



**CORPORATE AND ACADEMIC SERVICES**

**MODULE SPECIFICATION**

Part 1: Basic Data					
Module Title	Developing Collaborative Practice in Animation				
Module Code	UALAR5-45-2	Level	2	Version	1
Owning Faculty	ACE	Field	Lens and Moving Image		
Contributes towards	BA (Hons) Animation				
UWE Credit Rating	45	ECTS Credit Rating	22.5	Module Type	Project
Pre-requisites	None	Co- requisites	None		
Excluded Combinations	None	Module Entry requirements	n/a		
Valid From	September 2013	Valid to	September 2019		

<b>CAP Approval Date</b>	May 2013
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> <li>1. develop their understanding of working practices associated with teamwork in animation production;</li> <li>2. produce a body of work demonstrating an understanding of the intended context within animation production;</li> <li>3. critically analyse their own work and that of others in the development of a body of work;</li> <li>4. understand the varied roles and responsibilities within a production team;</li> <li>5. develop and demonstrate appropriate technical/professional skills in animation production;</li> <li>6. develop creative collaborative strategies for research and the development of ideas through practice;</li> </ol>


	<p>7. experiment with production processes and narrative form/s to progress and consolidate ideas;</p> <p>8. present a body of work that demonstrates the synthesis of concept and technical understanding/outcome;</p> <p>9. work to a pre-determined schedule;</p> <p>10. communicate effectively through visual and verbal presentation;</p> <p>11. develop communication skills as an individual member of a team and as part of a group to a broader audience.</p> <p>All assessed through Component A.</p>
Syllabus Outline	<p>This module enables students to consolidate prior learning and develop their work by locating an area of practice appropriate to their individual concerns and skills and apply this to group working. Emphasis is placed on developing work that is informed by an understanding of professional practice and contemporary contexts within the remit of collaborative animation production.</p> <p>In this module, students will negotiate a theme/topic from which to develop a short animated production. Through the negotiation and recognition of a selected topic, students will begin to identify strategies for working as part of a team and define areas of individual specialism.</p> <p>A series of technical workshops will consolidate and expand students' existing skill base in animation production. It is through experimentation with animation that students are expected to develop and produce a body of work that explores the practical, theoretical and technical aspects of their individual areas of interest within animation.</p> <p>Students are offered appropriate workshop activity in order to examine the dialogue between form and content within their work.</p> <p>The lectures are designed to develop an understanding of a range of research methods and approaches to professional activity. Throughout the module, students will produce a short animated production that demonstrates collaborative and cooperative teamwork. The task related elements are designed to provide a framework for the progression of practice.</p>
Contact Hours	<p>Students can expect a total of <b>108</b> hours scheduled contact time for this module within the context of their other learning and teaching activities. This includes tutorials, group critiques, lectures, seminars, site visits / field trips, studio-based sessions, inductions, workshops, field work, work-based learning or project supervision.</p> <p>Contact time may also take a synchronous virtual form rather than face-to-face, through the use of email discussion groups, virtual learning environments (VLEs) and other technology-aided means. It can also take place in a work-based setting.</p>
Teaching and Learning Methods	<p>The range of approaches in this module consolidates students' prior learning and enables them to develop a collaborative skillset. It is expected that students make full use of studio space available to them.</p> <p>Practical skills, commercial production pipeline and workflow are delivered through technical workshops that involve demonstration and practice.</p> <p>Seminar production meetings focus on production management, organisational skills, critical feedback and monitor the ongoing progression of work. They are also the forums for discussion in which lecture based material can be related to the practices and concerns of individual's production roles. Group presentations are used as a method to increase group knowledge and understanding and allow individuals to begin to develop organisation, editing and presentation skills. Peer and</p>

self-assessment are utilised as a means of developing both a greater understanding of assessment as an approach to learning and the role of critical reflection in the development of practice.

**Scheduled learning** includes lectures, seminars, tutorials, project supervision, workshops; external visits; supervised time in studio/workshop.

**Independent learning** includes 342 hours engaged with animation production, essential reading, assignment preparation and completion etc. These sessions constitute an average time per level as indicated in the table below.

Key Information Sets Information

<b>Key Information Set - Module data</b>				
<i>Number of credits for this module</i>				45
Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours
450	108	342		450 

The table below indicates as a percentage the total assessment of the module which constitutes a -

**Written Exam:** Unseen written exam, open book written exam, In-class test

**Coursework:** Written assignment or essay, report, dissertation, portfolio, project

**Practical Exam:** Oral Assessment and/or presentation, practical skills assessment, practical exam

Please note that this is the total of various types of assessment and will not necessarily reflect the component and module weightings in the Assessment section of this module description:

Total assessment of the module:	
Written exam assessment percentage	
Coursework assessment percentage	100%
Practical exam assessment percentage	
	100%

Reading Strategy

All students will be encouraged to make full use of the print and electronic resources available to them and through systems such as UWE online.

