

**BA (Hons) Animation**

# **DEFINITIVE MODULE RECORDS**

**Definitive Module Records:**

The programme of study is divided into modules as contained in this module handbook. The modules are written in such a way as to be useful and relevant for a number of years and describe the skills and knowledge you will be exposed to, and the types of activity we expect you to undertake. However, these modules will always be interpreted through assignments. These assignments are written each year to ensure their relevance to the workplace, new developments in the subject, emerging technology and the needs and interests of individual student groups. Each module will have a final (summative) assessment. This may be one assessment at the end of the module, or made up of several smaller assessments, which take place during and at the end of the module.

At the initial assignment briefing you will be made aware of the specified learning outcomes and assessment criteria for the module. The assignment will very clearly state the work required for assessment and the way in which the assessment will be conducted. Each module assignment brief will clearly refer to the learning outcomes and assessment criteria and the tasks required to achieve these. The brief should be read in conjunction with the indicative grading matrix to help you maximise your work.

In each module there is an essential reading list. This list will also be added to in the assignment to ensure relevance and currency.

## Definitive Module Record

### 1. Factual Information

<b>Module Code &amp; Title</b>	ANIM101 Animation Principles	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Practice	<b>Notional learning hours</b>	200

### 2. Rationale for the module and its links with other modules

This will form an introduction to the Animation programme to equip all students with a fundamental grounding in the understanding and application of the 12 Principles of Animation and their significance in animation production.

The module will explore the fundamentals of timing, spacing and holds in both Pose to Pose and Straight Ahead forms of animation using traditional Cell drawn animation and stop frame techniques. Both these approaches establish key animation practice prior to further development in CGI and digital animation. This will develop the students awareness of timing at the heart of all animation practice in an analogue or hands-on manner which embeds an understanding of how movement in relationship to frames is established. The module will explore the relationship between pre-digital and post digital processing of animation cells in the use of exposure sheets and how this has affected animation production

The Module will culminate in an animation reel demonstrating a selective set of animations done throughout the module.

Students will create a reflective blog/journal, demonstrating their critical and visual understanding of Animation Principles.

### 3. Aims of the module (*at the end of the module the student will be able to:*)

- Have an understanding and apply the 12 Principles of Animation in a set of short projects
- Animate in both Straight Ahead and Pose to Pose methodologies
- Understand the use of an exposure sheet in relationship to key frames and timing
- Use optical devices to capture line art and know the importance of line testing.
- Have a basic understanding and use of camera equipment and composing images.

### 4. Indicative content

Workshops exploring the fundamental principles of observation and analysis of timing spacing and holds in establishing the core 12 principles that will inform the student's research and creative problem-solving strategies and practices throughout the programme and act as a foundation for further development as a character Animator.

Lectures & workshops exploring the fundamental animation principles of timing and spacing, composition, shape, form, texture and meaning, will inform the student's research and creative problem-solving strategies and practice

Students will also be introduced to a range of analogue camera scanning and digital processes to create and present work culminating in a demo reel uploaded to vimeo

Through research, observation, drawing and related development processes, the student will cultivate problem-solving strategies, in order to achieve appropriate creative outcomes.

### 5. External/Industry links

Visits / Visiting Lectures

**6. Assessment strategy, assessment methods and relative weightings**

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
Summative assessment 100% by coursework:

A body of work that includes:

1. Demo Reel of selected animation on Vimeo
2. Digital folder of animation exercises and projects
3. Reflective journal/blog.

**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

<b>Assessment tasks</b>	<b>A2</b>	<b>B2</b>	<b>C2</b>	<b>D3</b>
Digital folder of animation exercises and projects	✓			
Demo reel of selected animation on Vimeo			✓	✓
Reflective journal/blog		✓		

**8. Key reading list**

<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
Collington, M.,	2016	Animation in Context	Fair Child	London
Wells, P., and Moore, S.,	2016	The Fundamentals of Animation	Fair Child	London
Brooks, S.,	2016	Tradigital Animate CC: 12 Principles of Animation in Adobe Animate	Focal Press	London
Wyatt, A.,	2010	The Complete Digital Animation Course: The Principles, Practice and Techniques of Successful Digital Animation	Thames and Hudson	London
Glebas, F.,	2012	The Animator's Eye: Adding Life to Animation with Timing, Layout, Design, Colour and Sound	Focal Press	London

**9. Other indicative sources (e.g. websites)**

Journal Library Subscription

**Animation Magazine**

<http://www.animationmagazine.net/>

Online Portals

**Skwigly**

<http://www.skwigly.co.uk/>

**Awn Animation World network**

<http://www.awn.com/>

**Scott Eaton** Bodies in Movement

<http://www.scott-eaton.com/category/bodies-in-motion>

**Animation Island**

<https://www.youtube.com/channel/UC1-5ReB6CTFis2QdOYUtCwA>

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>A2: Apply the use of different animation production methods and techniques through a series of set projects and exercises in exploring the main principles of animation practice.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures:</b> to introduce the overarching concepts of the research theory and practice based methodologies involved in animation practice and production.</p> <p><b>Demonstrations</b> to introduce key technical and practical skills across a range of specialist animation media in 2D and Stop Motion Production.</p> <p><b>Blended Learning:</b> to enable students to enhance their learning via digital and online resources, through our VLE, Lynda.com, blogs etc.</p> <p><b>Studio development:</b> to develop studio practice alongside other students and other stakeholders in the development of collaborative projects</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Critically evaluate how their individual drawing skills have developed visual analysis in animation practice through a portfolio of artwork and in sketchbooks.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Self-Managed study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Contextualisation</b> Identify the link between theory and practice and how this supports an ongoing evaluative process as part of professional development</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>C2: Demonstrate technical understanding of studio equipment in order to complete a short demo-reel for upload to vimeo as an introduction to professional standards.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p><b>Critiques:</b> to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>D3: Demonstrate their ability to work on self-initiated tasks and projects, and establish good time-management, self-organisation in completing a set of projects to deadline.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p><b>Personal study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	ANIM102 Drawing Practices for Animation	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Practice	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>Drawing has always and will continue to play a fully integrated role in the core skillset of an animator. The module will consist of both studio based study and personal drawing development that provides a platform to build a focused portfolio and online presence showing all the prerequisites of visualisation used at key stages of an animation production process.</p> <p>This module focuses on a variety of drawing techniques to support the development of a systematic approach to animation production especially at the pre-production phase in storyboarding, layout, character development, concept art and background design.</p> <p>A considerable proportion of this module will be spent in life drawing studies in the exploration of a range of dynamic poses, in capturing volume &amp; weight, proportion, in exploring movement gestures to support key principles of staging and solid drawing. The life drawing sessions will also be complemented with 3D studies in wire and clay modelling to extend the notion of drawing into volumetric space.</p> <p>The module will centre upon the understanding the importance of strong observation of human, animal, natural and urban forms from a range of approaches and perspectives to enable strong visual composition in storyboarding linked to the fundamentals of film language and cinematography</p>

