

**Animation and Illustration BA (Hons)**

**ANI 5003**

**Advanced Studio Practice**

**MODULE GUIDE**

2019/2020

###### Semester 2

**A drawing of a person

Description automatically generatedA close up of a logo

Description automatically generated**

**Level HE5**

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# Module Overview

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| **Module Tutor** | **Jon Doyle** |
| **Tel. no.** | **TBA** |
| **Email** | **j.doyle@bolton.ac.uk** |
| **Office Location** | **ANI office T4** |
| **Drop-in Availability** | **Email to arrange** |
| **Weblink to Moodle Class** | **https://moodle.bolton.ac.uk/** |
| **Weblink to Module Specification** | https://modules.bolton.ac.uk/ANI5003 |

# Learning and Teaching Strategy

A blended learning approach is used in the module. The module is based around a series of practical assignments which examine the diverse possibilities of both disciplines, and is introduced and examined through lectures and screen presentations, demonstrations of technique, seminar discussion and personal tutorial sessions throughout. There will also be online sources and activities and you will be able to have online discussions with peers and undertake online research.

This module will be supported through a Moodle an online VLE where you will find a wealth of material enhancing your studio practice. You will be expected to attend all scheduled sessions and prepare for these in advance by undertaking relevant research and background reading

# 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 Solver

Confident

# 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. Please also ensure you regularly check the Facebook group for Graphic Design Year One students which will be set up in a different module as this will contain information regarding trips and events.

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

This module constitutes further exploration of the practical commercial applications of illustration and animation as established in the semester 1 modules Principles of Animation and Principles of Illustration. Additionally, it consolidates and enhances the use of analytical, critical thinking in the creation of illustrated and animated images. Similarly, it enhances and intensifies aesthetic sensibilities in a wide range of contexts and provides the opportunity to further explore the use of traditional and/or digital media in current practice.

Graduate Attributes: Problem Solver Confident

# 6. Learning Outcomes and Assessments

|  |  |
| --- | --- |
| **Learning Outcomes** | **Assessment** |
| ***LO1:***Produce illustration and animation to specific simulated live briefs. | *Assessment 1:*  *Portfolio* |
| ***LO2****:* Explore drawn and digital media appropriately. | *Assessment 1:*  *Portfolio* |
| ***LO3:***Reference imagery and use observational techniques. | *Assessment 1:*  *Portfolio* |
| ***LO4****:* Produce illustration and animation suitable for print or screen use in a professional environment. | *Assessment 1:*  *Portfolio* |

# 7. Assessment Deadlines

|  |  |  |  |
| --- | --- | --- | --- |
| **Assessment item** | | **Due Date** | **Weight** |
| *1* | Coursework, Portfolio:  A body of illustrated and animated work | *18.05.20* | *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 assignment and examination 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 you 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 – PLEASE INHABIT TO SUIT

|  |  |  |
| --- | --- | --- |
| **Session No.** | **Date**  **Thursdays** | **Topics Covered** |
| 1 | 30 Jan 2020 | Module introduction.  Create narrative piece by understanding ALL STAGES of production process from concept to final presentation.  Introduce processes for either:  Animated piece  OR  Graphic novel. |
| 2 | 6 Feb 2020 | Concept: Brainstorm and planning. Sketching. Think outside the box.  Script: The Three act play – based on personal experience with fantastical twist.  Introduce storyboarding practices.  Group: Share ideas and inspire each other. |
| 3 | 13 Feb 2020 | Explore visual versus written storytelling.  Review script draft 1. (5 pages/2 mins)  Script edit.  Group: Discuss animation OR novel direction. |
| 4 | 20 Feb 2020 | Tutorials  Review script draft 2  Decide most appropriate route:  Complete animated film (2mins)  OR trailer for longer narrative piece  OR Graphic novel  Explore movie trailer language. |
| 5 | 27 Feb 2020 | Design: Characters  Script: Lock |
| 6 | 5 March 2020 | Design: Locations/Graphics. |
| 7 | 12 March 2020 | Interim Reviews  Lock style.  Group: Share work to date and discuss. |
| 8 | 19 March 2020 | Animation: Storyboarding – block out action/film language. Create animatics.  Novel: Work on layout/edit pages  Record dialogue (If relevant)  Select guide music (If relevant) |
| 9 | 26 March 2020 | Tutorials  Review progress.  Animation : Lock Animatics. Start blocking/Keying  Novel: Lock layout |
| 10 | 2 April 2020 | Animation: Animate!  Novel: Start artwork based on layout. |
| Easter Break |  |  |
| 11 | 23 April 2020 | Tutorials  Animation: Animate.  Novel: Create pages/type setting |
| 12 | 30 April 2020 | Animation: Inbetweening/Clean up.  Novel: Finish pages. |
| 13 | 7 May 2020 | Animation: Compositing/Editing  Novel: Printing physical piece. |
| 14 | 14 May 2020 | Tutorials:  Final assistance.  Group: Discuss and share experience.  Hand in 18.5.20 |

# 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 tutorials (Group and Individual), feedback on assessment drafts, group activities and discussionand does not contribute to the final module mark.

