

COURSE CONTENT

Course Code	DT3013
Course Title	Animation Seminar
Pre-requisites	DT2001 3D Production
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This course gives you the opportunity to put into practice all you have learned so far in previous animation courses. You will be guided through the creation and production process, working individually or in small teams of two or three, to complete an animated short movie. You will experience the complete animation production process, which will inform planning and decisions for future animation projects.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Describe visual and conceptual research methods employed to create a story suitable for an animated short movie.
2. Develop characters and environments that are stylistically appropriate and contribute to an animated story world.
3. Apply the appropriate techniques and processes in the production of an animated short movie.
4. Plan, time-manage, and work to an animation production pipeline, meeting all deadlines, either individually or as part of a team.
5. Constructively discuss and critique animated storytelling concepts, formats, techniques and media employed by peers.

Course Content

In this course you will apply the techniques and processes of previous courses to create and develop a short, original animated production. In doing so, you will experience the full animation production process, which will help to inform decision making for future, more substantial animation productions. You will be expected to demonstrate committed independent practice, as your production process will be unique to your own project. Originality and lateral thinking are encouraged, whether this be using traditional animation processes, or applied to new forms of producing animation. While story-telling is always an inherent component of animation, alternative visual sequential thinking is also encouraged.

Creation

You will create a short, original animation. While this may be influenced or inspired by an existing style, you will create original character/s and storyline. This can be in any format you wish; stop-motion, 2D, 3D, mo-cap, game-engine, or using a method you wish to experiment with. You may use a visual style you are familiar with, or take this opportunity to explore a new style. You will present and discuss your ideas, and respond to feedback.

Process

While all forms of process and production are welcome, in most cases you will follow the general timeline of idea, mood boards, script, story beats, concept art, story-board, animatic, final. At all stages you must be able to visually present your work, discuss options, and respond to critique and feedback. You will work independently, either on your own or as a team. You will be required to meet stated deadlines at specific production stages, where you will visually present work and be able to discuss it fluently.

Class assignments

In week 7 you will give a presentation that shows your concept, storyboard, concept art, and an animatic. This presentation represents the confirmation of your project idea, and the stepping-off point into production. The completed items at this stage may vary depending on your chosen format. The presentation is part of the 40% Continuous Assessment.

At the end of the course you will present your final animation project in video format, following specifications stated in class. The final project is a 40% assessment.

Classes throughout this course will include min-lectures, demonstrations, and activities that may be included in assessment.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Design and development	1,2,3,4	N.A.	40	Individual
Final Project: Completed animation short movie.	1,2,3,4	N.A.	40	Team
Continuous Assessment: Participation	5	N.A.	20	Individual
Total			100%	

Reading and References

1. Abel, Jessica; Madden, Matt. *Drawing Words and Writing Pictures: Making Comics: Manga, Graphic Novels, and Beyond*. First Second 2008.
2. Bacher, Hans. *Vision: Color and Composition for Film*. Laurence King Publishing 2018.
3. Bacher, Hans. *Dreamworlds: Production Design for Animation*. Focal Press 2007.
4. Cotte, O. *Secrets of Oscar-winning Animation: Behind the scenes of 13 classic short animations*. Focal Press; 1 edition (May 25, 2007)
5. Glebas, Francis. *Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation*. Focal Press 2008.
6. Hooks, Ed. *Acting for Animators, Revised Edition: A Complete Guide to Performance*

Animation, Heinemann Drama

7. Katz, Steven D. *Film Directing Shot by Shot: Visualizing from Concept to Screen* (Focal Press:1991)
8. Macelli, Joseph V. *The Five C's of Cinematography: Motion Picture Filming Techniques* Silman-James Press: 1998
9. MacLean, Fraser. *Setting the Scene: The Art & Evolution of Animation Layout*. Chronicle Books 2011.
10. Mateu-Mestre, Marcos. *Framed Ink: Drawing and Composition for Visual Storytellers*. Design Studio Press 2010.
11. Rall, H. *Animation: From Concept to Production* CRC Press, December 2017
12. Roy, K. *Finish Your Film! Tips and Tricks for Making an Animated Short in Maya*. Routledge; 1 edition (May 3, 2014)
13. Sullivan, Karen, and Gary Schumer. *Ideas for The Animated Short: finding and building stories*. Focal Press, 2013.
14. Wellins, Mike. *Storytelling Through Animation*. Graphics Series. Charles River Media, Inc., 2005.
15. Williams, Richard *The Animators Survival Kit*, Faber and Faber.