<b>3. Aims of the module (at the end of the module the student will be able to:)</b>
<ul style="list-style-type: none"> <li>• Utilise drawing as an integral aspect of their animation skill-set</li> <li>• Have confidence in design development of characters, backgrounds, artefacts and accessories</li> <li>• Articulate cinematic shots within a clear and readable storyboard and background design</li> <li>• Visualise humans, animals, objects and environments in 3 dimensions and from a range of angles</li> <li>• See the development of relief and 3 dimensional study as an extension of drawing</li> </ul>

<b>4. Indicative content</b>
<p>Lectures and Workshops will explore the entire use of drawing in the animation process via observational study and life drawing, and examine how this impacts on the animation production pipeline in the development of storyboarding, layout, character design, concept art and background design.</p> <p>Students will also be introduced to a range of drawing techniques and media throughout the module which will involve primary research, observation, drawing and related development processes. The student will cultivate problem-solving strategies, in order to achieve appropriate creative outcomes for character animation development in expressing weight, balance in a variety of complex actions such as pushing, jumping, tripping, throwing and lifting, and will be investigated through a systematic series of studio exercises.</p> <p>Integral to the module will be an analysis through drawing of the 7 universal facial expressions as non-verbal communication devices to articulate emotion and empathy and why these are essential ingredients in engaging with an animation audience. This will act as a foundation to Level 5 practice including consideration for Lip-sync and voice acting.</p> <p>It is essential that all students should undertake drawing exercises throughout the duration of the Programme, regardless of their preferred medium for animation regardless if they have opted to pursue 3D CGI or stop frame animation The proportion of drawn exercises they undertake will enhance their chosen medium.</p>

**5. External/Industry links**

Visits / Visiting Lectures

**6. Assessment strategy, assessment methods and relative weightings**

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
Summative assessment 100% by coursework:

Portfolio of Observational Drawings  
Presentation

**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

Assessment tasks	A2	B2	C1	D3
Portfolio of Observational Drawings	✓	✓		✓
Presentation			✓	

**8. Key reading list**

Author	Year	Title	Publisher	Location
Xu, W.,	2012	Drawing in the Digital Age: AN Observational Method for Artists and Animators	Sybex	London
Parr, P.,	2016	Sketching for Animation	Fair Child	London
Mattesi, M.,	2017	Force: Human Drawing Anatomy	Focal Press	Florida
Heit, L.,	2013	Animation Sketchbooks	Thames and Hudson	London
Disney Pixar,	2016	The Animator's Sketchbook: How to See, Interpret and Draw like a Master Animator	CRC press	Florida
Taro Holmes, M.,	2016	Designing Creatures and Characters: How to Build an Artist's Portfolio for Video Game, Film, Animation and More	Impact Books	Ohio
Gilbert, W.,	2014 (4th ed.)	Simplified Drawing for Planning Animation	Anamie Entertainment Ltd	London
Osipa, J.,	2010 (3rd ed.)	Stop Staring: Facial Modeling and Animation Done Right	Sybex	London

## 9. Other indicative sources (e.g. websites)

**Scott Eaton** Bodies in Movement

<http://www.scott-eaton.com/category/bodies-in-motion>

**Carlos Baena** Blog

[http://www.carlosbaena.com/resource/resource\\_tips\\_thumbnails.html](http://www.carlosbaena.com/resource/resource_tips_thumbnails.html)

**Good Drawing Blog**

<http://hand-drawn-animation.blogspot.co.uk/>

**Layout Graticule**

<http://www.awn.com/animationworld/animation-layout-graticule-field-guide-and-labeling>

## Annex 1 – Intended Learning Outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A2: Demonstrate the application and use of a variety of drawing materials, techniques and processes in Animation pre-production and show why this important to ensuring quality in animation through screening presentations.</p>	<p><b>Lectures:</b> to introduce the overarching concepts of the research theory and practice based methodologies involved in animation practice and production.</p> <p><b>Studio development:</b> to develop studio practice alongside other students and other stakeholders in the development of collaborative projects</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B2: Recognise how effective planning in Animation pre-production strategy is integral to future planning and professional development.</p>	<p><b>Self-Managed study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Contextualisation</b> Identify the link between theory and practice and how this supports an ongoing evaluative process as part of professional development</p>
C. Practical and professional skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C1: Evaluate their work through exhibition in showing how drawing informs the pre-production phase of animation through making design changes and delivering productions within a defined timescale.</p>	<p><b>Studio development:</b> to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p><b>Presentation</b> Students will present their work at the end of the module to demonstrate they have understood this aspect of the module</p> <p><b>Critiques:</b> to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p>
D. Key transferable skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D3. Demonstrate the ability to work on self-initiated projects for animation preproduction.</p>	<p><b>Studio development:</b> to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p><b>Personal study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>

## Definitive Module Record

1. Factual Information			
<b>Module Code &amp; Title</b>	ANIM103 Illusionists Toolkit: Analogue to Digital Practice	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Practice	<b>Notional learning hours</b>	200

2. Rationale for the module and its links with other modules
<p>Central to the nature of the animated discipline has been its capacity to explore and reinvent itself by embracing new developments in technology. In the past, emerging technologies have helped us create new opportunities. They can make traditional processes more accessible as well as more economical, they have opened up the use of new materials and have helped us to re-evaluate familiar methods.</p> <p>Building on prior learning in the Animation Principles module, a series of workshops and projects will familiarise students with analogue animation techniques and introduce them to the digital approaches that have replaced or enhanced them.</p> <p>This module encourages students to discover and evaluate further directions within their work with the help of contemporary software and equipment and to support students to develop the necessary confidence in exploring emerging technologies and the countless opportunities that they offer for building a unique voice within the discipline.</p>

3. Aims of the module ( <i>at the end of the module the student will be able to:</i> )
<ul style="list-style-type: none"> <li>• Apply a variety of digital and analogue animation techniques in the composition of animated sequences.</li> <li>• Evaluate outcomes in the formation of future practice and ideas.</li> <li>• Identify the application of different animation methods and techniques within contemporary animation practice.</li> </ul>

4. Indicative content
<p>In demonstrations and workshops, students will explore a variety of software tools for animation, compositing, layout, lighting/cinematography and post-production. Students will be introduced to a variety of methods using examples from traditional to contemporary industry practice as a point of departure. Workshops will support the student in understanding the fundamentals of a variety of software applications and their relation to production values, while at the same time encouraging a spirit of exploration and innovation in the making of tests generated from traditional animation techniques.</p>

