



CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Pre-Production for Animation				
Module Code	UADPUK-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	Standard
Pre-requisites	none		Co- requisites		
Excluded Combinations	None		Module Entry requirements		
Valid From	January 2014		Valid to		

CAP Approval Date	30 th May 2013
--------------------------	---------------------------

Part 2: Learning and Teaching	
Learning Outcomes	<p>This module allows students to utilise and build on their creative and craft skills, techniques and knowledge in the development of a film proposal. The parallel development of animation pre-production craft skills and engagement in animation projects enables the development of practice in a structured and integrated manner.</p> <p>A combination of activities allows students to gain knowledge and experience in all aspects of pre-production, design, creative writing and presentation skills.</p> <p>The module provides an opportunity to develop individual creativity and gain practical experience. Broadening knowledge and understanding of technical aspects of pre-production processes, production development and the presentation of an animation proposal is central to the outcomes.</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"> 1. A level of knowledge and understanding of key concepts, themes and terminology appropriate to the production of concept and development work; (component A, element 1 & 2) 2. A level of creative engagement, exploration and innovation in the development of

	<p>concepts and ideas. The ability to test a range of ideas and concepts, to synthesise information and knowledge gained through research, and to arrive at creative solutions; (component A, element 1)</p> <ol style="list-style-type: none"> 3. The ability to use a range of processes and utilise them together with practical craft skills in the creation and development of a body of pre-production work; (component A, element 1) 4. The ability to collate and edit a range of material in various media and formats drawn from different sources as part of the creative development of pre-production work in the form of a presentation; (component A, element 2) 5. To present in the form of a pitch presentation detailed and complex concepts, ideas and information in a coherent manner to a mixed audience of professionals, students and academics. (component A, element 2) 6. To articulate ideas clearly and effectively and engage in critical discourse on themes and concepts related to the development processes of pre-production; (component A, element 1 & 2) 7. An ability to work independently and engage effectively in project management processes during a project's development stage. To utilise appropriate methodologies and technologies, manage time effectively and ensure the project conforms to stated aims and objectives; (component A, element 1 & 2)
Syllabus Outline	<p>This module places an emphasis on research that contributes to the development and presentation of a film proposal. The varied work involved in the pre-production processes forms the basis of the syllabus during this module.</p> <p>Topics covered include; Storyboarding, sound design, animatics, screenwriting, script editing, directing, character design, production design, preparing and making pitch presentations.</p> <p>Master Classes. Introduce a range of pre-production subjects through practice based workshops, demonstrations and exercises.</p> <p>Projects. Involve the production of a comprehensive pre-production package for a short animated film that includes a range of practical work, research and evidence of project development.</p> <p>Studio Practice. Independent study time within the studio environment allows students to gain further experience and a deeper understanding of the processes involved in pre-production including the development of a pitch presentation.</p> <p>Lectures/Screenings/Seminars. Support the practical project work and encourage critical debate relevant to the development of practical projects and broader practice.</p> <p>Presentations. Pitch presentations are made to an audience of academic staff, peers and industry practitioners.</p>
Contact Hours	<p>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.</p>
Teaching and Learning Methods	<p>This module will be delivered through a series of master classes, lectures, screenings, seminars and tutorials. It is supported by other online materials via Blackboard. Students are expected to work independently during practical studio based sessions.</p> <p>Master Classes. Cover a range of craft skills and subjects through practical sessions covering those methodologies, techniques and processes pertinent to the pre-production stages of animation production.</p>

	<p>Projects. Cover a broad range of practical activities during the development stage of an animated production including the creation and presentation of a pitch presentation.</p> <p>Independent Study. This includes studio practice that allows students, through practice to gain a deeper understanding of their existing skills, acquire new ones and engage in research activities appropriate to developing practice.</p> <p>Lectures/Screenings/Seminars. Cover a range of ideas and encourage critical debate relevant to the development of contemporary animation productions.</p> <p>Formal Presentations. Allow students to gain experience in preparing and presenting work to a mixed audience and receive feedback on presentations and work presented.</p> <p>To assist learning informal feedback is given to students throughout the module within both tutorial sessions and the taught practical sessions and presentations.</p>
Reading Strategy	<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>
Indicative Reading List	<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>Amidi, A. (2006) <i>Cartoon Modern</i>. San Francisco: Chronicle Books</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>Beiman, N. (2007) <i>Prepare to Board! Creating Story & Characters for Animated Features and Shorts</i>. Oxford: Focal Press</p> <p>Birtwistle., A. (2010) <i>Cinesonica</i>. Manchester: Manchester University Press (Chapter 5 – Mickey-Mousing)</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>Cristiano, G. (2008) <i>The Storyboard Design Course: The Ultimate Guide for Artists, Directors, Producers and Scriptwriters</i>. London: Thames and Hudson.</p> <p>Davies, G. (2010) <i>Copyright Law for Artists, Photographers and Designers</i>. London: A & C Black</p> <p>Gates, R. (1992) <i>Production management for Film & Video</i>. Oxford: Focal Press</p> <p>Glebas, F. (2008) <i>Directing the Story</i>. Oxford: Focal Press.</p>

