

**Principles of Animation**

ANI 5000

Principles of Animation

**MODULE GUIDE**

2020/2021

###### Semester 1

** **

**Level HE5**

Contents

[1. Module Overview 2](#_Toc44078664)

[2. Learning and Teaching 2](#_Toc44078665)

[3. Graduate Attributes 2](#_Toc44078666)

[4. Module Communications 3](#_Toc44078667)

[5. Module Description 3](#_Toc44078668)

[6. Learning Outcomes and Assessments 3](#_Toc44078669)

[7. Assessment Deadlines 4](#_Toc44078670)

[8. Assessment Feedback 4](#_Toc44078671)

[9. Module Calendar 4](#_Toc44078672)

[10. Formative Assessment 5](#_Toc44078673)

[11. Indicative Reading 5](#_Toc44078674)

[12. Guidelines for the Preparation and Submission of Written Assessments 6](#_Toc44078675)

[13. Procedures for Other Assessments 7](#_Toc44078676)

[14. Academic Misconduct 7](#_Toc44078677)

[15. Assessments 8](#_Toc44078678)

[16. General Assessment Criteria for Written Assessments 12](#_Toc44078679)

# Module Overview

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| **Module Tutor** | Jon Doyle |
| **Email** | J.Doyle@bolton.ac.uk |
| **Availability and contact method(s)** | **Lesson time Thursdays 09:00 - 12:00**  **Online Tuesdays 15:30 - 17:00 (can be flexible with enough notice)**  **Phone 07834 527544 or 0161 427 4249 - call to book a one to one on-line session.** |
| **Weblink to Moodle Class** |  |
| **Weblink to Module Specification** | http://modules.bolton.ac.uk |

# Learning and Teaching

This module is delivered using a blended learning approach with scheduled online and face-to-face sessions over ***15*** weeks.

Most sessions comprise an online lecture and a workshop activity or activities. If you are unable to attend a live session due to factors outside your control, you are expected to inform your tutor and engage in this, where possible, before the next scheduled session.

In weeks ***4 and 11*** tutorials will take place which will provide you with the opportunity to discuss your progress on the module and receive feedback on assessments.

To complete the module successfully you must allocate a substantial amount of independent study time, which will include undertaking set activities and carrying out assessment activities.

# Graduate Attributes

Graduate attributes are the personal qualities and skills which the University of Bolton community values, and which a student is expected develop during their time at the University. Graduate attributes act as a point of reference for a student’s personal development and support the articulation of employability and transferable skills.

In total there are 10 graduate attributes. This module seeks to support the development of:

Problem solving

Effective communication

# Module Communications

The Module Tutor’s contact details are provided at the top of this page. You must check your **University of Bolton email address** and the **Moodle** area dedicated to this module regularly as many module communications are channelled through these media.

The tutor will be available during lesson time **Thursdays 09:00 until 12:00**

Also via **zoom** on **Tuesdays from 15:30**

Your Module Tutor will normally aim to respond to your email messages within **2 full working days** of receipt. However responses will be longer in holiday periods.

# 5. Module Description

The module introduces you to the skills involved in the production of a series of 2D animated sequences. It concentrates on the application of drawing skills in the context of animation, and enables the development of these skills in either a traditional or digital context. The principles of animation are studied in both a historical and contemporary context. The module involves the application of theory into practice, requiring critical and analytical thinking, and visual problem solving.

# 6. Learning Outcomes and Assessments

|  |  |
| --- | --- |
| **Module Learning Outcomes** | **Assessment**  **No. and Type** |
| ***LO1:*** *Apply advanced principles of animation* | *Assessment 1:*  *Report* |
| ***LO2****: Demonstrate in-depth knowledge of the contextual history of animation.* | *Assessment 1:*  *Report* |
| ***LO3:*** *Understand the techniques and media involved in communicating effectively and creatively through the use of animation.* | *Assessment 1:*  *Report* |
| ***LO4****: Create complex (2D) sequences of animation* | *Assessment 1*  *Presentation* |

# 7. Assessment Deadlines

|  |  |  |
| --- | --- | --- |
| **Assessment item**  *Animation project – showreel*  *Sequence of animation and development journal* | **Due Date**  **Week 15**  **11/01/21** | **Weight**  **100%** |

# 8. Assessment Feedback

Feedback on items of assessment can be formal (such as on a signed feedback form) or informal (such as advice from a tutor in a tutorial). Feedback is therefore not just your grade or the comments written on your feedback form, it is advice you get from your tutor and sometimes your peers about how your work is progressing, how well you have done, what further actions you might take.