5. External/Industry links
Visits / Visiting Lectures

6. Assessment strategy, assessment methods and relative weightings
<p>Formative assessment in seminar feedback, critiques and individual progress tutorials. Summative assessment 100% by coursework:</p> <p>Body of work (to include all visual experimentation and visual outcomes) Reflective blog/journal</p>

7. Mapping of assessment tasks to learning outcomes (see annex 1)				
Assessment tasks	A2	B2	C2	D1
Body of work	✓		✓	✓
Reflective blog/journal		✓		

8. Key reading list				
Author	Year	Title	Publisher	Location
Heit, L.,	2013	Animation Sketchbooks	Thames & Hudson	London, UK
Robinson, C.,	2010	Animators Unearthed - A Guide to the best of Contemporary Animation	Continuum	New York, USA

9. Other indicative sources (e.g. websites)
<p><b>Skwigly Animation News</b>  <a href="http://www.skwigly.co.uk/">http://www.skwigly.co.uk/</a></p> <p><b>Sherbet Animation Studios:</b>  <a href="http://www.sherbet.co.uk/">http://www.sherbet.co.uk/</a></p> <p><b>Animation World Network</b>  <a href="http://www.awn.com/">http://www.awn.com/</a></p> <p><b>Cartoonbrew Animation News</b>  <a href="http://www.cartoonbrew.com/">http://www.cartoonbrew.com/</a></p> <p><b>Channel 4</b>  <a href="http://randomacts.channel4.com/">http://randomacts.channel4.com/</a></p> <p><b>Animade Studios</b>  <a href="http://animade.tv/">http://animade.tv/</a></p> <p><b>Animate Projects</b>  <a href="http://animateprojects.org/">http://animateprojects.org/</a></p>

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A2. Demonstrate the application of extended animation methods through exploration of analogue and digital practices in 2D, 3D and stop motion.</p>	<p><b>Demonstrations</b> to introduce key technical and practical skills across a range of specialist animation media in 2D /3D and Stop Motion Production.</p> <p><b>Seminars:</b> to introduce focused concepts and research methodologies involved in a more interactive participatory context.</p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student’s individual subject area.</p> <p><b>Critiques:(Dailies / Rushes)</b> to enable students to present their work on a regular basis to staff and peers and make revisions and iterations required from feedback.</p> <p><b>Blended Learning:</b> to enable students to enhance their learning via digital and online resources, through our VLE, Lynda.com, blogs etc.</p> <p><b>Contextualisation</b> Identify the link between theory and practice and how this supports an ongoing evaluative process as part of professional development</p> <p><b>Private study:</b> to develop students’ learning autonomy and ownership of the knowledge and information gained during the module.</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B2: Evaluate how their own skills reflect the requirements of professional practice in order to identify strategies for future development.</p>	<p><b>Seminars:</b> to introduce focused concepts and research methodologies involved in a more interactive participatory context.</p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student’s individual subject area.</p> <p><b>Critiques:(Dailies / Rushes)</b> to enable students to present their work on a regular basis to staff and peers and make revisions and iterations required from feedback.</p> <p><b>Contextualisation</b> Identify the link between theory and practice and how this supports an ongoing evaluative process as part of professional development</p> <p><b>Studio development:</b> to develop studio practice alongside other students and other stakeholders in the development of collaborative projects</p> <p><b>Private study:</b> to develop students’ learning autonomy and ownership of the knowledge and information gained during the module.</p>

<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C2: Demonstrate development of technical proficiency in software, equipment in order to arrive at a professional standard within animation productions.</p>	<p><b>Demonstrations</b> to introduce key technical and practical skills across a range of specialist animation media in 2D /3D and Stop Motion Production.</p> <p><b>Critiques:(Dailies / Rushes)</b> to enable students to present their work on a regular basis to staff and peers and make revisions and iterations required from feedback.</p> <p><b>Blended Learning:</b> to enable students to enhance their learning via digital and online resources, through our VLE, Lynda.com, blogs etc.</p> <p><b>Contextualisation</b> Identify the link between theory and practice and how this supports an ongoing evaluative process as part of professional development</p> <p><b>Studio development:</b> to develop studio practice alongside other students and other stakeholders in the development of collaborative projects</p> <p><b>Private study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>
<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D1. Demonstrate a range of communication skills, and contextual themes within an Animation context.</p>	<p><b>Demonstrations</b> to introduce key technical and practical skills across a range of specialist animation media in 2D /3D and Stop Motion Production.</p> <p><b>Tutorials</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p><b>Critiques: (Dailies / Rushes)</b> to enable students to present their work on a regular basis to staff and peers and make revisions and iterations required from feedback.</p> <p><b>Blended Learning:</b> to enable students to enhance their learning via digital and online resources, through our VLE, Lynda.com, blogs etc.</p> <p><b>Private study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>

## Definitive Module Record

1. Factual Information			
<b>Module Code &amp; Title</b>	ANIM104 Professional Studio Practice 1: Setting the Scene	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory & Practice	<b>Notional learning hours</b>	200

2. Rationale for the module and its links with other modules
<p>This module is designed to help students explore the line of employment within specific areas of Animation and related industries, to enable them to start to match their current skills knowledge and creative portfolio to those required to successfully compete for work in their intended career. Students will research and follow the role of their aspired job role within the industry.</p> <p>Having identified areas for development students will work with the module leader to update their Development Plan enabling them to identify those experiences and skills they will need to acquire during their degree course. The module will cover a wide range of general skills such as personal SWOT analysis, effective professional communication with employers, business cards, networking, animation/game studio locations, CVs, applications, looking at freelance working and independent studios, including starting to consider issues around contracts, copyright and working with agencies.</p>

3. Aims of the module ( <i>at the end of the module the student will be able to:</i> )
<ul style="list-style-type: none"> <li>• To investigate the employment structures and work patterns within Animation and associated industries and career pathways.</li> <li>• To reflect on own personal skills, qualities, experience and abilities and on the expectations of the workplace.</li> <li>• To explore appropriate career opportunities developing an action plan to enhance potential career progression.</li> <li>• To develop effective professional communication methods and knowledge for use in contacting employers, networking, interviews, self-presentation and the production of effective and professional CV communications.</li> <li>• To work as a team within a studio ethic, following the job role of your specialist Animation area.</li> </ul>

4. Indicative content
<p>Through lectures and group workshops this module will raise the students' awareness of career paths within Animation and its associated industries alongside their practical studio-based modules such as Game Arts and Film. Through this process students will be asked to identify their own personal development needs feeding into their planning for their future careers. This module is realised through lectures &amp; seminars, research tasks, individual, reflective activities and team assignments/ critiques. The module takes the student through in depth investigation of the structures and working patterns currently operating in the specific creative industry that the student aspires to pursue a career in.</p> <p>They will investigate different job roles in the industry, an analysis of related careers. Through this process students will be asked to identify their own personal development needs feeding into their PDP and planning for their future careers.</p>

5. External/Industry links
Visits Industry / practice-based research Visiting lecturers / practitioners

**6. Assessment strategy, assessment methods and relative weightings**

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
Summative assessment 100% by coursework:

Research/reflective journal/blog to record and reflect all tasks and practical artefacts undertaken throughout the module. Present and archive ongoing reflection of developing & expanding skills within your aspired career path.

