of how to handle of a range of appropriate materials and resources.

Learning Outcomes:

On completion of this unit you will be able to:

- LO1 Demonstrate knowledge and creativity in drawing, visualisation and design appropriate to this level of study
- LO2 Demonstrate an understanding of a range of relevant materials and resources appropriate to Level Five study.

Assessment Requirements:

Portfolio of work based on a negotiated learning agreement 100%

Assessment Criteria (Specific criteria related to the Learning Outcomes and linked to the statement of generic assessment criteria matrix)

Evidence of understanding through research and analysis (C) *Demonstrated by development of portfolio* (LO1)

Evidence of knowledge of technical processes (B) *Demonstrated by manipulation of images and media* (LO1 LO2)

Reference Material:

The selection of books will vary according to your individual interests and chosen area of study. Unit tutors will provide you with guidance regarding key and recommended reference material.

Key

Nickoliades, K. (1972, c 1941). *The natural way to draw*. London: Deutsch.
New York: Hyperion.

Vilppu, G. (1994) *Drawing manual*. Idaho, Vilppu Studio Press.

Wells, P. Quinn, J and Mills, L. (2008). *Drawing for animation*. AVA Publishing

Recommended

Smith, S and Wheeler, L. (1983). *Drawing and painting the figure*. Tiger.

White,G. (1982). *Perspective a guide for artists, architects and designers*. London: Batsford.

Title: Narrative

Ref: ANP512
Level: 5
Credit Points: 15
Weighting: 1
Study Time: 150 hours

Description:

The *Narrative* unit concentrates upon the fundamental principles of story-telling and narrative theory as applied to animation. Different approaches to communicative narrative are explored in detail, and specific attention is paid to the range of ways in which animation communicates its stories and meanings. By discussing the practical application of a number of narrative structures, this unit will enable you to practice the theoretical underpinnings of later practical units such as *Production Research and Development*. Assignments will focus on the ability to explore theoretical narrative structures. For example: you may write then block out your script for cinematic storyboarding. This annotated short storyboard will demonstrate a combined theoretical and practical approach to story telling.

Outline Syllabus:

(An indicative guide to the content covered by this unit.)

Theories of narrative and story structure
Cultural and ideological significance of narrative
Non-verbal communication
Narratives across different media forms
Adaptation of short stories for animation
Annotated short storyboards

Method of Delivery:

Through lectures, screenings, seminars, research, independent learning and practical assignments.

Aims:

- A1 To explore ideas of story-telling and the contribution of cinematic language to the narrative process.
- A2 To consolidate your understanding of narrative through practical workshops and written work.

Learning Outcomes:

On completion of this unit you will be able to:

- LO1 Demonstrate understanding of key theories of story-telling and the contribution of cinematic language to the narrative process.
- LO2 Demonstrate your understanding of narrative through practical and written work.

Assessment Requirements:

A folder containing narrative exercises with accompanying critical analysis for each exercise 100%

Assessment Criteria: (specific criteria related to the learning outcomes and linked to the statement of generic assessment criteria matrix):

Evidence of knowledge of contextual and theoretical issues. (A) *Themes and issues as explored in the study of contemporary narratives* (LO1)

Evidence of understanding through research and analysis.(C) *Demonstrate knowledge and understanding following research of storytelling or written and verbal presentations.* (LO1 LO2)

Reference Material:

The selection of books will vary according to your individual interests and chosen area of study. Unit tutors will provide you with guidance regarding key and recommended reference material.

Key

Bal, M. (1985) *Narratology: introduction to the theory of narrative*. Toronto: University of Toronto Press.

Berger, A. (1997) *Narratives in popular culture, media, and everyday life*. London: Sage.

Lacey, N. (2000) *Narrative and genre: key concepts in media studies*. Basingstoke: Palgrave.

Wells, P. (1998) *Understanding animation*. London: Routledge.

Recommended

Hooks, E. (2003) *Acting for animators*. Portsmouth: Heinemann.

Newlove, J. (2007) *Laban for actors and dancers*. London: Nick Hern Books

Title: Production Research and Development

Ref: ANP513
Level: 5
Credit Points: 30
Weighting: 2.0
Study Time: 300 hours

Description:

Production research centres upon the production development work. The previous *Narrative* unit contained the fundamental principles of story-telling. Here you will continue to develop your approach to communicative narrative paying particular attention to the range of ways in which animation communicates its stories and meanings.