# 

# 11. Indicative Reading

|  |
| --- |
| Beane, A. (2012) 3D animation essentials. Chichester: John Wiley. |
| Christelow, E. (1995) What Do Illustrators Do? New York: Clarion Books. |
| Dawber, M. (2009) Big book of contemporary illustration. London: Batsford. |
| Finch, C. (1999) The Art of Walt Disney: from Mickey Mouse to the Magic Kingdoms,  Concise ed. New York: H.N. Abrams. |
| Howard, R. (1993) The Illustrators Bible: the complete sourcebook of tips, tricks,  and time-saving techniques in oil, alkyd, acrylic, gouache, casein, watercolor, dyes, inks,  airbrush, scratchboard, pastel, colored pencil, and mixed media. New York: Watson Guptill. |
| Mattesi, M. D. (2006) Force: dynamic life drawing for animators, 2nd ed. London: Focal. |
| Rees, D. (2008) How to be an illustrator. London: Laurence King. |
| Taylor, F. (2010) How to create a portfolio & get hired: a guide for graphic designers and illustrators.  London: Laurence King. |
| Walton, R. (2008) The big book of illustration ideas 2. New York: Harper Design. |
| Zappaterra, Y. (1998) Illustration -from Brief to Finished Solution. Crans-Près-Céligny: RotoVision. |
| website: www.illustrationweb.com |
| website: www.freetoon.com |
| website: www.awn.com |

The above list will be updated regularly on Moodle

Apart from the above, students will have an individual list based on the research for their essay.

# 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.

Where assessments are graded Pass/Fail only, they will not be accepted beyond the deadline date for submission and will be recorded as a Fail. 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.

# 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)** | Coursework, portfolio |
| **Assessment Name** | Comic novel or animation |
| **Assessment Submission Date** | 18 May 2019 |

**Learning Outcomes Assessed:**

|  |  |
| --- | --- |
| ***LO1:***Produce illustration and animation to specific simulated live briefs. | *Assessment 1:*  *Portfolio* |
| ***LO2****:* Explore drawn and digital media appropriately. | *Assessment 1:*  *Portfolio* |
| ***LO3:***Reference imagery and use observational techniques. | *Assessment 1:*  *Portfolio* |
| ***LO4****:* Produce illustration and animation suitable for print or screen use in a professional environment. | *Assessment 1:*  *Portfolio* |

**Assessment Brief**

Create a narrative piece suitable for

EITHER

(a) printed comic/novel

OR

(b) animation – minimum 2 minutes.

Produce a sketchbook of your progress and document your reference material

The piece should be based on a real-life experience but include a fantastical element.

The students need to dig deep into their own lives/experiences and then apply their imaginations.

The piece should include at least 2 characters, structured as a three act play and produced and completed to a professional standard.

There should be an emphasis on strong and clear communication, following appropriate production procedures and completing them in the right order!

The processes for either option would be identical at the start:

Concept,

Script writing (x 3 drafts),

Design (character, location, graphics)

Performance (work with key poses).

Boarding/layout

NOVEL

Students should aim to complete the entire story.

The emphasis will be on dynamic storytelling, clear layout and artwork finished to a professional level.

Students should produce a single printed version with cover, to show how a non-digital version would appear on the shelf.

ANIMATION

If it’s a short narrative of 2 minutes approx. then students should complete the entire piece

OR

If it has a longer narrative then students should complete a teaser trailer – suitable for broadcast - representing key moments from the story.

The animation should also include associated processes where necessary of voice recording, lip syncing, performance, music, sound effects.

**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 referenced academic journals and four**

**academic books**

**Specific Assessment Criteria:**

(Please note that the General Assessment Criteria will also apply. Please see section 15)

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

Students will provide excellent creative outcomes to specific brief, that will be suitable for print of screen environment. There will be evidence of excellent exploration of hand drawn / digital media.

There will be excellent evidence of observational techniques and all images will be references.

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

Students will provide good creative outcomes to specific brief, that will be suitable for print of screen environment. There will be evidence of good exploration of hand drawn / digital media.

There will be good evidence of observational techniques and all images will be references.

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

Students will provide satisfactory creative outcomes to specific brief, that will be suitable for print of screen environment. There will be evidence of satisfactory exploration of hand drawn / digital media. There will be evidence of satisfactory observational techniques and all images will be references.

**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 referenced academic journals and four**

**academic books**

15. General Assessment Criteria for Creative Assessments – HE5

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  |  | **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. |