Any essential reading is available in the Bower Ashton Library and will be indicated clearly in the module brief. The currency of information may wane during the life span of the specification, consequently current advice on readings will be available through more frequently updated mechanisms such as the handbook and intranet, these will be revised annually.

	<p>Under the university's Copyright Licensing Agency (CLA) permit, reading packs with relevant chapters or excerpts from books will be given to students where applicable, supplied at the beginning of the module. Text excerpts from books published in the UK may also be available via UWE Online Digital Collections, where permissible, during the module period.</p>
<p>Indicative Reading List</p>	<p><b>Essential Reading</b></p> <p>BACHER, H. (2007) <i>Dream Worlds: Production Design for Animation</i>. Oxford: Focal Press.</p> <p>BEAUCHAMP, R. (2005) <i>Designing Sound for Animation</i>. Oxford: Focal Press.</p> <p>BLOCK, B. (2001) <i>Visual Storytelling: Seeing the Structure of Film, TV and New Media</i>. Oxford: Focal Press.</p> <p>COOPER, P and DANCYGER, K. (2000) <i>Writing the Short Film</i>. Oxford: Focal Press</p> <p>KATZ, S. (1991) <i>Film Directing Shot by Shot: Visualizing from Concept to Screen</i>. Studio City: Michael Wiese Productions</p> <p>MANACO, J. (2000) <i>How to Read a Film</i>. New York: Oxford University Press.</p> <p>WINDER, C. &amp; DOWLATABADI, Z. (2001) <i>Producing Animation</i>. Oxford: Focal Press.</p> <p><b>Further reading</b></p> <p>AMIDI, A. (2011) <i>Art of Pixar: The Complete Color Scripts and Selected Art from 25 Years of Animation</i>. San Francisco: Chronicle.</p> <p>KANFER, S. (1997) <i>Serious Business: The Art and Commerce of Animation in America from Betty Boop to "Toy Story"</i>. New York: Scribner.</p> <p>LAYBOURNE, K. (1998) <i>The Animation Book</i>. New York: Three River Press.</p> <p>LEVERSON, L. (2002) <i>Filmmakers &amp; Financing: Business Plans for Independents</i>. Oxford: Focal Press.</p> <p>SANTUCCI, W. (2009) <i>The Guerrilla Guide to Animation: Making Animated Films Outside the Mainstream</i>. Continuum International Publishing Group Ltd.</p> <p>VAN SIJLL, J. (2005) <i>Cinematic Storytelling</i>. Studio City: Michael Wiese Productions.</p>

### Part 3: Assessment

#### Assessment Strategy

Assessment strategies within the programme that this module contributes to reflect the Faculty of Art, Creative Industries and Education's philosophy which considers assessment to be part of the learning process.

Formative and summative assessments are designed to provide the opportunity for students to understand and reflect upon their achievements, and to support the monitoring of progress by tutors and students. Assessment methods used are varied, are relevant in demonstrating achievement to both academic and industry stakeholders, and form a coherent programme of assessment which is designed to offer students the maximum opportunity to demonstrate the skills, knowledge and experience that they have gained through the course of study, as well as to support ongoing and continuous improvement in their individual creative practice and development as practitioner-researchers.

The principle of 'learning through making' is core to learning strategies in the Department of Creative Industries – these learning activities are then expanded into and through an exploration of contemporary practice in relevant and related subject areas.

At assessment, therefore, students are expected to present evidence of work which demonstrates engagement with the minimum number of learning hours for the module (contact and independent study hours).

Forms of assessment used as part of the overall programme include:

- Presentation and participation in studio-critique
- Poster presentation
- Group and individual visual presentations
- Group and individual verbal presentations
- Written Assignments – forms of writing relevant to the creative industries, including academic/essay and industry focused/report writing
- Group critiques
- Peer and self-assessment
- Evaluative and reflective outcomes, including visual, verbal and written

Formative and summative assessment activities that involve students participating in the evaluation of presented work (their own and others') take place throughout the programme. Participation in and attendance at these sessions forms part of the assessed content of the module as a result of this.

Feedback (verbal and/or in writing) at regular points throughout the module provides students with a clear understanding of their progress and advice about how this can be improved.

Identify final assessment component and element	Body of work	
% weighting between components A and B (Standard modules only)	<b>A:</b>	<b>B:</b>
	<b>100%</b>	

<b>First Sit</b>	
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting (as % of component)</b>
Body of work, research and supporting materials	100%
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting (as % of component)</b>

<b>Resit (further attendance at taught classes is not required)</b>	
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting (as % of component)</b>
Body of work, research and supporting materials	100%
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting (as % of component)</b>

If a student is permitted an **EXCEPTIONAL RETAKE** of the module the assessment will be that indicated by the Module Description at the time that retake commences.