

---

**SUBJECT DESCRIPTION****57108/57109 Film Animation**

<b>Course Name:</b>	Master of Animation and Graduate Program in Media Arts and Production
<b>Level:</b>	400
<b>Number of Credit points:</b>	6 or 8
<b>Prerequisites:</b>	None
<b>Grading:</b>	Grade No Mark

**HANDBOOK DESCRIPTION**

This subject introduces students to all the major styles of traditional film animation. and to the study of film animation techniques Students are introduced to flip books, claymation, drawing on cells, pixilation and collage animation styles through 'hands on' exercises and detailed study of animation films. Equipment used includes 16mm non-sync cameras and 16mm and 35mm Oxberry Animation Stands.

**CONTRIBUTION TO GRADUATE PROFILE**

Students completing this subject will:-

- Have developed understanding of all the traditional animation styles
- Have had the opportunity to develop their conceptual and technical skills in at least one style of film animation
- Be able to work collaboratively in groups on a creative project
- Be able to develop and critically revise their own work
- Be able to conceptualise, research and script a short animation film
- Have had the opportunity to develop an animation project to proposal, storyboard and/or script stage

**OBJECTIVES**

At the conclusion of this subject students are expected to:

- a) Have understanding of different styles of traditional film animation
- b) Have developed conceptual and technical skills in at least one style of film animation
- c) Have skills in collaborative creative work
- d) Be able to research and choose a style appropriate for their own animation concept or story
- e) Have basic skills needed to develop a proposal, storyboard or script for a short animation film
- f) Be able to critically revise their own work

**TEACHING AND LEARNING ACTIVITIES**

Lectures and seminars will focus on styles and concepts involved in film animation. In class workshops will be used to teach use of relevant equipment and material for the different styles of traditional film animation. Students' work will involve in and out of class exercises, and work on a proposal and storyboard or script for a short film animation project of their own.. Students should take this opportunity to develop traditional animation skills by reading recommended texts and by viewing film animation works out of class.

**CONTENT**

- frame by frame animation
- claymation
- pixilation
- sequential drawing, flip books
- collage techniques
- camera-less animation, hand-painting, scratching
- Introduction to 16mm and 35mm Oxberry camera
- Introduction to Bolex and Arri ST Camera
- Ideas for animations, writing for animation, treatments, storyboarding to production, visual sequencing
- Editing: visual transitions, metamorphoses, cuts, fades, timing and exaggeration
- sound ideas, approaches and issues re making a soundtrack for film animation.

## ASSESSMENT

### Assessment item 1. Completion of class exercises

**Objectives:** a, b, c

**Value:** 20 %

**Due:** Due in class in Weeks 3 – 8 as designated by the lecturer

**Task:** Small groups will be formed to work in and out of class on a five to fifteen seconds in length animation in one of the main traditional styles eg claymation, pixellation, 16 and 35mm cell or drawn animation, or collage animation. The exercise will set by the lecturer and all students are required to work to complete the exercise in their group by the due date.

#### Assessment criteria:

- Demonstrated understanding of the concepts being studied in class
- Ability to organise ideas and material efficiently within the allotted time
- Ability to work collaboratively
- Ability to use the designated equipment correctly to get the intended effects

### Assessment item 2. Short film animation exercise

**Objectives:** a, b, c, d, e, d

**Value:** 80%

**Due:** Due in class in Week 13

**Task:** The production of a short animated film or film sequence, 15 - 60 seconds in length. This will be done in small. Students present their work on the initial idea, script, storyboard, animation artwork, filming and editing in class at designated stages during semester.

#### Assessment criteria:

- Originality, impact and aesthetic worth of concept
- Demonstrated understanding of film animation concepts and techniques
- Demonstrated understanding of relevant equipment
- Relevant use of research and choice of style
- Ability to deliver to deadlines
- Ability to critically review and revise work
- Demonstrated collaborative ability

## MINIMUM REQUIREMENTS.

Since class discussion and participation in activities form an integral part of this subject, students are expected to attend a minimum of 80% of classes. Should students experience difficulties fulfilling this requirement, they are advised to contact their lecturer. Students who have a valid reason for extended absence from class (e.g. illness) may be required to complete additional assignment work to ensure they achieve the subject objectives.

