



**CORPORATE AND ACADEMIC SERVICES**

**MODULE SPECIFICATION**

Part 1: Basic Data					
Module Title	<b>Production for Animation</b>				
Module Code	UADPUL-45-M	Level	M	Version	
Owning Faculty	ACE	Field	Design		
Contributes towards	MA Animation				
UWE Credit Rating	45	ECTS Credit Rating	22.5	Module Type	Project
Pre-requisites	Pre Production for Animation		Co- requisites		
Excluded Combinations	None		Module Entry requirements		
Valid From	January 2014		Valid to		

<b>CAP Approval Date</b>	30 <sup>th</sup> May 2013
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Part 2: Learning and Teaching	
Learning Outcomes	<p>This module gives students the opportunity to build upon existing production skills while acquiring new ones, to gain experience in animation techniques and processes involved in the production of an animated film.</p> <p>Undertaking a range of activities and working as part of a production team, students gain knowledge and experience in aspects of animation production appropriate to their project.</p> <p>Taking on specific roles within a production team and undertaking a number of practical activities broadens the combined knowledge of technical issues related to production and the creative aspects of performance-based animation.</p> <p>Upon successful completion of this module students will have achieved the following outcomes and be able to demonstrate:</p> <ol style="list-style-type: none"> <li>1. A level of knowledge of the relevant issues and themes related to the production stage of animation and the relationship between research and production processes. (component A, element 1 &amp; 2)</li> <li>2. The ability to use a range of appropriate resources, facilities and the necessary craft skills to work efficiently and effectively across various studio based activities. To meet the technical, practical and creative demands of animation production. (component A, element 1)</li> </ol>

	<ol style="list-style-type: none"> <li>3. An understanding of the potential for the creative, innovative and imaginative exploitation of the medium of animation and how creativity informs the solutions to a range of complex conceptual and technical problems. (component A, element 1)</li> <li>4. An ability to devise and implement viable production strategies. To create and use the appropriate production management tools for the sustained realisation of the work. (component A, element 1 &amp; 2)</li> <li>5. Good communication, time management skills and the ability to engage in critical evaluation of the work both within the context of the production team and as an individual practitioner. (component A, element 1 &amp; 2)</li> <li>6. The ability to work and study independently, to play an effective role working as a member of a production team and to implement methodologies and strategies appropriate to the production of a piece of animation. (component A, element 1)</li> <li>7. The ability to keep, maintain and utilise the necessary records, documentation and reflective analysis, including technical information for the benefit of the project work and individual practice. (component A, element 2)</li> </ol>
Syllabus Outline	<p>Production processes that relate directly to the project developed earlier in the programme form the basis of the syllabus throughout this module. The syllabus covers production issues including specialist technical issues, animation techniques, production methodologies and processes relevant to production. Also covered are the specialist craft skills related to the specific animation disciplines and the particular requirements of the project.</p> <p>Topics covered include; Production processes and pipelines, modelling, animation, timing and dynamics, performance and acting for animation and production management.</p> <p><b>Master Classes.</b> Cover a range of production topics through practice based workshops, demonstrations and exercises.</p> <p><b>Workshops.</b> Cover specialist topics, specific technical and craft skills appropriate to individual projects.</p> <p><b>Projects.</b> Involve practical work based on project development undertaken in an earlier module. All aspects related to the practical production and theoretical underpinning of the project are supported within the syllabus.</p> <p><b>Studio Practice.</b> Independent study and collaborative group activities within the studio environment allow students, through practice and critical analysis to gain further experience and a deeper understanding of production processes and techniques.</p> <p><b>Lectures/Screenings/Seminars.</b> Supports practical project work whilst group seminars and presentations allow for the exploration of ideas and engagement in critical debate.</p> <p><b>Tutorials.</b> Regular support and feedback related to production projects is delivered in both one to one and group tutorials.</p>
Contact Hours	<p>The module allows for 108 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.</p>
Teaching and Learning Methods	<p>This module will be delivered through a series of master classes, specialist 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 as part of a production crew during practical studio based sessions.</p> <p><b>Master Classes.</b> Students actively engage with range of production craft skills and subjects</p>