There are many choices for you to make in this unit e.g. you may choose not to present a film proposal but elect to work with a colleague by applying your specialist animation skills. It is important here to recognise that 'Animation' comprises a multiplicity of specialist applications. These cover writing for animation, applying 2D drawn, stop-motion or computer generated animation, concept design, layouts and backgrounds, character design and the work of the director and producer. Through your negotiated Learning Agreement you will define your aspirations.

At this stage you will consider which of the two study options you pursue and how your choice will impact on study plans for the whole of level 6.

Option 1: Investigative Study 15 credits – Extended Major Project 60 credits

Option 2: Extended Investigative Study 30 credits – Major Project 45 credits.

(See your Course Handbook for details.)

Outline Syllabus:

(An indicative guide to the content covered by this unit.)

Dedicated workshops leading to guided research, development and pre-production work for graduation productions.

Method of Delivery:

- Independent learning
- seminars
- practical workshops
- Self evaluation
- group and individual tutorials

Aims:

- A1 To develop knowledge and understanding of specialisms required for planning and pre-production.
- A2 To develop the planning and time management skills required for production development.
- A3 To research and develop different animation styles and genres which will inform the development of your ideas for animation productions

Learning Outcomes:

On completion of this unit you will be able to:

- LO1 Demonstrate the ability to apply knowledge, understanding of specialisms required for planning and pre-production
- LO2 Demonstrate the ability to apply the planning and time management skills required for production development
- LO3 Demonstrate the ability to evidence the research and development of animation styles and genres informing the development of ideas for animation productions.

Assessment Requirements:

A file of visual and written evidence of research and development as defined in a Learning Agreement 100%

Assessment Criteria (specific criteria related to the learning outcomes and linked to the statement of generic assessment criteria matrix):

Evidence of knowledge of technical processes (B) – *processes recorded in the file of written and visual evidence* (LO1) (LO2)

Evidence of realisation through application of technical knowledge and skills(G) – *in the file of written and visual evidence* (LO1) (LO2)

Evidence of realisation through the communication of ideas (D) – *recorded in the file of written or visual evidence and self- evaluation* (LO1) (LO2) (LO3)

Reference Material:

The selection of books will vary according to your individual interests and chosen area of study. Unit tutors will provide you with guidance regarding key and recommended reference material.

Key

Alias. (2005). *The art of Maya - an introduction to 3D computer graphics, 4th Edition*. Toronto: Alias learning Tools.

Johnson, O and Thomas, F. (1981) *Disney animation: the illusion of life*. New York: Hyperion.

Faber, Liz & Walters, Helen (2004) *Animation unlimited*. London: Laurence King Publishing.

Pilling, J. (2001) *Animation: 2D and beyond*. Crans-Pres-Celigny,

Recommended

Culhane, Shamus, (1989) *Animation from script to screen*; London: Columbus.

Fowler, Mike S (2002) *Animation background, layout from student to professional*, Fowler Cartooning Ink, Ontario.

Furniss, M (1998) *Art in Motion: Animation Aesthetics*. London: John Libbey.

Gibbs, J. (2003) *Mise-en-scene*. Wallflower Press.

Scott, J (2002) *How to write for animation*, Overlook Press.

Journals, further web links and other reference specific to your particular topics will be provided by your tutor.

Title: Drawing as Research

Ref: ANP514
Level: 5
Credit Points: 15
Weighting: 1.0
Study Time: 150 hours

Description:

Drawing, visualisation and design are integral to making an animated film; therefore it is imperative that you undertake research such as life and observational drawing that will directly and indirectly benefit your contribution to animation production. You will also continue and build upon the developments made in *Advanced Drawing Studies*.

You will decide upon your particular area of study through discussion with the unit leader which will be defined through a negotiated Learning Agreement.

Outline Syllabus:

(An indicative guide to the content covered by this unit)

Research and development appropriate to your investigations will include:

- Research of Art and Artists
- Solid drawing techniques
- Human and animal studies
- Painting techniques
- Understanding and use of colour theory
- Composition and storytelling
- Visual clarity and economy of drawing
- Development of ideas

Method of delivery:

Through independent learning, demonstrations, practical workshops, screenings, seminars, research and tutorials.

Aims:

- A1 To develop specialist drawing and painting skills informed by appropriate research.
- A2 To develop your understanding of a range of materials and techniques relevant to your study of animation.
- A3 To provide opportunities for self evaluation and reflection.