Critical Evaluation (500 words)

**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

Assessment tasks	Intended learning outcomes			
	A1	B2	C4	D2
Research/reflective journal/blog	✓	✓	✓	
Critical evaluation				✓

**8. Key reading list**

Author	Year	Title	Publisher	Location
Hickner, S.,	2013	Animating Your Career	Raphael Marketing Group	Michigan
Ricketts, G.,	2013	Clearly Creative CVs: Writing a Winning CV for Television, Animation and other Creative Industries.	Matador	Leicester
Hooks, E.,	2016	Craft Notes for Animators: A Perspective on a 21st Century Career	Routledge	London
Marx, C.,	2010	Write your Way into Animation and Games: Create a Writing Career in Animation and Games	Focal Press	London
Brathwaite, B.,	2011	Breaking Into The Games Industry: Advice for a Successful Career	Cengage Learning	Boston

**9. Other indicative sources (e.g. websites)**

Journals:

Computer Arts: The Freelance Handbook 2013  
Varoom

Web:

[www.creativereview.co.uk](http://www.creativereview.co.uk)

[www.theaoi.com](http://www.theaoi.com)

## Annex 1 – Intended Learning Outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A1. Demonstrate a basic understanding of current practices that underpin Animation production.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student’s individual subject area</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Studio development:</b> to support the development of studio practice alongside other students within a context of practical and theoretical engagement</p> <p><b>Self-directed study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Evaluate their current skills, and how to identify personal strategies in meeting the requirements of professional practice in animation industry.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student’s individual subject area</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Studio development:</b> to support the development of studio practice alongside other students within a context of practical and theoretical engagement</p> <p><b>Self-directed study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>

<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C4: Develop and plan for career progression based on awareness of animation and wider industries &amp; associated practices through local, national and International opportunities.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Self-directed study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>
<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D2: Show collaboration with other students or a client in completing projects within a set time and to budget.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Self-directed study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>

## Definitive Module Record

1. Factual Information			
<b>Module Code &amp; Title</b>	BAIS300 Interdisciplinary Studies	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory & Practice	<b>Notional learning hours</b>	200

2. Rationale for the module and its links with other modules
<p>This module provides an opportunity to expand and develop skills and knowledge, through the introduction of new approaches and methods that broaden and extend the student's understanding of practices both in their subject area, and the wider creative context in which they work.</p> <p>The module will introduce students to interdisciplinary approaches and methods in their subject, and open up possibilities for engagement with practices both within and outside their immediate subject area. As such, this Module complements all of the student's study to date, and contributes to their wider knowledge and understanding of creative practices.</p> <p>The module will encourage students to explore new skills, knowledge and approaches including team working and problem solving. Above all, it will encourage critical reflection on the range of interdisciplinary approaches and contexts explored within the module.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>• To provide the opportunity to explore and reflect upon interdisciplinary approaches and solutions for creative practice</li> <li>• To develop skills and knowledge that can be applied to future projects and situations</li> <li>• To broaden awareness of new or unfamiliar materials-led, process-based creative practices</li> </ul>

4. Indicative content
<p>You will be encouraged to explore and develop your understanding of interdisciplinary approaches and solutions for creative practice, through practice-based enquiry. You will have the opportunity to explore interdisciplinary approaches through a range of activities such as working in collaborative teams, through project-based learning, and exploring new or unfamiliar approaches through directed study or independent learning.</p> <p>The module is delivered through a mixture of subject-based activities, projects and/or workshops, and group tasks. Specific content and activities will vary according to your subject area, including collaboration between programmes where appropriate. The development of new knowledge and skills associated with production and critical understanding will be encouraged through a range of approaches such as working with unfamiliar methods, processes and team based learning. An understanding of the possibilities inherent in interdisciplinary approaches within both your subject area and the wider creative context in which you work, will be core to all activities.</p> <p>Throughout the module, you are invited to record and reflect on the work undertaken. At the mid-point, you will be given formative feedback on your progress during the module through individual, and/or group tutorial. You are required to keep a Reflective book/ file/ blog (you only need to choose one of these methods), that should record and document the development of your ideas, work in progress, realized outcomes and your engagement with all aspects of the module. Your tutor will advise on which method might suit your approach best. Evidence of this ongoing record will inform the formative review of your progress, and provide the basis for individual or group tutorial throughout the module.</p> <p>To compliment your learning in this module, you can elect to learn a range of new skills delivered through the 'Workshop Wednesdays' open access programme (booking via the student portal).</p>

Towards the end of the module, all students will make a presentation of the outcomes of their work in this module. The presentation will take the form of a group presentation or showcase of work, to tutors and peers. Your tutor will advise on the approach most suited to your programme.

A 1000-word critical evaluation provides you with the opportunity to consider the breadth of your investigation, and reflect upon the impact of new approaches and solutions within your individual creative practice. Your evaluation should also include evidence of your contribution to the group presentation or showcase.

#### 5. External/Industry links

Visits  
Visiting lecturers / practitioners

#### 6. Assessment strategy, assessment methods and relative weightings

Reflective book/ file/ blog  
1000-word critical evaluation

#### 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes			
	A3	B3	C2	D2
Reflective book/ file/ blog	X		X	
1000-word critical evaluation		X		X

#### 8. Key reading list

Author	Year	Title	Publisher	Location
Hayes, D., and Webster, C.,	2013	Acting and Performance for Animation	Focal Press	Oxford, UK
Osborn, K.,	2015	Cartoon Character Animation with Maya: Mastering the Art of Exaggerated Animation	Fairchild	London
Crafton, D.,	2012	Shadow of a Mouse: Performance, Belief, and World-Making in Animation	University of California Press	US, California
O'Connor, R.,	2015	Beginner's Guide to Create Models in 3ds Max 2016	Createspace Independent Publishing Platform	United States