We recognise the value of prompt feedback on work submitted. Other than in exceptional circumstances (such as might be caused by staff illness), **you can expect your work to be marked and feedback provided not more than** **15 working days**from the deadline date. However, please note that that such feedback will be provisional and unconfirmed until the Assessment Board has met and may therefore be subject to change.

Please take time to read or listen to your assessment feedback. This can be very useful in determining your strengths and key areas for development, and can therefore help you improve on future grades.

# 9. Module Calendar

|  |  |  |
| --- | --- | --- |
| **Session No.** | **Date or Week Commencing** | **Topics Covered** |
| 1 | 21/09/2020 | Introduction: Module Guide  Module outline: Briefing for Assignment 1  Introduction to the 12 recognised principles of animation with examples.  Brief intro to my production history.  Intro to Animation Industry in the North West  Intro to animation production 2D, 3D, stop motion.  Large scale or short film.  Keeping journal. |
| 2 | 28/09/2020 | Revision of 12 principles. In context of production outlined above with examples.  Invite students to identify their own examples and animation preferences.  Select 3 principles to explore.  Discuss using performance to identify principle.  Spend time with software. |
| 3 | 05/10/2020 | Animation of 3 of the principles. 3 x 5 seconds sequences.  Each 5 secs sequence to show ONE principle.  Start first 5secs sequence. |
| 4 | 12/10/2020 | Interim Feedback and review |
| 5 | 19/10/2020 | Start 2nd 5 secs sequence. |
| 6 | 26/10/2020 | Start 3rd 5 sec sequence. |
| 7 | 02/11/2020 | Launch project 2 and One to one Tutorial Feedback  Create 1 x 15 secs animation incorporating 3 principles together using a simple character.  Include associated processes: Mini storyboard, audio, music if appropriate.  Mini Brief for character design if needed. |
| 8 | 09/11/2020 | Discuss process. Continue above. |
| 9 | 16/11/2020 | Discuss process. Continue above. |
| 10 | 23/11/2020 | Group Critique |
| 11 | 30/11/2020 | Interim Feedback |
| 12 | 07/12/2020 | Complete task.  30 seconds minimum.  For any students able to complete the task early: explore another sequence employing other principles. Explore walk cycles and larger movements. |
| 13 | 14/12/2020 | Collate Journal material. |
| 14 | 04/01/2021 | Preparation advice for hand in. |
| 15 | 11/01/2021 | Final submission 11.01.21 |

# 10. Formative Assessment

Formative assessment is employed to support your learning on the module, allowing you to reflect on feedback on your progress from your tutors and peers. It takes a variety of forms including face-to face and online and does not contribute to the final module mark.

# 11. Indicative Reading

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| --- |
| Adamson, J. (2002) Tex Avery-King of Cartoons. Cambridge MA: Da Capo Press |
| Beane, A. (2012) 3D animation essentials. Chichester: John Wiley |
| Blair, P. (1994) Cartoon Animation. Irvine, CA: Walter Foster |
| Chong, A. (2008) Digital animation. Lausanne: AVA Academia |
| Dunning, G. (1969) Yellow Submarine DVD |
| Disney, W. (1940) Pinocchio DVD |
| Disney, W. (1940) Fantasia DVD |
| Finch. C. (1975) The Art of Walt Disney. New York: Abrams |
| Furniss, M. (2008) The animation bible: a guide to everything - from flipbooks to Flash. London: Laurence King |
| Hart, J. (1999) The Art of the Storyboard. U.K: Focal Press |
| Kenner, H. & Jones,C. (1994) Chuck Jones: A Flurry of Drawings. |
| London: University of California Press Ltd. |
| Mattesi, M. (2008) Animators drawing bundle. Oxford: Focal Press |
| Mattesi, M. D. (2008) Force: character design from life drawing. London: Focal |
| Michalko, M. (2006) Thinkertoys: A Handbook of Creative-thinking Techniques. Berkeley Calif: Ten Speed Press |
| Parker, T. & Stone, M. (2002) Southpark the Movie DVD |
| Patmore, C. (2003) The complete animation course: the principles, practice and techniques of successful animation. London: Thames & Hudson |
| Wells, P. (2006) The Fundamentals of Animation. Switzerland: AVA Publishing |
| Whitaker, H. & Halas, J. (2008) Timing for Animation.U.K: Focal Press |
| Animation World network www.awn.com |
| Cartoon Brew www.cartoonbrew.com |
| Michael Sporn Animation www.michaelspornanimation.com |

