University of the West of England
BRISTOL

CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data						
Module Title	**Developing Practice in Animation**					
Module Code	UADPUJ-30-M	Level	M	Version	1	
Owning Faculty	ACE	Field	Design			
Contributes towards	MA Animation					
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project	
Pre-requisites	none	Co- requisites				
Excluded Combinations	None	Module Entry requirements				
Valid From	January 2014	Valid to				

CAP Approval Date	30th May 2013

Part 2: Learning and Teaching	
Learning Outcomes	This module allows students to familiarise themselves with the working practices and etiquette of a production studio. It equips them with the relevant practical craft skills necessary to gain the level of confidence and independence required to work effectively and safely using a range of methodologies and animation techniques within the studio environment. The module is a combination of studio-based practice, theoretical study and self directed research. The emphasis of the module allows students to begin the process of drawing together different aspects of their practice through theoretical study, practical application and research activities. This better prepares them for the further development of their practice in line with their stated aims and objectives, matched against their future ambitions. Students begin the process of familiarisation with contemporary animation production, distribution and consumption covering a range of genres, theories and issues pertinent to the study of animation. Upon successful completion of this module students will have achieved the following outcomes and be able to demonstrate: 1. A level of knowledge and understanding of a range of concepts, terminology, production techniques and methodologies within a body of practical work produced and a research portfolio. (component A, element 1 & 2)

	2. A level of critical understanding of concepts and theoretical ideas relevant to the study of contemporary animation practice and media production. (component A, element 2)
	3. The ability to develop and adopt relevant research methodologies in order to contextualise the practical aspects of production within contemporary practice and current critical thinking using a range of sources. (component A, element 2)
	4. The ability to analyse and synthesise a range of information, theories and key concepts and present the findings identifying key issues relevant to practice. (component A, element 2)
	5. The ability to work effectively and safely while exploring a range of practical production techniques and methodologies in the production of a body of work. (component A, element 1)
	6. The ability to collate material drawn from a number of sources to make an effective and concise presentation of the relevant research utilising a range of media and formats. (component A, element 1 & 2)
	7. The ability to work both independently and collaboratively as part of a production team and to engage in the critical analysis of work. (component A, element 1 & 2)
Syllabus Outline	This module offers the opportunity to develop practical animation craft skills and gain an understanding of working practices while engaging in research relevant to practice. Topics covered include; Studio practice and methodologies, animation techniques, animation timing, sound production, research methodologies, life drawing, and contemporary practice. **Introductory Workshops.** Cover studio etiquette and the working practices specific to a range of production processes and methodologies. Various technical workshops address health & safety issues relating to various practices. **Projects**. Students engage with a number of short projects through which they will explore various aspects of animation production. **Independent Study.** This includes studio practice that allows students to gain a deeper understanding of existing skills, and acquire new ones through research activities appropriate to their developing practice. **Lectures/Screenings/Seminars.** A range of events that expose students to a range of ideas and critical debates relevant to the development of practice and contemporary animation production. **Complementary Studies.** Life drawing for animation covers various aspects of drawing; form, dynamics, action analysis, composition and screen space.
Contact Hours	The module allows for 72 hours scheduled contact time that includes lectures, screenings, seminars, tutorials and workshops, and other contact time. In addition, students are expected to spend time working within a studio environment either within the university facilities or remotely.
Teaching and Learning Methods	This module will be delivered through a series of workshops, lectures, screenings, seminars and tutorials. It is supported by other online materials via Blackboard. Students are expected to work both independently and within a group during practical studio based sessions. Workshops may be delivered through demonstration and short practical exercises that consolidate existing skills and introduce new ones.