**9. Other indicative sources (e.g. websites)**

Intro to 2D Animation - 2D Animation video tutorials - lynda.com

Intro to 3D Animation - 3D Animation video tutorials - lynda.com

The illusion of life on Vimeo

12 basic principles of animation - Wikipedia

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A3: Demonstrate a basic understanding of materials, techniques and processes in an area of creative practice outside of main programme.</p>	<p>Lectures/ Seminars Group working Wednesday Workshops Tutorials Directed study Research book/ file/ blog</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B3: Show an understanding of interdisciplinary ideas and concepts and evidence understanding in practical and theory-based outcomes.</p>	<p>Lectures/ Seminars Group working Wednesday Workshops Tutorials Directed study 1000 word critical evaluation</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C2: Demonstrate the use of techniques and processes from an area of creative practice outside your main programme of study.</p>	<p>Lectures/ Seminars Group working Wednesday Workshops Tutorials Directed study Research book/ file/ blog</p>
<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D2. Demonstrate understand of how to manage partners and clients' needs and expectations.</p>	<p>Lectures/ Seminars Group working Wednesday Workshops Tutorials Directed study 1000 word critical evaluation</p>

## Definitive Module Record

1. Factual Information			
<b>Module Code &amp; Title</b>	BCOP100 Contexts of Practice 1	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory	<b>Notional learning hours</b>	200

2. Rationale for the module and its links with other modules
<p>This module introduces students to key theories and ideas, and provides a range of critical approaches to support the investigation, interpretation and analysis of contemporary art, design and media. Students will study a range of concepts that have shaped the way that we understand art, design and media in its wider historical and cultural contexts. Students will develop core research and communication skills to help them to articulate and contextualise their understanding of the themes covered in this module, and the knowledge gained will support creative practice by developing an understanding of the relationship between thinking and making.</p>

3. Aims of the module ( <i>at the end of the module the student will be able to:</i> )
<ul style="list-style-type: none"> <li>• To develop knowledge and understanding of a range of critical discourses that impact on the production and consumption of animation, film and broader arts practice.</li> <li>• To develop approaches to, and perspectives on the analysis and interpretation of animation, film and broader arts practice.</li> <li>• To develop core research skills for the study of animation, film and broader arts practice.</li> <li>• To develop a range of communication skills.</li> </ul>

4. Indicative content
<p>Lectures and discussions exploring the visual languages of animation, film and broader arts practices will provide the basis for analysis of specific examples.</p> <p>Students will be Introduced to a broad range of arts and animation practices, including early experimental animation, children's animation, feature films and animation as a fine art practice. Through research and critical analysis, students will begin to develop a broad understanding of the contexts within which animation is created and consumed.</p> <p>Throughout the module the student will develop skills relating to academic research, critical reading and writing, as well as an ability to communicate ideas and arguments through writing and oral presentation.</p>

5. External/Industry links
Visits / Visiting Lectures

6. Assessment strategy, assessment methods and relative weightings
<p>Students are required to:</p> <ul style="list-style-type: none"> <li>• Engage in research activities that identify and demonstrate a developing understanding of key ideas and theories that affect the production and consumption of arts, design, and media practices.</li> <li>• Show developing core research skills for the study of creative practice through the development of a reflective journal/blog. This should contain reflections on the lectures/seminars and all related tasks. This will be used to inform formative assessment on progress in the module and on completion of the module will be summatively assessed.</li> <li>• Demonstrate understanding and application of theoretical approaches to arts, design and media practices through a written essay. The essay may take the form of: a written essay (appropriately illustrated); a visual essay, a video essay/vlog. Your tutor will advise you on the most appropriate method and agree on an approach to take.</li> <li>• Respond to an essay question based on the learning within the module</li> </ul>

7. Mapping of assessment tasks to learning outcomes (see annex 1)				
Assessment tasks	A1	B1	C3	D4
An essay (1500-2000 words or equivalent)	X	X	X	X
A reflective journal/ blog			X	X

8. Key reading list				
Author	Year	Title	Publisher	Location
Collington, M.,	2016	Animation in Context	Blackwell	London
Blazer, L.,	2015	Animated Storytelling: Simple Steps for Creating Animation and Motion Graphics	Peach Press	Massachusetts
Hall, S., and Evans, J.,	2013	Representation: Cultural Representations and Signifying Practices	The Open University	Milton Keynes
Hall, S.,	2012	This Means This, This Means That: A User's Guide to Semiotics.	Laurence King	London
Crow, D.,	2015 (3rd ed.)	Visual Signs	Fair Child	London
Buchan, S.,	2013	Pervasive Animation	Routledge	London
Storey, J.,	2015 (7th ed.)	Culture Theory and Popular Culture	Routledge	London

9. Other indicative sources (e.g. websites)
<p><b>Animation Studies Online Journal</b>  <a href="https://journal.animationstudies.org/">https://journal.animationstudies.org/</a></p> <p><b>Animation Journal</b>  <a href="http://www.animationjournal.com/">http://www.animationjournal.com/</a></p> <p><b>Animation Studies 2.0</b>  <a href="https://blog.animationstudies.org/">https://blog.animationstudies.org/</a></p>

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A1. Demonstrate an understanding of current Animation production and its contexts as film art and commercial practice.</p>	<p><b>Lectures:</b> to introduce the overarching concepts of the research theory and practice based methodologies involved in animation practice and production.</p> <p><b>Seminars:</b> to introduce focused concepts and research methodologies involved in a more interactive participatory context.</p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p><b>Blended Learning:</b> to enable students to enhance their learning via digital and online resources, through our VLE, Lynda.com, blogs etc.</p> <p><b>Contextualisation</b> Identify the link between theory and practice and how this supports an ongoing evaluative process as part of professional development</p> <p><b>Private study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B1. Identify and select suitable research methodologies that will inform the effective analysis of Animation theory and practice.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved.</p> <p><b>Blended Learning:</b> to enable students of digital and on line resources, through our VLE, Lynda.com, blogs etc.</p> <p><b>Private study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C3. Evaluate, critique and contextualise their own area of practice informed by key ideas and theories, applying appropriate academic conventions and utilising a range of appropriate research methods.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved.</p>

	<p><b>Blended Learning:</b> to enable students of digital and on line resources, through our VLE, Lynda.com, blogs etc.</p> <p><b>Educational Study</b> visits take place at various Animation Festivals and conferences. These introduce students to industry contacts and offer opportunities for work placement at Film Festivals, etc.</p> <p><b>Independent Study</b> is time spent delivering back the assignment. It is expected to use all of the allocated learning time for work/practice/ research in all modules. <i>Self-motivation and time management skills</i> are an important part of the student educational experience and this independent study reinforces this.</p> <p><b>Private study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>
<p><b>D. Key transferable skills</b></p>	<p><b>Learning and teaching strategy</b></p>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D4. Demonstrate reflective individual practice that informs an ongoing acquisition of skills and knowledge in order to foster personal and professional growth.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved.</p> <p><b>Private study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	ANIM201 Character Performance Studies in Voice, Gesture, Acting	<b>Level</b>	5
<b>Module Leader</b>		<b>Credit Value</b>	40
<b>Module Type</b>	Practice	<b>Notional learning hours</b>	400

