

**Course Code:**

PCANANSO1

**1. Course Title:**

Animation and Sound One

**2. Academic Session:**

2011/12

**3. Level:**

SCQF 11

**4. Credits:**

30

**5. Lead School/Board of Studies:**

Digital Design Studio

**6. Course Contact:**

Gillian Moffat

**7. Course Aims:**

This course is intended to provide students with the opportunity to acquire and implement an understanding of the key principles and production methodologies involved within the creation of small scale practical project(s) specifically in relation to animation.

**8. Intended Learning Outcomes of Course:**

By the end of the course students should be able to:

- Develop and acquire an understanding of the key principles of production methodology;
- Acquire an understanding of the key principles of construction and editing within sound production;
- Acquire an understanding of the key principles of computer animation production.

**9. Indicative Content:**

**Indicative content**

- 3D Modelling fundamentals
  - The physics behind the software (3 x 2hr sessions)
  - 3D software, its long history, the underlying technology, how it works and the implications for the user
  - Cubic geometry, origins and choices
  - Trichromatism – how the human eye sees colour; how computers present colour
- Sound construction and editing principles
- Animation fundamentals
- Compositing and editing principles
- Exploring more than the technical, but encouraging critical thinking to stimulate your imagination and creativity.
- Formative peer assessment (to encourage personal appraisal, identify strengths and weaknesses and so aid self-development).

**10. Description of Summative Assessment:**

Students on this course will be assessed on their ability to:

- Demonstrate a practical knowledge of key principles in production and craft methodologies specifically in relation to animation and sound through the completion of set and elective projects.

The overall grade for Animation and Sound One is arrived at by aggregating marks from the following projects:

- Modelling Project A (Formative Assessment)
- Modelling Project B (10%)
- Hopper House Project (20%)
- Abstract Animation Project (60%) accompanied by a written (1,000 word) reflective document on the processes undertaken
- Introduction to Film and Film Theory (10%)

This is a short six week course which will cover the following aspects of film-making each week; montage, mise en scene, writing, structure, genre. At the latter half of each meeting students will be given a task to complete in class. At the end of the short course students should complete a short film using some of the areas covered in the first five weeks. Week six will be given over to group work on this end of course assignment.

**10.1 Please describe the Summative Assessment arrangements:****Submission of Modelling Projects A, B and Hopper House Project**

Modelling Projects A, B (formative assessment) and the Hopper House Project (summative assessment) will be submitted for assessment via the VLE. For each project you be required to submit 4 x images in JPEG file format, 720x576.

**Submission of Abstract Animation Project**

The completed piece of animation in QT (.mov) format saved to a data DVD, clearly marked with your name and the title of your work. Supporting material and/or pre-production work can be submitted as a hard copy or alternatively digitally on a data DVD.

Written submission (1,000 word reflective document) – one digital copy (word format – not .pdf)

**11. Formative Assessment:**

Peer formative assessment (peer review sessions) are timetabled to take place at the end of modelling projects A and B and half way through the Hopper House Project. Examples of previous years work will also be reviewed to increase the opportunity for peer feedback and discussion of work in progress to better understand individual performance and ensure it meets specific criteria.

Peer review can help verify whether the work satisfies the specifications for review, identify each other's strengths and weaknesses quickly and easily, and provide suggestions for improvements.

This is an important learning device used to generate peer debate regarding the overall success of concepts, their practical realisation within the context of the project brief or proposal. Although facilitated and guided by staff, formative assessment allows students to fully explore all aspects of practical submissions.

It also allows for the following dialogue to take place:

- Providing better definitions of assessment requirements
- Providing students with exemplar assignments
- Increase the discussion of marking criteria in the studio
- Increase the opportunity for peer feedback and discussion of work in progress to better understand individual performance

Individual tutorials are timetabled to take place half way through the Abstract animation Project with the completion of pre-production work. The tutorial system is designed to provide academic support through individual meetings with staff. At these meetings, an individual discussion on progress overall will be held than is generally appropriate within group seminars or critiques.

**11.1 Please describe the Formative Assessment arrangements:**

Ahead of the session all students are asked to submit their work to the VLE (Blackboard) allowing time to view each other's work. Prior to the first session a discussion seminar is timetabled to discuss with the group what they should consider when reviewing each other's work; concept, organisation, analysing, interpreting and making sense of information, experimentation, and how successful have they been in communicating their idea?

**12. Collaborative:**Yes No **12.1 Teaching Institutions:****13. Requirements of Entry:**

Students accepted onto the MDes in Animation programme.

**14. Co-requisites:**

None

**15. Associated Programmes:**

MDes Animation

**16. When Taught:**

Stage 1

**17. Timetable:**

Weekly teaching sessions; 5 hours long. Split over 2 mornings per week.

