SUBJECT DESCRIPTION

57130 Animation Concepts Seminar

Course Name: Master of Animation
Level: 400
Number of Credit Points: 6
Prerequisites: None
Grading: Graded

HANDBOOK DESCRIPTION
This subject covers some key concepts of animation. Students will be able to study and research these concepts in relation to major and experimental methods for generating animation (including optical toys, stop frame, pixillation, procedural, motion capture, genetic algorithms, cel, claymation, rotoscoping, interactive, real-time, 2D and 3D computer animation). Learning will be by lectures, seminars and in-class presentation by students

CONTRIBUTION TO GRADUATE PROFILE
Students completing this subject will:-
- have an understanding of animation history, concepts and methods
- be aware of animation industry protocols
- have had the opportunity to develop conceptual, creative, and critical thinking skills in relation to animation to a significant level
- be able to develop and critically revise their own work

OBJECTIVES
At the conclusion of this subject students are expected to:-
a) have an understanding of all major animation processes
b) have an understanding of different concepts of animation
c) have done significant independent research and study of a number of animation methods
d) be able to competently discuss and present ideas about various forms of animation

TEACHING AND LEARNING ACTIVITIES
Lectures and seminars will focus on methods and concepts involved in animation. Students will give in-depth in-class presentations based on chosen aspects of the course contents. Students will do reading and research towards their in-class presentations and deliver their presentations written up for assessment.

CONTENT
The content covers the main animation concepts throughout history including:-
animism
automata
the animatic and the cinematic
caricature, realism and simulation
concepts of movement
concepts of life
concepts of transformation
visualising the cosmos
and animation production techniques including:-
stop frame, pixillation, procedural, motion capture, genetic algorithms, cel, claymation, rotoscoping, interactive, real-time, 2D and 3D computer animation

ASSESSMENT

Assessment item 1. Lead in-class discussion on a specified topic or set of readings

Objectives: a, b, c and d
Value: 30%
Due: In week in class as nominated by the lecturer
Task: All students are expected to be able to discuss the set readings. A student or students will be nominated to lead a discussion of the reading and examples of animation for that week's class.

Assessment criteria:
- demonstrated understanding of the concepts being studied in class
- ability to organise ideas and material efficiently within the alloted time
- ability to present ideas and animation being studied clearly and informatively
- demonstrated evidence of undertaking the required reading and research

Assessment item 2. In class presentation

Objectives: a, b, c and d
Value: 70%
Due: due in class as nominated by the lecturer
Task: An in class presentation on one of the weekly topics - length (as designated by the lecturer) of **up to one hour** including examples or demonstrations or not more than 10 minutes. This presentation will be due to be delivered to the lecturer in written up form one week after it is delivered in class. The length of the written version of the presentation is **2,500 words**.

Assessment criteria:

- demonstrated understanding of the concepts being studied in class
- ability to organise ideas and material efficiently within the alloted time
- ability to present ideas and animation being studied clearly and informatively
- demonstrated evidence of undertaking the required reading and research
- ability to deliver to deadlines
- ability to critically review and revise work

MINIMUM REQUIREMENTS

NB these items below must be completed for a student to pass the course.

Each student must hand in a summary and analysis of all the weekly readings. Each weekly summary will be minimum 300 words in length and cover two of the readings for that week. This must be delivered to the lecturer in the last class.

Satisfactory completion of assessment tasks 1 and 2 listed above
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 fail the attendance requirement may fail the subject.

TEXT AND REFERENCES

Weekly readings will be available to students through UTS online or via a library service online.

A list of references for each topic will be available in class.

General References

Adamson, Joe, Bugs Bunny: Fifty Years Old and Only One Grey Hare, Henry Holt & Co, 1991

Auzenne, Valliere R The Visualization Quest: A History of Computer Animation, London & Toronto: Assocaited University Presses, 1994

Bendazzi, Giannalberto, Cartoon: One Hunderd Years of Cinema Animation, Indiana University Press, Bloomington, Indianapolis, 1994

Cervone, Tony	Animating the Looney Tunes Way, Foster books, 2000
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 Dissertation, Yale University, 1977
Furniss, Maureen,	Art in motion : animation aesthetics, Sydney, John Libbey, 1998.
Halas, John,	Masters of Animation, BBC Books, London, 1987
Halas, John	The Contemporary Animator, Focal Press, London and Boston, 1990
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
Laybourne, Kit	The Animation Book Crown Publishers, 1998
Leslie, Esther,	Hollywood Flatlands: Animation, Critical Theory and the Avante-Garde, London: Verso 2002
Leyda, Jay, (ed)	Eisenstein on Disney, London: Methuen, 1988
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
Napier, Susan J,	Anime from Akira to Princess Monoke: Experiencing Contemporary Japanese Animation, Palgrave, New York, 2001
Noake, Roger,	Animation: A Guide to Animated Film Techniques, Macdonald Orbis, London and Sydney, 1988
Pilling, Jayne,	A reader in Animation Studies, London: John Libbey, 1997
Perisic, Zoran	The Animation Stand: Rostrum Camera Operations. Focal press, 1976
Reiniger, Lotte,	Shadow Theatres and Shadow Films, (New York: Watson-Guptill, 1970
Russett, R and Starr, C	Experimental Animation: Origins of a New Art, (Rev Ed.) Da Capo press, New York 1976 and 1988
Sitney, P. A,	Visionary Film: The American Avant Garde, 1043 1978, Oxford University Press, New York, 1979
Sennett, Ted	The Art of Hanna-Barbera: Fifty Yeas of Creativity, Viking Studio, 1989
Smoodin, Eric,	Animating Culture: Hollywood Cartoons from the Sound Era, New Brunswick: Rutgers UP, 1993
Solomn, Charles	Enchanted Drawings: The History of Animation, Alfred A Knopf, 1989
Spess, Marc	Secrets of Clay Animation revealed, Minute Man Press 2001
Williams, Richard	The Animator's Survival Kit, Faber and Faber, 2001

RESOURCE IMPLICATIONS

This subject will need internet access, computer with data projector, CD, DVD and VHS playback