<b>2. Rationale for the module and its links with other modules</b>
<p>This module combines two mutually important disciplines in the development of Character Animation in the balance and synergy of non-verbal gestures and expression and how voice and sound interact to bring about a fullness and richness of performance and acting. These two disciplines are often separated but this module unites them as a pose clearly defines an emotion and an emotion is usually defined by gestures or words depending on the attitude and status of the character. So the core of this module centres on the expressive elements needed to convey and convince an audience that the character is playing out things in the moment.</p> <p>This module will explore acting for animation as the art of taking on board the personality and character traits of another and translating them to a previously inanimate object (a cg model, a puppet or a drawing). It is moving these in such a way as to lead your audience to believe that this 'thing' can actually think for itself.</p> <p>Observation, analysis and creative problem-solving strategies, will be core to this study alongside the practice of drawing as fundamental to traditional &amp; digital skills.</p> <p>Sound is a vital tool for character performance in Animation, to enhance the experience of communication and to make the audience believe what is visually seen in movement and gestures and heard while listening to voice acting. Sound can instantly change a character or environment; it can give impact to an action or dramatically manipulate an audience. You will be taught the technical and creative skills of recording and mixing to professional standards. You will also develop the creative skills to study and design evocative animations with lip syncing and include the basic principles of Foley.</p>

<b>3. Aims of the module (at the end of the module the student will be able to:)</b>
<ul style="list-style-type: none"> <li>• To produce creative visual communication, through character designs, movement and performance.</li> <li>• To develop and self-evaluate an awareness of sound as a means of communicating a Character's actions, performance and how they interact with objects, props and environments.</li> <li>• To produce an animation with sound files, syncing them to the moving image to a professional standard.</li> <li>• To combine the gesture facial expression and body language as a form of total communication in performance and acting in animation.</li> <li>• Understand the different technical aspects of performance based animation in 2D Stop Motion and 3D Computer based production.</li> </ul>

<b>4. Indicative content</b>
<p>This module will be delivered through a series of specialist equipment inductions and software workshops where you will be introduced and asked to respond to images and audio visuals. Tutor and student reflection in critique sessions. Formal assessment screenings will be utilised to further develop work to professional standards. This will enable learners to reflective abilities within a supportive environment.</p> <p>Through research and practice, the students will cultivate problem-solving strategies, including mind mapping and storyboarding individually, in order to evaluate and achieve appropriate creative outcomes.</p> <p>Through a combination of discussions and/or workshops on performance and acting for Animators, students will develop their understanding of the triggers an audience needs to engage fully with a character's situation.</p>

**5. External/Industry links**

Educational Visits Webinars Visiting Lectures and workshops

**6. Assessment strategy, assessment methods and relative weightings**

Formative assessment in seminar feedback, critiques and individual progress tutorials. Summative assessment 100% by coursework:

Body of work demonstrating all visual experimentation (sketchbooks, worksheets, experiments & tests) & final outcomes  
Reflective journal/blog

**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

Assessment tasks	A2	B1	C2	D3
Body of work to include all visual experimentation and visual outcomes	✓		✓	✓
Reflective journal/blog		✓		

**8. Key reading list**

Author	Year	Title	Publisher	Location
Hayes, D., and Webster, C.,	2013	Acting and Performance for Animation	Focal Press	Oxford, UK
Beuchamp, R.,	2013	Designing Sound for Animation	CRC Press	USA
Ament, V.,	2014	The Foley Grail: The Art of Performing Sound for Film, Games, and Animation	Focal Press	Oxford, UK
Zahed, R.,	2014	Art of Dreamworks Animation	Abrams Books	New York
Hodge, D., and Kemble, S.,	2014	The Voiceover Book: Don't Eat Toast	Oberon Books	UK
Hooks, E.,	2011	Acting for Animators	Routledge	London

## 9. Other indicative sources (e.g. websites)

Ed Hooks Acting For Animators

<http://www.edhooks.com/animators1.html>

<https://www.lynda.com/Animation-tutorials/2D-Animation-Tips-Tricks/480958-2.html>

<https://www.lynda.com/Audition-tutorials/Audition-CC-Essential-Training/122474-2.html>

[www.thewire.co.uk](http://www.thewire.co.uk)

<https://design.tutsplus.com/tutorials/cartoon-fundamentals-how-to-create-movement-and-action--vector-19904>

[www.animateprojects.org](http://www.animateprojects.org)

<http://nofilmschool.com/2012/11/foley-artist-gary-hecker>

<http://www.bfi.org.uk/sight-sound-magazine/best-animation-2014>

**Scott Eaton** Bodies in Movement

<http://www.scott-eaton.com/category/bodies-in-motion>

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>A2. Demonstrate understanding of character animation practice through exploration of both analogue and digital practices and finalise solutions for a series self-initiated based productions around gesture and vocal performance.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures:</b> to introduce the overarching concepts of the research theory and practice based methodologies involved in animation practice and production.</p> <p><b>Demonstrations</b> to introduce key technical and practical skills across a range of specialist animation media in 2D and Stop Motion Production.</p> <p><b>Blended Learning:</b> to enable students to enhance their learning via digital and online resources, through our VLE, Lynda.com, blogs etc.</p> <p><b>Studio development:</b> to develop studio practice alongside other students and other stakeholders in the development of collaborative projects</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>B1. Evidence research and select suitable methods of production platforms and materials in the development of innovative concepts for Animation production.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p><b>Contextualisation</b> Identify the link between theory and practice and how this supports an ongoing evaluative process as part of professional development</p> <p><b>Critiques:</b> to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>C2. Demonstrate technical proficiency in software, equipment and emerging technologies in order to arrive at a professional standard within animation production.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p><b>Critiques:</b> to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process..</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>D3. Manage self-initiated tasks and projects, exhibiting appropriate levels of time-management, self-organisation and independence.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p><b>Personal study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>

## Definitive Module Record

1. Factual Information			
<b>Module Code &amp; Title</b>	ANIM202 Studio Practice	<b>Level</b>	5
<b>Module Leader</b>		<b>Credit Value</b>	40
<b>Module Type</b>	Practice	<b>Notional learning hours</b>	400