	Tutorials and seminars allow students to test and articulate ideas and to absorb new concepts and approaches to the practical aspects of work. Lectures and screenings are intended to broaden the students' experience of contemporary and historic animation production. Practical work allows the development of a range of production skill and exploration of different forms of animation appropriate to creative interests, skills and ambitions.
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. 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.
Indicative Reading List	***Indicative Reading List:*** *The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. However, as indicated above, CURRENT advice on readings will be available via other more frequently updated mechanisms.* Bendazzi, G. (1994) *Cartoons: One Hundred Years of Cinema Animation.* Sydney: John Libbey Cinema and Animation Brougher,K. (2005) *Visual Music: Synaesthesia in Art and Music Since 1900*. London: Thames and Hudson. Brunetti, I. (2011) *Cartooning*: *Philosophy and Practice*. New Haven: Yale University Press. Furniss, M. (1998) *Art in Motion: Animation Aesthetics*. Sydney: John Libbey Cinema and Animation Glebas, F. (2012) *The Animator's Eye: Adding Life to Animation with Timing, Layout, Design, Color and Sound.* Oxford: Focal Press Heit,L. (2013) *Animation Sketchbooks*. London: Thames and Hudson Hilty, G. (2011) *Watch Me Move: The Animation Show.* London: Merrell. Le Grice, M. (2001) *Experimental Cinema in the Digital Age.* London: BFI Monaco, J. (2000) *How to Read a Film.* New York: Oxford University Press. Pilling, J., ed. (1997) *A Reader in Animation Studies.* Sydney: John Libbey Cinema and Animation Pearlman, K. (2009) *Cutting Rhythms: Shaping the Film Edit.* Oxford: Focal Press Russett, R & Starr, C. (1976) *Experimental Animation: Origins of a New Art*. New York: Da Capo.

	Wells, P. (1998) *Understanding Animation.* London: Routledge.
	Wells, P. & Hardstaff J. (2008) *Re-Imagining Animation: The Changing Face of the Moving Image.* Lausanne: AVA Academia.

Part 3: Assessment

Assessment Strategy	Practical work along with a Research Portfolio will be assessed at the end of the module.
	Animation projects are also reviewed and assessed as a screening/presentation to the cohort and staff in order to elicit feedback from peers.
	Research Portfolios containing relevant support material in the form of sketchbooks, life drawing, notes and evidence of practice based research are assessed separately.
	Research is assessed as part of the Research Portfolio, and any written work submitted as part of the Research Portfolio must include bibliographies and sources accessed.
	All module assessment is summative though students receive formative feedback through individual and group tutorials.
	Component A, Element 1: Practical Work 40%
	A body of practical work including animation and appropriate support material and a presentation of the completed work in an appropriate format.
	Component A, Element 2: Research portfolio (2000 words or equivalent) 60%
	The Research Portfolio should demonstrate research findings related to practical work in line with stated aims and objectives and be presented in an appropriate format. Students are required to provide evidence of the range and the depth of research.
	Assessment Criteria:
	Students will be assessed on the following

Assessment Criteria	Relating to Learning Outcomes
the range and depth of knowledge and understanding of key concepts and movements demonstrated in the assessment assignments;	1, 4
the level of creative, conceptual and technical skill demonstrated in practical work;	5, 6
the depth and breath of research demonstrated in relation to both practical work and Research Portfolio;	2, 3, 4
the ability to analyse ideas, identify problems and find appropriate means by which to solve those problems;	6, 7
the levels of exploration, curiosity and ambition demonstrated in both practical work and the research portfolio.	5, 6, 7

Identify final assessment component and element	Component A, Element 2

% weighting between components A and B (Standard modules only)	A:	B:

First Sit	
Component A (controlled conditions) **Description of each element**	**Element weighting** **(as % of component)**
1. Practical work	40
2.Research Portfolio	60
Component B **Description of each element**	**Element weighting** **(as % of component)**
1.	
2.(etc)	

Resit (further attendance at taught classes is not required)	
Component A (controlled conditions) **Description of each element**	**Element weighting** **(as % of component)**
1. Practical work (with online presentation)	40
2.Research Portfolio	60
Component B **Description of each element**	**Element weighting** **(as % of component)**
1.	
2.(etc)	

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.