**18. Available to Visiting Students:**Yes No **19. Distance Learning:**Yes No **20. Placement:**Yes No **21. Learning and Teaching Methods:**

Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture	15	90
Studio	20	50
Seminar/Presentation		
Tutorial	4	4
Workshop	35	136
Laboratory work		
Project work	4	20
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	
Other (please specify below)		
<b>TOTAL</b>	<b>78</b>	<b>300</b>

**22. Description of "Other" Teaching and Learning Methods:****23. Additional Relevant Information:**

#### **24. Indicative Bibliography:**

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- BEAUCHAMP, R. 2005. *Designing Sound for Animation*. Oxford: Focal Press.
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- BOWDEN, J. 2004. *Writing a Report: How to Prepare, Write and Present Effective Reports*. 7<sup>th</sup> ed., Oxford: How To Books Ltd.
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- MURCH, W. 2001. *In the Blink of an Eye: A Perspective on Film Editing*. 2<sup>nd</sup> Rev. ed., U.S.: Silman-James Press.
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## Screening List

*Bimbo's Initiation*, 1931. Animation. Dave FLEISCHER. USA: Fleischer Studios.

*Minnie the Moocher*, 1932. Animation. Dave FLEISCHER. USA: Fleischer Studios.

*Felix the Cat Ducks his Duty*, 1927. Animation. Otto MESSMER. USA: Pat Sullivan Cartoons.

*Mouse in Manhattan*, 1945. Animation. Joseph BARBERA & William HANNA. USA: Metro-Goldwyn-Mayer.

*Do Pivnice (Down to the Cellar)*, 1983. Animation. Jan SVANKMAJER. Czechoslovakia: Slovenska Filmová Tvorba.

*Moznosti Dialogu (Dimensions of Dialogue)*, 1982. Animation. Jan SVANKMAJER. Czechoslovakia: Kratky Film Praha.

*Dumbo*, 1941. Film. Ben SHARPSTEEN. USA: Walt Disney Pictures.

*Finding Nemo*, 2003. Film. Andrew STANTON & Lee UNKRICH. USA: Walt Disney Pictures.

*Toy Story*, 1995. Film. John LASSETER. USA: Walt Disney Pictures.

*Toy Story 3*, 2010. Film. Lee UNKRICH. USA: Pixar Animation Studios.

*Up*, 2010. Film. Pete DOCTER & Bob PETERSON. USA: Walt Disney Studios.

*Ratatouille*, 2007. Film. Brad BIRD & Jan PINKAVA. USA: Walt Disney Studios Home Entertainment.

*The Iron Giant*, 1999. Film. Brad BIRD. USA: Warner Home Video.

*Father and Daughter*, 2000. Michaël DUDOCK DE WIT. United Kingdom: CinéTé Filmproductie BV: Crest International.

Caroline Leaf. 1991. *Two Sisters*. Available from: [http://www.nfb.ca/film/two\\_sisters/](http://www.nfb.ca/film/two_sisters/)  
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[http://wn.com/Conversation\\_Pieces\\_Sales\\_Pitch\\_Aardman\\_Animation](http://wn.com/Conversation_Pieces_Sales_Pitch_Aardman_Animation)

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*Manipulation*, 1992. Film. Daniel GREAVES. UK: Tandem Films.  
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Halas and Batchelor. 1961. Hamilton the Musical Elephant. DVD.UK: British Lion  
Available from: [http://www.bcdb.com/cartoon video/55986-Hamilton\\_The\\_Musical\\_Elephant.html](http://www.bcdb.com/cartoon%20video/55986-Hamilton_The_Musical_Elephant.html)

Hoppin, H and Gross, A. 1936. The Fox Hunt. UK: Denning Films

Oscar Grillo. 1980. Seaside Woman.

George Dunning. 1968. The Beatles - Yellow Submarine. DVD. USA: MGM

Lesley Keen. 1983. Taking a line for a walk. UK: Channel Four Television.

Lesley Keen, 1990. Burrellesque.

Lesley Keen. 1978. Ondra and the Snowdragon

Joanna Quinn. 1987. Girl's Night Out.

George Dunning. 1962. The Flying Man. TVC London. UK: BFI  
<http://www.animatormag.com/video/award/the-flying-man/>

George Dunning. 1963. The Apple. TVC London. UK: BFI.  
<http://www.youtube.com/watch?v=0QFjJSG87es&feature=related>

Richard Williams. 1958. The Little Island.  
<http://video.google.com/videoplay?docid=-2438769051884256792>

Richard Williams. Who Framed Roger Rabbit. DVD. 1988. US: Walt Disney