	<p>Hart, J. (1998) <i>The Art of the Storyboard: Storyboarding for Film, TV, and Animation</i>. Oxford: Focal Press</p> <p>Hayes, D & Webster, C. (2013) <i>Acting and Performance for Animation</i>. Oxford:Focal</p> <p>Levison, L. (2001) <i>Filmmakers & Financing: Business Plans for Independents</i>. Oxford: Focal Press</p> <p>MacLean, F. (2011) <i>Setting the Scene; The Art and Evolution of Animation Layout</i>. San Francisco: Chronicle Books</p> <p>Marx, C. (2007) <i>Writing for Animation, Comics and Games</i>. Oxford: Focal Press</p> <p>Mercado, G. (2011) <i>The Filmmaker's Eye: Learning and Breaking the Rules of Cinematic Composition</i>. Oxford: Focal Press</p> <p>Montgomery, L. (2011) <i>Tradigital Maya: A CG Animator's Guide to Applying the Classical Principles of Animation</i>. Oxford: Focal Press</p> <p>Murch, W. (1995) <i>In the Blink of an Eye</i>. Los Angeles: Silman-James Press</p> <p>Quinn, A. (2006) <i>The Pitch</i>. London: Faber and Faber</p> <p>Rabiger, M. (1997) <i>Directing: Film Techniques and Aesthetics</i>. Oxford: Focal Press</p> <p>Simon, M. (2000) <i>Storyboards: Motion in Art</i>. Oxford: Focal Press</p> <p>Sullivan, K, et al (2013) <i>Ideas for the Animated Short: Finding and Building Stories</i>. Oxford: Focal Press.</p> <p>Thompson, R and Bowen, C. (2009) <i>Grammar of the Edit</i>. Oxford: Focal Press</p> <p>Truby, J. (2007) <i>The Anatomy of Story</i>. New York: Northpoint Press.</p> <p>Webster, C. (2005) <i>Animation: The Mechanics of Motion</i>. Oxford: Focal Press</p> <p>Whitaker, H. & Halas, J. (1981) <i>Timing for Animation</i>. Oxford: Focal Press</p> <p>Winder, C. & Dowlatabadi, Z. (2001) <i>Producing Animation</i>. Oxford: Focal Press</p> <p>Wells, P., Quinn, J, Mills, L. (2009) <i>Drawing for Animation</i>. Lausanne: AVA Academia</p> <p>Wright, J. A. (2005) <i>Animation Writing and Development from Script development to Pitch</i>. Oxford: Focal Press</p>
--	--

Part 3: Assessment	
Assessment Strategy	<p>Students will make a presentation of their project/film proposal to an invited audience of visiting professionals, tutors and peers showing possible treatments and describing strategies for production. The presentation is assessed at the point of presentation with feedback and suggestions on all project proposals being given as part of the assessment process. The assessment and feedback process is intended to be an integral part of the overall teaching and learning strategy.</p> <p>Project development work, including additional support materials not evidenced within the presentation will be submitted for assessment separately.</p>

	All module assessment is summative though students receive formative feedback through individual and group tutorials.	
	Component A, Element 1: Project Work 70%	
	A body of work that constitutes the development material for an extended animation project.	
	Component A, Element 2: Pitch Presentation 30%	
	Pitch presentation of the completed development work.	
	<u>Assessment Criteria:</u>	
	Students will be assessed on the following	
	Assessment Criteria	Relating to Learning Outcomes
the level of imagination, innovation and creativity demonstrated in the film proposal;	2, 3	
the level of research, experimentation and creativity demonstrated in the support work/ alternative proposals;	1, 2	
the level of technical skill demonstrated within the practical work, the proposal and presentation;	3, 4, 5	
the extent to which research (including knowledge and understanding of relevant artworks, artefacts and texts) informs the development of the project, the proposal and presentation;	1, 4	
the level of professionalism demonstrated in the presentation of the work;	5, 6, 7	
the extent to which the production strategies are achievable and appropriate to the development and production of the proposed project;	6, 7	

Identify final assessment component and element	Component A, Element 1	
% 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. Project work	70	
2. Pitch Presentation	30	
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. Project work	70	

2. Pitch Presentation (virtual submission)	30
Component B Description of each element	Element weighting (as % of component)
1.	
2.(etc)	
<p>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.</p>	