

Liverpool John Moores University

Title: ANIMATION TOOLS AND TECHNIQUES
Status: Definitive
Code: **4012FILM** (117677)
Version Start Date: 01-08-2012

Owning School/Faculty: Liverpool Screen School
Teaching School/Faculty: Liverpool Screen School

Team	Leader
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Academic Level: FHEQ4 **Credit Value:** 24.00 **Total Delivered Hours:** 72.00

Total Learning Hours: 240 **Private Study:** 168

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	12.000
Practical	12.000
Seminar	8.000
Tutorial	4.000
Workshop	36.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Artefacts	AS1	Artefact - 2 minutes animation	70.0	
Reflection	AS2	Reflection - 2,000 word essay	30.0	

Aims

1. To provide students with the opportunity to develop basic technical and creative skills within 2D animation development environments - both stop motion and digital.
2. To give students an understanding of the differing platforms of delivery for animation and their inherent technical and creative considerations.
3. To encourage students to have an appreciation of the relationship between sound and image.

Learning Outcomes

After completing the module the student should be able to:

- 1 Demonstrate technical and creative competence in employing the relevant hardware and software tools required to create 2D animated sequences.
- 2 Research past and contemporary animation artefacts and apply reflections textually and practically.
- 3 Reflect and critically evaluate their animation practice.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Artefact (2 mins animation)	1	2
Reflection (essay)	2	3

Outline Syllabus

Students will individually explore 2D animation history, theory and techniques then evaluate their application in the creation of engaging audio visual artefacts. A number of tools, concepts and examples will be introduced that will allow students to explore a number of themes, such as:

- *The ubiquity of animation*
- *The history and language of animation*
- *The creative and narrative extent of animation*
- *The technical and creative requirements for different distribution platforms*
- *Stop-frame techniques, both traditional and digital*
- *Techniques utilizing appropriate digital tools.*

Learning Activities

The theory and history of animation will, through a structured series of lectures allow students to begin their development of an understanding of the past and present forms of animation; to reflect on these artefacts and then begin a personal response to their findings through practice.

Technical workshops exploring both animation techniques (traditional and digital) and their distribution/broadcast. Workshops are augmented with lectures highlighting examples of animation with tutorial support for project production along

with critical and contextual understanding. Seminars and 'crit' sessions allow the student to review, reflect and develop their animation practice.

References

Course Material	Book
Author	Brendazzi, G.
Publishing Year	1994
Title	Cartoons: One Hundred Years of Cinema Animation
Subtitle	
Edition	
Publisher	UK: John Libbey & Co. Ltd.
ISBN	

Course Material	Book
Author	Michael, A.
Publishing Year	2006
Title	Animating with Flash 8: Creative Animation Techniques
Subtitle	
Edition	
Publisher	Oxford, UK: Focal Press
ISBN	

Course Material	Book
Author	McCloud, S.
Publishing Year	1993
Title	Understanding Comics: The Invisible Art
Subtitle	
Edition	
Publisher	London, UK: Harper
ISBN	

Course Material	Book
Author	Hooks, E.
Publishing Year	2003
Title	Acting for Animators
Subtitle	
Edition	
Publisher	New Hampshire, USA: Heinemann
ISBN	

Course Material	Book
Author	Furniss, M.
Publishing Year	2008
Title	Art in Motion: Animation Aesthetics

Subtitle	
Edition	
Publisher	UK: John Libbey & Co. Ltd.
ISBN	

Course Material	Book
Author	Muybridge, E.
Publishing Year	1984
Title	The Male and Female Figure in Motion
Subtitle	
Edition	
Publisher	New York, USA: Dover Publications
ISBN	

Course Material	Book
Author	Stead, P.
Publishing Year	2002
Title	Animation in Real-time Game Characters
Subtitle	
Edition	
Publisher	Massachusetts, USA: Charles River Media
ISBN	

Course Material	Book
Author	Williams, R.E.
Publishing Year	2009
Title	Animators Survival Kit
Subtitle	
Edition	
Publisher	London, UK: Faber and Faber
ISBN	

Notes

This is an opportunity for students to explore and exploit through research, reflection and practice, the creative application of basic 2D animation tools and techniques.

This is a level 4 module, and as such it is expected that students will be starting the module with a range of computer and animation experiences spanning from none at all to some knowledge and experience of animation technique and/or software. Similarly, some students will have better developed spatial understanding and awareness skills though it should be noted that the aim of this module is to be inclusive of all students regardless of their level.

N.B. time elements are indicative. There is inherent flexibility in the time demands of practice based work, though it should be noted that you should expect to apply a total of 240 hours to this module.

Start by marking "Cartoons: One Hundred Years of Cinema Animation" as Want to Read: Want to Read savingâ€¦| Want to Read.Â The long-awaited English-language edition of a classic study of world animation, *Cartoons* provides the first comprehensive, detailed history and critique of cinema animation world-wide. Over 70 countries, 2,000 animators, and 3,000 films are covered in this lavishly illustrated, authoritative, and encyclopedic account. Introduction Preface: Elegy to Animated Film I. ANIMATION CINEMA--THE FIRST FOUR DECADES (1888-1929) 1. The beginning 2. Animation in the United States of America 3. The European Individualists 4. Argentina: The world's first animated feature film 5. United States of America: Breaking the sound barrier 6. Walt Disney: The world's most successful animation studio II. ANIMATION IN THE 1930s 7. Europe 8. United States of America: Animation heads West 9. Talent in Other Countries 10. The Masters of Animation III. Animation over the next three decades (1940-1970) 11. The United States of America

The history of animation started long before the development of cinematography. Humans have probably attempted to depict motion as far back as the paleolithic period. Much later, shadow play and the magic lantern (since circa 1659) offered popular shows with projected images on a screen, moving as the result of manipulation by hand and/or minor mechanics. In 1833, the stroboscopic disc (better known as the phenakistiscope) introduced the stroboscopic principles of modern animation, which decades later