# 12. Guidelines for the Preparation and Submission of Written Assessments

1. Written assessments should be word-processed in Arial or Calibri Light font size 12. There should be double-spacing and each page should be numbered.
2. There should be a title page identifying the programme name, module title, assessment title, your student number, your marking tutor and the date of submission.
3. You should include a word-count at the end of the assessment (excluding references, figures, tables and appendices).

Where a word limit is specified, the following penalty systems applies:

* Up to 10% over the specified word length = no penalty
* 10 – 20% over the specified indicative word length = 5 marks subtracted (but if the assessment would normally gain a pass mark, then the final mark to be no lower than the pass mark for the assessment).
* More than 20% over the indicative word length = if the assessment would normally gain a pass mark or more, then the final mark will capped at the pass mark for the assessment.

1. All written work should be referenced using the standard University of Bolton referencing style– see: <https://www.bolton.ac.uk/library/Study-Skills/Referencing/Home.aspx>
2. Unless otherwise notified by your Module Tutor, electronic copies of assignments should be saved as word documents and uploaded into Turnitin via the Moodle class area. If you experience problems in uploading your work, then you must send an electronic copy of your assessment to your Module Tutor via email BEFORE the due date/time.
3. Please note that when you submit your work to Moodle, it will automatically be checked for matches against other electronic information. The individual percentage text matches may be used as evidence in an academic misconduct investigation (see Section 13).
4. **Late work will be subject to the penalties:**
   * Up to 7 calendar days late = 10 marks subtracted but if the assignment would normally gain a pass mark, then the final mark to be no lower than the pass mark for the assignment.
   * More than 7 calendar days late **=** This will be counted as non-submission and no marks will be recorded.

Late submission of assessments on refer and those which are graded Pass/Fail only, is not permitted. Students may request an extension to the original published deadline date as described below.

1. **In the case of exceptional and unforeseen circumstances, an extension of up to 14 days after the assessment deadline may be granted.** This must be agreed by your Programme Leader, following a discussion the Module Tutor. You should complete an Extension Request Form available from your Tutor and attach documentary evidence of your circumstances, prior to the published submission deadline.

Extensions over 14 calendar days should be requested using the Mitigating Circumstances procedure, with the exception of extensions for individual projects and artefacts which, at the discretion of the Programme Leader, may be longer than 14 days.

**Requests for extensions which take a submission date past the end of the module (normally week 15) must be made using the Mitigating Circumstances procedures.**

Some students with registered disabilities will be eligible for revised submission deadlines. Revised submission deadlines do not require the completion extension request paperwork.

Please note that the failure of data storage systems is not considered to be a valid reason for an extension. It is therefore important that you keep multiple copies of your work on different storage devices before submitting it.

# 13. Procedures for Other Assessments

Animation clips and journal may be submitted digitally online.

# 14. Academic Misconduct

Academic misconduct may be defined as any attempt by a student to gain an unfair advantage in any assessment. This includes plagiarism, collusion, commissioning (contract cheating) amongst other offences. In order to avoid these types of academic misconduct, you should ensure that all your work is your own and that sources are attributed using the correct referencing techniques. You can also check originality through *Turnitin.*

Please note that penalties apply if academic misconduct is proven. See the following link for further details:

<https://www.bolton.ac.uk/about/governance/policies/student-policies/>

# 15. Assessments

|  |  |
| --- | --- |
| **Assessment Number** | 1 |
| **Assessment Type (and weighting)** | Animation Project - showreel sequence of animation and development journal. 100% |
| **Assessment Name** | Principles of Animation |
| **Assessment Submission Date** | Week 15 – 11/01/21 |

**Learning Outcomes Assessed:**

LO1: Apply advanced principles of animation.