2. Rationale for the module and its links with other modules)
<p>This module's focus is on collaborative working in a studio environment and culture which forms the backbone of the Programme aims. An inspiring studio is an environment made up of people, space and equipment that shape creative ideas and technical ability. Employers are not only looking for creative talent but also the ability to contribute effectively to a team in identifying how to make your contribution valuable and be recognised. Pooling skills and resources through collaborative practice enables you to concentrate on your strengths and produce work quicker, and to a higher standard than would be possible on your own. This module enables you to further develop a specialist skill and gives you the ability to respond effectively to direction whilst developing your knowledge of how to get the best out of team work when it comes to your turn to take a leading role.</p> <p>In this module you will get out into the creative marketplace, identify potential opportunities and respond to the requirements of a range of clients</p> <p>The module will also develop your understanding of production values and processes at ensuring your work and the work delivered to clients is of the highest possible professional standards. As such detailed pipeline structures and post production tools will be incorporated into the technical aspects of the module.</p>

3. Aims of the module (at the end of the module the student will be able to:)
<p>Deliver the following projects</p> <ul style="list-style-type: none"> <li>● Respond to a nationally recognised animation competition or equivalent</li> <li>● Complete a collaborative project</li> <li>● Fulfil a specialist role within a team</li> <li>● Create a body of work showing a set of finished projects and your contributory breakdowns</li> </ul>

4. Indicative content
<p>The central aim of this module is to integrate learning into team practice.</p> <p>Lectures will support the ethos of a studio culture illustrating how collaborative practices work in professional environments and effectively contributes to achieving objectives that would not be possible if working alone. Workshops will introduce pipeline systems that address production needs and meet deadlines.</p> <p>Seminars will engage with the specifics of creative and technical requirements of projects and encourage critical evaluation of individual roles, both in receiving direction and giving mentoring. The 'studio', centred around the animation base rooms, will incorporate the resources throughout the college as required, and expand into the wider community according to production aims and objective.</p>

5. External/Industry links
Educational Visits / Visiting Lectures / Webinars

6. Assessment strategy, assessment methods and relative weightings
<p>Formative assessment in seminar feedback, critiques and individual progress tutorials.</p> <p>Summative assessment 100% by coursework</p> <p>Body of work demonstrating all visual experimentation (sketchbooks, worksheets, experiments &amp; tests) &amp; final outcomes</p> <p>Presentation (group or individual/ as set by the module leader)</p>

<b>7. Mapping of assessment tasks to learning outcomes (see annex 1)</b>					
<b>Assessment tasks</b>	<b>A3</b>	<b>B2</b>	<b>B3</b>	<b>C1</b>	<b>D3</b>
Body of work demonstrating all visual experimentation	✓			✓	✓
Presentation		✓	✓		

<b>8. Key reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
Winder, C., and Dowlatabadi, Z.,	2011	Producing Animation	Focal Press	London
Catmull, E.,	2014	Overcoming the Unseen Forces That Stand in the Way of True Inspiration Creativity, Inc.	Bantam Press	London
Lanier, L.,	2012	Digital Compositing with Nuke	Focal Press	Massachusetts
Brinkman, R.,	2014	The Art and Science of Digital Compositing:	Focal Press	Massachusetts
Ganbar, R.,	2014	Nuke 101 : Professional Compositing and Visual Effects	Peach Press	San Francisco

<b>9. Other indicative sources (e.g. websites)</b>
<p>Animation Magazine            Animation: An Inter Disciplinary Journal            Creative Review</p> <p><b>Online Resources</b>            Skwigly Animation Resource  <a href="http://www.skwigly.co.uk/">http://www.skwigly.co.uk/</a></p> <p>AWN            This provides a global Resource about all aspects of Animation including a Jobs Directory.  <a href="http://www.awn.com/">http://www.awn.com/</a></p> <p>Creative Skillset            Governmental Organisation which attempts to align education to Industry.  <a href="http://creativeskillset.org/creative_industries/animation">http://creativeskillset.org/creative_industries/animation</a></p> <p><b>VLE Lynda.com</b>            Introduction to Nuke</p> <p>Foundry            Nuke Tutorials</p>

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>A3. Demonstrate knowledge of the diverse roles and responsibilities within the Animation Studio environment in responding to an external brief through participation in practice and reflection of processes.</p>	<p><b>Learning and teaching strategy</b></p> <p>Lectures: to introduce the overarching concepts of the research theory and practice based methodologies involved in animation practice and production.</p> <p>Studio development: to develop studio practice alongside other students and other stakeholders in the development of collaborative projects</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Critically evaluate how their own skills meet the requirements of professional practice in order to identify strategies for future development through a reflective process and presentation strategy.</p> <p>B3. Show how interdisciplinary ideas and concepts support animation development and evidence understanding in practical and theory-based outcomes through a collaborative project.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p><b>Contextualisation</b> Identify the link between theory and practice and how this supports an ongoing evaluative process as part of professional development</p> <p><b>Critiques:</b> to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>C1. Devise appropriate and creative Animation solutions in response to the requirements of a client in discussions management assignments and working within creative teams.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p><b>Critiques:</b> to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>D3. Demonstrate the ability to work on self-initiated tasks and projects, exhibiting the appropriate levels of time-management, self-organisation and independence.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p><b>Self-directed study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	ANIM203 Professional Studio Practice 2: Start Up Strategy	<b>Level</b>	5
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory and Practice	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module is about being proactive in the animation Industry, knowing which part of it you are focusing your practice on and how to generate opportunities to ensure that you are developing your professional portfolio and CV whilst studying.</p> <p>It will offer the opportunity to learn effective networking and presentation skills in order to broaden and build further professional relationships with potential clients, creative talent and future stakeholders.</p> <p>The module will place you as a creative animator within the context of a studio or as a freelancer and offer the strategy to ensure you are fully aware of the demands and the legal and contractual obligations associated with this aspect of your career planning.</p> <p>The module content looks at how to place your work in relationship to methods of production type or studio output, whether feature of TV series, and how you need to work in a team, as a specialist or generalist in a pipeline depending on the size of studio you want to become involved with. It will examine current design studios and how to develop a branding.</p> <p>Legal, moral and ethical practices will be explored in relationship to Intellectual Property, Copyright law and tax development in animation affecting your work. The outcome of the module will be an amalgamation of weekly case reviews and analysis of the UK and global Animation markets to arrive at a Startup feasibility study for a small to medium sized animation studio. The module may be supported by visiting lectures, podcasts and webinars as appropriate.</p>

<b>3. Aims of the module (at the end of the module the student will be able to:)</b>
<ul style="list-style-type: none"> <li>• Demonstrate active engagement in developing professional networks towards personal aspirations.</li> <li>• Produce a clear start-up strategy with a view to generating employment or investment in their specialist field of production</li> <li>• Understand the importance of networking and how to capitalise on creative events, social gatherings and professional meetings</li> <li>• To develop the ability to respond to external briefs and pitch their proposals appropriately</li> <li>• To raise awareness of contractual obligations, copyright and professional working practices</li> <li>• To become financially aware of economic factors and be able to produce realistic estimates</li> </ul>

<b>4. Indicative content</b>
<p>Lectures will expand an awareness of the diverse contemporary applications of animation and how they could be applied in practice. Seminars will focus on developing individual strategies for creating employment and collaborations in relation to their skills, as well as being able to realistically schedule and budget for potential contracts.</p> <p>Workshops will highlight the technical and social skills required to enhance individual promotion effectively through interactive digital formats, networking and innovative marketing techniques.</p> <p>Pitching events and visiting lecturers will promote aspects of professional practice in support of student learning in the module.</p>

**5. External/Industry links**

Visits / Visiting Lectures

**6. Assessment strategy, assessment methods and relative weightings**

Formative assessment in seminar feedback, critiques and individual progress tutorials.