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and

applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	<p>Introduction to the course Lecture will cover overview of course, assignments, and expectations. Also, demonstrations and discussion on style, originality, creativity and story. Examples will be shown.</p> <p>Students, in pairs, will then discuss and present an example of a personal favourite in animation style, format and story.</p>	1,2,3	<p>Introductory Lecture In-class discussion Personal favourites in animation, style, format and story.</p> <p>Continuous assessment: Discussion of project's requirements and deadlines. Students to develop a story concept.</p>
2	<p>Story – Theory and Practice Lecture will cover the theory and practice of “story”. Styles, formats, history, and contemporary trends. Examples will cover how to develop a story, planning and visualizing. Discussion of mood boards and basic scripts</p>	1,2,3	<p>Lecture: Story Theory and practice Students will discuss story ideas with peers and class professor. Students to develop mood board, and begin script.</p>
3	<p>Character Lecture will cover what drives a character and how a character has meaning and connection with the audience. Topics covered include motivation, behavior, clichés and stereotypes. Discussion of beat sheet process.</p> <p>Storyboard draft 1</p>	1,2,3	<p>Lecture: Character</p> <p>Refresher discussion of storyboard technique</p> <p>Students develop story beats from the script, and begin expanding into a storyboard and concepts art.</p>

4	<p>Style</p> <p>Lecture will cover visual style and story tone. How style has connection to society and trends, and how style can have emotional meanings. Emphasis selection and control over a distinct visual style. Includes references and examples.</p> <p>Concept art and its role in visual style.</p>	1,2,3	<p>Lecture: Style</p> <p>Students will develop their visual look through concept art that gives a visual impression of the intended style.</p> <p>Continuous assessment and feedback of project work.</p>
5	<p>Storyboard to Animatic.</p> <p>Lecture will the process of transferring the static images into a time-based animatic format.</p> <p>Studio practice.</p>	1,2,3,4	<p>Lecture: Moving through storyboard to animatic.</p> <p>Students to develop an animatic.</p> <p>Continuous assessment and feedback of project work.</p>
6	<p>Production planning and scheduling.</p> <p>Lecture will cover production pipelines and methods, including planning, scheduling, management, and calculation of intended workload.</p> <p>Preparation for mid-semester review</p> <p>Lecture will cover requirements for week 7 presentations, including key points they will cover. Examples will be given.</p> <p>Studio practice.</p>	1,2,3,4	<p>Lecture: Lecture: Production planning and scheduling.</p> <p>Preparation for mid-semester review</p> <p>Continuous assessment and feedback of project work.</p>
7	<p>Presentation (compulsory)</p> <p>Storyboard overview, animatic, concept and character art.</p>	1,2,3,4,5	<p>Presentation</p> <p>Presentation in class before peers and professor. Students will answer key points as request in week 6, and assist in feedback for other student presenters.</p>
8	<p>Sound.</p> <p>Overview of the role of sound in animated movies. Discussion of a range of sound sources. Overview and demonstration, and tips of sound editing options.</p> <p>Studio practice.</p>	1,2,3,4	<p>Lecture: Sound in cinematic storytelling</p> <p>Continuous assessment and feedback of project work.</p>
9	<p>Teamwork</p> <p>Lecture will discuss teamwork strategies and management.</p>	1,2,3,4	<p>Lecture: Teamwork. Working with people.</p>

	Studio practice.		Continuous assessment and feedback of project work.
10 - 11	Studio practice.	1,2,3,4	Individual discussion Continuous assessment and feedback of project work.
12	Preparation for Presentation Lecture to overview requirements for final presentation Studio practice.	1,2,3,4	Preparation for Presentation Continuous assessment and feedback of project work.
13	Final Presentation	1,2,3, 4,5	Student Presentations on final assignment with critique and feedback