LO2: Demonstrate in-depth knowledge of the contextual history of animation.

LO3: Understand the techniques and media involved in communicating effectively and creatively through the use of animation.

LO4: Create complex 2D sequences of animation.

**Assessment Brief**

Produce 3 x 5 seconds of animation exploring 1 POA each.

Produce 1 x 15 secs of animation exploring 3 POAs

Produce development journal including visuals and evaluation.

**Specific Assessment Criteria:**

(Please note that the General Assessment Criteria will also apply. Please see section 16)

**First class (70% and above):**

Students will demonstrate an excellent knowledge of the contextual history of animation. They will display an excellent understanding of the techniques and media involved in communicating effectively and creatively through the use of animation. Students will create an excellent 2D animated sequence in response to the brief. Academic style and referencing will be excellent.

**Second class (50-69%):**

Students will demonstrate a very good knowledge of the contextual history of animation. They will display a very good understanding of the techniques and media involved in communicating effectively and creatively through the use of animation. Students will create a very good 2D animated sequence in response to the brief. Academic style and referencing will be very good.

**Third class (40-49%):**

Students will demonstrate an adequate knowledge of the contextual history of animation. They will display an adequate understanding of the techniques and media involved in communicating effectively and creatively through the use of animation. Students will create an adequate 2D animated sequence in response to the brief. Academic style and referencing will be adequate

**Fail (39% and below):** Students who do not meet the requirements of a third class grade will not successfully complete the assessment activity.

**Minimum Secondary Research Source Requirements:**

**Level HE5** - It is expected that the Reference List will contain between **ten and fifteen sources**. As a MINIMUM the Reference List should include **two refereed academic journals and four academic books**

