

**Course Code:**

PCANANSO2

**1. Course Title:**

Animation and Sound Two

**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 provides students the opportunity to acquire a more specialised and professional understanding of the key principles, craft, practices and methodologies involved within the creation of practical project(s) specifically in relation to animation and sound, as well as the development of a proposal of study suitable for a masters research project. The course is designed to build upon the elements and processes investigated in Animation and Sound One.

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

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

- Demonstrate an understanding in a specialised area of study specifically in relation to animation and sound, through the completion of set and elective projects;
- Communicate a programme of study suitable for a Masters research project through a written proposal (specifically in relation to animation);
- Communicate knowledge and understanding of production and craft methodologies specifically in relation to animation and sound through the completion of set and elective

projects.

### 9. Indicative Content:

#### Indicative content

- 3D Modelling Intermediate
- Sound construction and editing continued
- Character animation; the challenge of 3D Character creation and animation
- Life-drawing classes
- Compositing and editing continued
- The production process; views from industry
- Using the tools to pursue your own creative vision.
- Formative peer assessment (to encourage personal appraisal, identify strengths and weaknesses and so aid self-development).

### 10. Description of Summative Assessment:

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

- Character Exercise 1: Animation Principles (10%)
- Character Exercise 2: Motion and Emotion (30%)
- Character Exercise 3: Character Animation Sequence (50%)
- Masters proposal of study, 1000 words in length (10%)

For the latter, students must write a brief summary of the project including a reference to the aims and objectives of the study - providing a rationale for conducting the study in the first instance and a description of the methodology you intend to employ. You may include a selection of supporting textual, visual and aural material as Appendices.

#### 10.1 Please describe the Summative Assessment arrangements:

##### Character Exercise 1: Animation Principles

A data DVD to contain the following:

- Maya binary (.mb) file
- QuickTime or AVI file of your character movement. Format: 4:3

##### Assessable Components:

- The usability of the rig
- A piece of believable character movement 20 seconds in length, applying the fundamental principles of animation

##### Character Exercise 2: Motion and Emotion

A data DVD to contain the following:

- Pre-production work (research, concept, storyboard, animatic), as appropriate
- Maya binary file
- Animation saved as QuickTime (.mov) or AVI file

##### Assessable Components:

- Pre-production work; character designs, thumbnail sketches, storyboard, sound treatment
- The usability of the rig

- A piece of believable character movement, with an appropriate sound treatment, 30 seconds in length, applying more complex principles of animation that clearly demonstrates an understanding of the concepts involved

### **Character Exercise 3: Character Animation sequence**

A data DVD to contain the following:

- Pre-production work (research, concept, storyboard, animatic), as appropriate
- Animation saved as QuickTime (.mov) or AVI file

#### **Assessable Components:**

- Initial character designs and sketches
- Maya rig and movement tests
- Pre-production work (research, concept, storyboard, animatic)
- Model, texture and rig a bipedal/human character
- The usability of the rig
- A 30 second piece of character driven narrative animation

### **Masters proposal of study**

Communicate a programme of study suitable for a Masters research project through a written proposal, 1,000 words in length (+/- 10%).

- The Written Proposal must be submitted as a hard copy and in electronic format as a Word Document (.doc)

## **11. Formative Assessment:**

Peer formative assessment (peer review sessions) are timetabled to take place at the end of Character Exercise 1, and half way through Character Exercise's 2 and 3.

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 at the start of Stage 2 to provide feedback on PGCert grades and mid-way through Stage 2. 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:**

All students are asked to submit their work to the VLE (Blackboard) allowing time to view each other's work ahead of the feedback session. 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:**

Successful completion of Stage 1 (PGCert)

**14. Co-requisites:**

None

**15. Associated Programmes:**

MDes Animation

**16. When Taught:**

Stage 2

**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	10	90
Studio	4	8
Seminar/Presentation		
Tutorial	4	4
Workshop	42	160
Laboratory work		

Project work	4	14
Professional Practice	4	4
E-Learning / Distance Learning		
Placement		
Examination		
Essay	2	20
Private Study	Not Applicable	
Other (please specify below)		
<b>TOTAL</b>	<b>70</b>	<b>300</b>

**22. Description of "Other" Teaching and Learning Methods:**

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**23. Additional Relevant Information:**

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**24. Indicative Bibliography:**

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### Screening List

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- 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 Filmova 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.
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Richard Williams. 1958. *The Little Island*.  
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