	<p>delivered through practical sessions covering production methodologies, techniques and processes pertinent to the production stages of animation production.</p> <p><b>Projects.</b> Practical production activities within a studio environment relate to the creation of animation and related production tasks.</p> <p><b>Independent Study.</b> This includes studio practice that allows students, through extensive periods of practice to explore the potential of animation performance and gain a deeper understanding of animation timing and dynamics, characterisation and acting.</p> <p><b>Lectures/Screenings/Seminars.</b> Aspects of practical production work are contextualised and debated in relation to contemporary and historical animation outputs; these sessions are mapped against a typical production pipeline and therefore inform research and practice in a systematically relevant way.</p> <p><b>Interim Project Reviews/Tutorials.</b> These allow students to demonstrate and present production work at key points within the production cycle, to gain feedback on ongoing work, to assess progress and, where appropriate to revise schedules and production management documentation.</p> <p>In order to assist learning informal feedback on all development work will be given to students throughout the module within tutorials, taught practical sessions and interim presentations.</p>
<p>Reading Strategy</p>	<p>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.</p> <p>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> <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><i>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.</i></p> <p>Crafton, D. (2012) <i>Shadow of a Mouse: Performance, Belief and World-making in Animation</i>. Berkeley: University of California Press.</p> <p>Glebas, F. (2008) <i>Directing the Story</i>. Oxford: Focal Press.</p> <p>Hayes, D &amp; Webster, C. (2013) <i>Acting and Performance for Animation</i>. Oxford: Focal Press.</p> <p>Purves, B. (2008) <i>Stop Motion: Passion, Process &amp; Performance</i>. Oxford: Focal.</p> <p>Press.Santucci, W. (2009) <i>The Guerrilla Guide to Animation: Making Animated Films Outside the Mainstream</i>. Continuum International Publishing Group Ltd</p> <p>Sawicki, M. (2010) <i>Animating with Stop Motion Pro</i>. Oxford: Focal Press</p> <p>Shaw, S. (2004) <i>Stop Motion Craft Skills for Model Animation</i>. Oxford: Focal Press.</p> <p>Stanchfield, W. (2009) <i>Drawn to Life: 20 Golden Years of Disney Master Classes: The Walt Stanchfield Lectures – Volumes 1 &amp; 2</i>. Oxford: Focal Press</p>

Subotnick, S. (2003) *Animation in the Home Digital Studio, Creation and Deistribution*, Oxford: Focal Press.

Thomas, F & Johnson, O. (1981) *The Illusion of Life*. New York: Abbeville.

Williams, R. (2001) *The Animators Survival Kit*. London: Faber and Faber.

### Part 3: Assessment

<b>Assessment Strategy</b>	<p>Practical project work forms the basis of the interim project reviews that include formative feedback. Summative assessment is made of the work at the end of the module.</p> <p>Ongoing research, project report documentation, comparative critical analysis and evaluative reflection is evidenced within the Production Journal and submitted for assessment along with practical production work.</p> <p>All module assessment is summative though students receive formative feedback through individual and group tutorials.</p> <p>Component A, Element 1: Practical Work 70%</p> <p>A body of work including animation and related production materials.</p> <p>Component A, Element 2: Production Journal 30%</p> <p>Evidence of a range of appropriate production documentation, ongoing research and reflective evaluation.</p> <p><u>Assessment Criteria:</u></p> <p>Students will be assessed on the following</p> <table border="1"> <thead> <tr> <th>Assessment Criteria</th> <th>Relating to Learning Outcomes</th> </tr> </thead> <tbody> <tr> <td>the level of conceptual clarity and creativity evident in the production work and the creative use of animation in the exploitation the original concept and narrative;</td> <td>1, 2, 3</td> </tr> <tr> <td>the level of ambition demonstrated within the animation, animated performance, characterisation and acting;</td> <td>2, 3</td> </tr> <tr> <td>the development, implementation and use of appropriate documentation of the project;</td> <td>4, 5, 6, 7</td> </tr> <tr> <td>the extent to which ongoing research, the engagement in critical debate and analysis can be seen to have informed the work;</td> <td>1, 5</td> </tr> <tr> <td>the level of competence in technical, production and craft skills evident in the work;</td> <td>2, 7</td> </tr> <tr> <td>the appropriateness of the strategies put forward for the realisation and completion of the finished work;</td> <td>4, 6, 7</td> </tr> </tbody> </table>	Assessment Criteria	Relating to Learning Outcomes	the level of conceptual clarity and creativity evident in the production work and the creative use of animation in the exploitation the original concept and narrative;	1, 2, 3	the level of ambition demonstrated within the animation, animated performance, characterisation and acting;	2, 3	the development, implementation and use of appropriate documentation of the project;	4, 5, 6, 7	the extent to which ongoing research, the engagement in critical debate and analysis can be seen to have informed the work;	1, 5	the level of competence in technical, production and craft skills evident in the work;	2, 7	the appropriateness of the strategies put forward for the realisation and completion of the finished work;	4, 6, 7
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Identify final assessment component and element	Component A, Element 1	
% weighting between components A and B (Standard modules only)	<b>A:</b>	<b>B:</b>
First Sit		
Component A (controlled conditions) Description of each element	<b>Element weighting (as % of component)</b>	

1. Practical Work	70
2. Production Journal	30
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>
1.	
2.(etc)	

<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</b> <b>(as % of component)</b>
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2. Production Journal	30
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>
1.	
2.(etc)	
<p>If a student is permitted an <b>EXCEPTIONAL RETAKE</b> of the module the assessment will be that indicated by the Module Description at the time that retake commences.</p>	