Learning Outcomes:

On completion of this unit you will be able to:

- LO1 Demonstrate an advanced level of knowledge and creativity in drawing and design in the context of production work.
- LO2 Demonstrate an advanced understanding of a range of materials and resources .
- LO3 Demonstrate ability to be self critical

Assessment Requirements:

Portfolio of work including self evaluation agreed through a negotiated learning agreement 100%

Assessment Criteria (specific criteria related to the learning outcomes and linked to the statement of generic assessment criteria matrix)

Evidence of knowledge of technical processes (B) *Demonstrated by manipulation of images and media* (LO1, LO2)

Evidence of understanding through research and analysis (C) *Demonstrated by in-depth research in a project portfolio* (LO1, LO2)

Evidence of understanding through critical evaluation and reflection (E) *Demonstrated through self-evaluation* (LO3)

Reference Material:

The selection of books will vary according to your individual interests and chosen area of study. Unit tutors will provide you with guidance regarding key and recommended reference material.

Key

Hultgren, K. (1993). *The art of animal drawing*. London: Constable.

Pebello, S. (1996). *The art of the hunchback of Notre Dam*. New York: Hyperion.

Recommended

Gombrich, E H, (1960). *Art and illusion*. Oxford: Phaidon.

Hale, R. (1999). *Drawing lessons from the great masters*. New York: Watson –Guptill publications.

Richer, Dr P. (1986). *Artistic anatomy*. London: Pitman.

Title: Animation Research: Themes and Focus

Ref: ANP515
Level: 5
Credit Points 15
Weighting: 1.0
Study Time: 150 hours

Description:

Within this unit, *Animation Research: Themes and Focus* you will produce a piece of sustained academic writing in preparation for the *Investigative Study* or the *Extended Investigative Study* unit which will be undertaken at Level 6. With guidance from your Unit Tutor, identify links between your animation topic and the relevant theoretical and conceptual frameworks. You will undertake an extensive literature search and you will review your research to confirm the viability of your proposal. You will formulate the question that will inform your specific line of critical enquiry.

You must consider which of the two study options you pursue and how your choice will impact on study plans for the whole of level 6.

Option 1: Investigative Study 15 credits – Extended Major Project 60 credits

Option 2: Extended Investigative Study 30 credits – Major project 45 credits.

(See your Course Handbook for details.)

Outline syllabus:

- Research methodology
- Exploration of potential research themes
- Advanced online database research
- Literature review: a critical, analytical synopsis of your research
- Development of critical argument
- Commit to Study Options
- Bibliography (following AUCB academic conventions)

Method of delivery:

Lectures; seminars; library research skills tuition; individual and group tutorials.

Aims:

- A1 To develop an ability to identify links between your animation topic and the relevant theoretical and conceptual frameworks.
- A2 To develop an understanding of the various processes and methods of research and critical appraisal.
- A3 To develop the organisational skills which will enable independent learning and self-management.

Learning Outcomes:

On completion of this unit you will be able to:

- LO1 Demonstrate your ability to make links between your animation topic and relevant theoretical/conceptual frameworks.
- LO2 Demonstrate an advanced understanding of the various processes and methods of research and critical appraisal.
- LO3 Demonstrate the application of organisational skills and evidence of an advanced level of independent learning and self-management.

Assessment requirements

Submission of a 2500 word essay, illustrated if appropriate,
and to include a full bibliography following academic conventions 100%

Assessment criteria (specific criteria related to the learning outcomes and linked to the statement of generic assessment criteria matrix):

Evidence of the understanding and application of critical concepts presented in the breadth and depth of subject knowledge (A) – *Knowledge of key contextual and theoretical issues in the assessed work.* (LO1,LO3)

Evidence of understanding through research and analysis (C) - *Demonstrated through presentation of assessed work.* (LO2)

Evidence of realisation through the communication of ideas - *Demonstrated through the development of the assessed work.* (LO1, LO2 LO3)

Reference material:

The selection of books will vary according to your individual interests and chosen area of study. Unit tutors will provide you with guidance regarding key and recommended reference material.

Key

Bell, J. (1999) *Doing your research project.* (3rd ed.). Buckingham: Open University Press.
Gash, S. (1999) *Effective literature searching for research.* (2nd ed.). Aldershot: Gower Press.
Hart, C. (2001) *Doing a literature search.* London: Sage.

Recommended

Glatthorn, A. (1998) *Writing the winning dissertation.* Thousand Oaks, Ca: Corwin Press.
Rudestam, K. (2000) *Surviving your dissertation.* London: Sage.
Swetnam, D. (1997) *Writing your dissertation – how to plan, prepare, and present your work successfully.* (2nd ed.) Oxford: Oxford University Press.
William, N. (2001) *Your research project.* London: Sage.

Additional guidance on primary and secondary sources and other appropriate material will be provided by your tutor and Subject Librarian.