15. General Assessment Criteria for Creative Assessments – HE5

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| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  |  | **Relevance** | **Subject Knowledge** | **Technical Competence** | **Analysis** | **Concepts -**  **Ideas Development** | **Visual, Oral and Written Presentation** | **Personal and Professional Development** |
| Class I (Exceptional  Quality) | 80-100% | All of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately.  Expertly addresses all of the implications of the project brief. | Exceptional  integration of theory,  practice and information  in relation to the  objectives of the  assessment, through the  expert identification and  critical analysis of the most  important issues and  themes. | Technical production skills have contributed to ideas development.  Exceptional level of  proficiency and  practical skills. | Exceptional grasp of theoretical, conceptual, analytical and studio based elements.  Exceptional analysis of the material with clear and logical conclusions. | Exceptional evidence of originality and creativity as appropriate to the subject. Exceptional exploration of ideas, media, materials and processes.  Contains clear evidence  of risk taking. | The presentation style & approach is correct for the type of assignment.  The communication is  convincing, evidencing an  exceptional understanding  of specific context/audience  needs. | Takes complete responsibility for own learning and development.  Highly articulate and personal analysis/planning supported by extensive evidence. |
| Class I (Excel lent  Quality) | 70-85% | Virtually all of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately.  Addresses the implications of the project brief. | Highly effective integration of theory, practice and information in relation to the objectives of the assessment, through the identification and analysis of the most important issues and themes. | Technical production skills have contributed to ideas development.  Excellent level of proficiency and practical skills. | Excellent grasp of theoretical, conceptual, analytical and studio based elements.  Excellent analysis of the material with clear and logical conclusions.  . | Excellent evidence of originality and creativity as appropriate to the subject. Excellent exploration of ideas, media, materials and processes.  Contains some evidence of risk taking. | The presentation style & approach is correct for the type of assignment.  The communication is convincing, evidencing an understanding of specific context/audience needs. | Takes full responsibility for own learning and development.  Articulate and personal analysis/planning supported by extensive evidence. |
| Class II/i (Very Good Quality) | 60-69% | Most of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately.  Addresses some of the implications of the project brief. | Demonstrates a very good knowledge of theory and practice for this level in relation to the objectives of the project, through the identification and analysis of key issues and themes. | Skills support developments in practice and the communication of ideas. Very good command of techniques and processes is evident. | A very good grasp theoretical, conceptual, analytical and studio based elements. Clear and valid analysis of the material with logical conclusions. | Very good evidence of originality and creativity as appropriate to the subject. An in depth exploration of ideas, media, materials and processes for project developments.  Evidence of conceptual risk taking, using own in depth analysis to inform inquiry. | The presentation style & approach is correct for the type of assignment. Information has been organised and presented with an awareness of audience/ context. | Reflection and planning is self-directed, consistent and evidenced clearly. Strengths and weaknesses have been analysed and considered fully. |
| Class II/ii (Good Quality) | **50-59%** | Some of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately. Generally addresses the project brief and its implications, but sometimes addresses irrelevant areas. | Demonstrates a good integration of knowledge of theory and practice for this level, through the identification and analysis of some key issues and themes. | Skills facilitate good communication of ideas. Evidence of a command of techniques and application of processes, used consistently and appropriately. | Good grasp of theoretical, conceptual and studio based elements. Evidence of analysis, with descriptive or narrative passages. Conclusions are fairly clear and logical. | Evidence of originality and creativity as appropriate to the subject. Evidence of exploration of ideas, media, materials and processes for project developments.  Some evidence of conceptual risk taking and analysis to inform project direction. | The presentation style & approach is correct for the type of assignment.  Information selection and organisation shows some awareness of audience /context. | A consistent approach to reflection and planning. Actively engages to develop strengths and improve on weaknesses. |
| Class III (Satisfactory Quality) | 40-49% | Some omissions in the deployment of relevant information, skills, theoretical, conceptual and/or studio-based elements. Superficial consideration of the implications of the project. | Demonstrates a satisfactory knowledge of theory and practice for this level, in relation to the objectives of the assessment with intermittent analysis of some key issues and themes. | Skills are adequate to communicate ideas, acceptable command of techniques and processes as appropriate to the project. | Satisfactory grasp of theoretical, conceptual and studio based elements. Basic analysis is evident but lacks coherence and clarity. Conclusions are not always clear or logical. | Some evidence of originality and creativity as appropriate to the subject. Use of familiar approaches for ideas development, processes, problem solving with media and/or materials; some evidence of exploration. | The presentation style & approach is largely correct for the type of assignment. Information selection and organisation shows an awareness of audience/context. | Evidence of reflection and planning leading to increased engagement with the subject and a developing commitment. Developing an awareness of strengths and weaknesses. |
| Borderline  Fail | 35-39% | Deficiencies or omissions in information, skills, theoretical, conceptual and/or studio based elements. Onlythe most obvious issues are addressed at a superficial level. | Demonstrates weaknesses in knowledge of theory and practice for this level. Evidence of understanding of key issues is lacking. | Uses limited rudimentary techniques and processes exercising little judgement. | Limited grasp of theoretical, conceptual and studio based elements. Limited analysis, which lacks clarity in places. Conclusions are neither clear not logical. | Limited evidence of originality and creativity as appropriate to the subject. Unable to take risks and experiment with ideas, media and / or materials. Unable to identify problems or explore alternatives. | For the type of assignment the presentation style and/or approach is lacking.  Lack of awareness of context /audience.  Lack of clarity in information selection and organisation. | Infrequent evidence of reflection and planning for learning which is not pursued consistently. A lack of awareness of personal strengths and weaknesses. |
| Fail | <34% | Mainly irrelevant and/or incorrect information, skills, theoretical, conceptual and/or studio-based elements are provided. Relevance to the project brief is intermittent or missing and approach is unchallenging. | Demonstrates a lack of basic knowledge of either theory or practice for this level, with little evidence of understanding. | Execution demonstrates poor judgement and very limited command of techniques. | Little understanding of theoretical, conceptual, analytical or studio-based elements. Severely limited analysis. Lacks clarity. Conclusions are sparse. | Little evidence of engagement with experimentation, processes, media or problem solving techniques. | For the type of assignment the presentation style and/or approach is lacking.  Ineffective visual, oral and written communication. | Lack of evidence of reflective planning for learning. No awareness of personal strengths or weaknesses in relation to projects. |