## TEXT AND REFERENCES

A Book of readings for the subject will be available

### Books

- |                         |   |
|-------------------------|---|
| Adamson, Joe,           | Bugs Bunny: Fifty Years Old and Only One Grey Hare, Henry Holt & Co, 1991                                 |
| Avery, Tex,             | King of Cartoons, Da Capo Press, 1975   |
| Bendazzi, Giannalberto, | Cartoon: One Hundred Years of Cinema Animation, Indiana University Press, Bloomington, Indianapolis, 1994 |
| Cervone, Tony           | Animating the Looney Tunes Way, Foster books, 2000  |
| Cabarga, Leslie,        | The Fleisher Story, Da Capo Press, 1988   |
| Canemaker, John,        | Felix: The Twisted Tale of the World's Most Famous Cat, Pantheon, New York, 1991                          |
| Canemaker, John         | The Art and Artists of Disney Storyboards, Hyperion, 1999   |
|                         | Treasure of Disney Animation Art, Artabras, 1982  |
|                         | McKay, Windsor: His Life and Art, Abbeville Press, 1987   |
| Cholodenko, Alan (ed)   | The Illusion of Life: Essays on Animation, Power Publication, 1991  |
| Crafton, Donald         | Before Mickey: The Animated Film 1898 - 1928, MIT Press, Cambridge Massachusetts and London, England 1984 |
| Cohl, Emile             | The origins of the Animated Film, Vols 1 and 2, UMI Dissetation, Yale University, 1977                    |
| Cohl, Emile             | Caricature and Film, Princeton University press, Princeton, New Jersey, 1990                              |

Culhane, Shamus	Animation from Script to Screen, 1990
Hahn, Don	Animation Magic, Disney presss, 1996
Halas, John,	Masters of Animation, BBC Books, London , 1987
Halas, John	The Contemporary Animator, Focal Press, London and Boston, 1990
Halas, John	Visual Scripting, Hastings House, New York, 1986 and 1988
Hooks, Ed	Acting for Animators, Heinemann Drama, 2001
Jones, Chuck,	Chuck Amuck, Harper Collins, 1990
Klein, Norman	7 minutes: The Life and Death of the American Animated Cartoon
Kunzle, David,	The Early Con-Lic Strip, University of California Press, 1973
Laybourned, Kit	The Animation Book Crown Publishers, 1998
Moholy-Nagy, Lazlo	Vision in Motion, Paul Theobald and Co, Chicago, 1947
Muybridge, Eadweard	Animals in Motion and The Human Figure in Motion, Dover, 1957 and 1955
Noake, Roger,	Animation: A Guide to Animated Film Techniques, Macdonald Orbis, London and Sydney, 1988
Perisic, Zoran	The Animation Stand: Rostrum Camera Operations. Focal press, 1976
Russett, R and Starr, C	Experimental Animation: Origins of a New Art, (Rev Ed.) Da Capo press, New York 1976 and 1988
Sibley, Brian	Chicken Run: Hatching the Movie, Abrams, 2000
Simon, Mark	Storyboards: Motion in Art, 2 <sup>nd</sup> edn, Focal Press, 2000
Simon, Marc	Producing Independent 2D Character Animation: Making and Selling A Short Film, Focal Press, 2003
Sitney, P. A,	Visionary Film: The American Avant Garde, 1043 1978, Oxford University press, New York, 1979
Scott, Jeffrey	How to write for Animation, Overlook Press, 2002
Schneider, Steve,	That's All Folks, Henry Holt & Co, 1988
Sennett, Ted	The Art of Hanna-Barbera: Fifty Yeas of Creativity, Viking Studio, 1989
Solomn, Charles	Enchanted Drawings: The History of Animation, Alfred A Knopf, 1989
Spess, Marc	Secrets of Clay Animation revealed, MinuteMan Press 2001
White, Tony	The Animator's Workbook, Watson Guptill, New York, 1986 and 1988
Whitaker, H and Halas, J	Timing for Animation, Focal Press, 1981
Williams, Richard	The Animator's Survival Kit, Faber and Faber, 2001

## Films

Mouris, F	Animation Pie
Melies, George	Frank Film
McKay, Windsor	Trick Films
Fooke, Maggie	Gertie the Dinosaur (1914)
Lye, Len	Pleasure Domes,
Whitmore, Lee	Free Radicals
Whitmore, Lee	On a Full Moon
	Ned Wethered
	The Lead Dress
Jones, Chuck	Daffy Duck and Bugs Bunny
McLaren, Norman	Begone Dull Care, Blinkety Blank, Neighbours
Tupicoff, Denins	The Darra Dogs
Tupicoff, Dennis	His Mother's Voice