

COURSE CONTENT

Course Code	DT5002 (DT2006)
Course Title	Issues in Animation Practice
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

In this intermediate cross-discipline course, you will develop a specialist skillset as you create original audio-visual digital artworks on a theme that is unique to each presentation of this course. You will employ a range of creative processes and problem-solving strategies as you explore and refine your concepts. This course builds upon the learning of other courses as it prepares the way for unique creations in the animation and digital art medium.

Intended Learning Outcomes (ILO)

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

1. Describe methods of visual research suitable for developing moving audio-visual digital explorations.
2. Develop a range of image rendering techniques and processes that explore a visual theme.
3. Create an innovative production that demonstrates proficiency with original digital processes.
4. Critique the techniques and approaches to the creation of an audio-visual digital work.
5. Contribute constructively in team-based situations to critique and solve artistic and technical challenges related to a theme.

Course Content

In this course you will focus on the creation and development of an original motion audio-visual exploration. While the course benefits from learning in other related courses, the exploration you will experience in this course is independent, and represents a unique opportunity to explore an area not commonly covered.

At the beginning of the course you will be presented with the media area “theme”. This theme will describe the technical area to be explored, the creative context, and the form that your final work may take. Example theme areas include (but is not limited to) experimental motion graphics, non-linear animation, cross-media rendered motion, interactive animation, sound-triggered animation, large-scale motion graphics ... or any form that allows experimentation and exploration in the general area of audio-visual animation and motion.

At the beginning of the course, the specified media theme will be presented. You will develop a unique research pathway as you explore processes and techniques to allow you to create original responses to the particular requirements of the specified theme. You will explore a range of idea development and research methods to support your design process that may include traditional approaches as well as contemporary and experimental approaches.

Emphasis will be placed on visual originality and experimentation. You will be encouraged to be creative beyond known tropes, or, to work within known tropes using methods that are new to you. Your work may include your own narrative or message-based themes, using such tools as parody, irony, black humour, abstraction, experimentation, or any appropriate investigation that expresses original artistic enquiry.

Create and contribute

This course allocates sufficient time to create, develop, discuss, critique, iterate, and refine. This course is intended to expand your creative process, and provide the opportunity to enhance your creativity to the highest level possible. You will be expected to actively participate, both in informal class activity, and in formal presentations. Discussion and critique are essential components in the creative processes, and a willingness to give and receive constructive critique is essential in mature creative development.

By the time this course is completed, you will have raised your creative work to a higher level, and be proficient with a new audio-visual medium.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Portfolio of process learning tasks and short experiments	1,2,4	N.A	40	Individual
Final Project: Experimental processes applied to a theme	2,3,4	N.A	40	Individual
Continuous Assessment: Participation	4, 5	N.A	20	Individual
Total			100%	

Reading and References

1. Block, Bruce A. *The visual story: seeing the structure of film, TV, and new media*. Focal Pr, 2001.
2. Drate, Spencer, David Robbins, and Judith Salavetz. *Motion by design*. Laurence King Publishing, 2006.
3. Hall, Peter, et al. *Pause : 59 Minutes of Motion Graphics : Broadcast Design, Music Video, Animation, and Experimental Graphics from Around the World* . Universe, 2000.
4. Häusler, Hank. Martin Tomitsch, Luke Hespanhol, Gernot Tscherteu *Media Architecture Compendium: Digital Placemaking 2017*
5. Murch, Walter. *In the blink of an eye: A perspective on film editing*. Silman-James Press, 2001.
6. Pop, Susa, et al. *What Urban Media Art Can Do-Why, When, Where and How*. Avedition. (2016).
7. Rogers, H. and Jeremy Barham *The Music and Sound of Experimental Film*. Oxford

Scholarship Online. 2017

8. Russett, Robert, and Cecile Starr. *Experimental animation: an illustrated anthology*. Van Nostrand Reinhold Co., 1976.
9. Shaw, Austin. *Design for motion: Fundamentals and Techniques of motion design*. Routledge, 2015
10. Smith, Vicky, and Hamlyn, Nicky. *Experimental and Expanded Animation: New Perspectives and Practices*. Palgrave Macmillan, 2018.

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	Introduction Introduction to the audio-visual motion graphic theme.	1,2,4	Introductory Lecture Overview and discussion on software requirements and skill requirements. Workflow. Overview of class exercises. Introduction to first key software process.
2	3D Production principles Introduction to the topic area via demonstrations and class exercises.	1,2,4	Lecture: Key processes 1 Technical demonstrations with class exercises. Students begin compiling a portfolio of work.
3	3D Production principles Demonstration and class exercises of essential processes and techniques.	1,2,4	Lecture: Key processes 2 Technical demonstrations with class exercises. Students continue compiling a portfolio of work.
4	3D Production principles Demonstration and class exercises of essential processes and techniques.	1,2,4	Lecture: Key processes 3 Technical demonstrations with class exercises. Students continue compiling a portfolio of work.
5	3D Production Application Application of processes and techniques to achieve a visual effects or narrative purpose.	1,2,4	Lecture: Application Applying processes to digital production scenarios. Students explore various techniques in a range of situations in the specified themed area.
6	Start of final assignment Definition of topic. Mapping out proposed production. Timeline and predicted workflow. Inventory of	1,2,3,4	Lecture: Presentation preparation Students explore a range of methods of presenting prototypes.

	skills. Formation of teams.		
7	Presentations Presentation of proposed project. Commitment of topic and team structure. Discussions of production approaches.	1,2,3,4,5	Presentations Student presentations of proposed projects with mock-up prototypes and project management timelines.
8	3D Production Formation of required processes and allocation of responsibilities. Design iterations. Review and feedback.	2,3,4,5	Lecture: From prototype to production An overview of considerations, techniques and process when moving an audio-visual motion graphic production from prototype into production.
9	3D Production Final assignment production. Continuous review and feedback of final assignment through various stages of completion.	2,3,4,5	Short Lecture: Production Considerations, potential issues, good working practice, time management, team-work.
10	3D Production Final assignment production. Continuous review and feedback of final assignment through various stages of completion.	2,3,4,5	Assigned Projects Final assignment: Students in studio work. Continuous assessment and feedback throughout production.
11	3D Production Final assignment production. Continuous review and feedback of final assignment through various stages of completion.	2,3,4,5	Assigned Projects Final assignment: Students in studio work. Continuous assessment and feedback throughout production.
12	3D Production Final assignment production. Continuous review and feedback of final assignment through various stages of completion.	2,3,4,5	Short Lecture: Preparation for final presentation
13	Final Presentation	3,4,5	Student Presentations on final assignment with critique and feedback