Summative assessment 100% by coursework:

During the module you will develop and submit work for assessment including a Client Pitch (live or simulated), and make a presentation of a Start up Strategy (to include a feasibility study for a small to medium sized animation studio).

**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

Assessment tasks	A1	B2	C4	D4
Client Pitch	✓	✓		✓
Presentation of Start Up Strategy (15 mins)			✓	

**8. Key reading list**

Author	Year	Title	Publisher	Location
Gillan, D.,	2010	Copyright law for Artists	A and C Black	London
Tirohl, B.,	2014	Law for Artists: Copyright, the Obscene and all things in Between	Routledge	London
Banks, K., and Gabriel, P., (ed.)	2016	Social Entrepreneurship and Innovation: International Case Studies and Practice	Kogan Press	London
Ridley-Duff, R., and Bull, M.,	2015 (2nd ed.)	Understanding Social Enterprise: Theory and Practice	Sage Publishing	Los Angeles

**9. Other indicative sources (e.g. websites)**

Cartoon EU

<http://www.cartoon-media.eu/cartoon-forum/cartoon-forum-2016/submit-a-project/application.htm>

Viral Campaigns

<https://www.branded3.com/blog/the-top-10-viral-marketing-campaigns-of-all-time/>

Campaign Magazine

<http://www.campaignlive.co.uk/>

HMRC

<https://www.gov.uk/hmrc-internal-manuals/animation-production-company-manual>

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>A1. Demonstrate a critical understanding of emerging practices that underpin Animation production from independent to commercial sectors.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Lectures:</b> to introduce the overarching concepts of the research theory and practice based methodologies involved in animation practice and production.</p> <p><b>Studio development:</b> to develop studio practice alongside other students and other stakeholders in the development of collaborative projects</p> <p><b>Contextualisation</b> Identify the link between theory and practice and how this supports an ongoing evaluative process as part of professional development</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Evaluate how their current animation skillset and aspirations fit the requirements of professional practice in the content creation industries through case study and personal analysis.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Self-Managed study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Critiques:</b> to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p><b>Studio development:</b> to develop studio practice alongside other students and other stakeholders in the development of collaborative projects</p> <p><b>Independent Study</b> is time spent delivering back the assignment. It is expected to use all of the allocated learning time for work/practice/ research in all modules. <i>Self-motivation and time management skills</i> are an important part of the student educational experience and this independent study reinforces this.</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>C4. Create an action plan for vocational and career progression based on awareness of animation and wider media industries in the form of a business start-up strategy.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p><b>Critiques:</b> to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p>D4. Demonstrate reflective practice, leading through an ongoing acquisition of skills and knowledge in order to advance professional development across disciplines.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p><b>Personal study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	GCOP200 Contexts of Practice 2	<b>Level</b>	5
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module extends and develops the themes, ideas, concepts and critical discourses introduced in Year One. Students will attend core lectures and participate in a lecture/ seminar series designed to deepen their understanding of creative practice in its wider contexts. This themed approach encourages students to make considered and appropriate links between their area of practice and wider contextual and interdisciplinary discourses. You will continue to develop critical approaches to research, which will inform your understanding of the relationship between context and practice.</p>

<b>3. Aims of the module (at the end of the module the student will be able to:)</b>
<ul style="list-style-type: none"> <li>• Develop and extend an understanding of contextual frameworks which inform the production and consumption of art, design and media.</li> <li>• Further develop a range of research skills.</li> <li>• Further develop communication skills which demonstrate knowledge and understanding of contextual discourses.</li> <li>• Engage in practice-led research.</li> </ul>

<b>4. Indicative content</b>
<p>A series of lectures and discussions that address issues in contemporary and historical animation practices and their contexts. Lectures will also cover core research skills including using practice as a research tool.</p> <p>Students will develop a proposal for a research project that contextualises their own practice. Students will engage in theoretical, contextual and practice-based research in order to develop an in-depth understanding of issues relating to animation practice.</p> <p>Research will be documented in a research file/ blog. This will be used as the basis for formative tutorials and discussions. Formative assessment will also take the form of a short research in progress presentation.</p>

<b>5. External/Industry links</b>
Visits / Visiting Lectures

<b>6. Assessment strategy, assessment methods and relative weightings</b>
<p>Students are required to:</p> <ul style="list-style-type: none"> <li>• Engage in research activities that identify and demonstrate a developing understanding of key ideas and theories that affect the production and consumption of arts, design, and media practices.</li> <li>• Show developing core research skills for the study of creative practice through the development of a reflective journal/blog. This should contain reflections on the lectures/seminars and all related tasks. This will be used to inform formative assessment on progress in the module and on completion of the module will be summatively assessed.</li> <li>• Demonstrate understanding and application of theoretical approaches to arts, design and media practices through a written essay. The essay may take the form of: a written essay (appropriately illustrated); a visual essay, a video essay/vlog. Your tutor will advise you on the most appropriate method and agree on an approach to take.</li> <li>• Independently develop an essay question based on the learning within the module, in agreement with their tutor.</li> </ul>

7. Mapping of assessment tasks to learning outcomes (see annex 1)				
Assessment tasks	A1	B3	C3	D1
An essay (2,000–2,500 words or equivalent)	✓	✓	✓	✓
A reflective journal/ blog		✓	✓	

8. Key reading list				
Author	Year	Title	Publisher	Location
Collington, M.,	2016	Animation in Context	Blackwell	London
Storey, J.,	2012 (6th ed.)	Cultural Theory and Popular Culture: An Introduction	Routledge	London
Hall, S.,	2012	This Means This, This Means That: A User's Guide to Semiotics.	Laurence King	London
Crow, D.,	2015 (3rd ed.)	Visual Signs	Fair Child	London

9. Other indicative sources (e.g. websites)
<p><b>Animation Studies Online Journal</b>  <a href="https://journal.animationstudies.org/">https://journal.animationstudies.org/</a></p> <p><b>Animation Journal</b>  <a href="http://www.animationjournal.com/">http://www.animationjournal.com/</a></p> <p><b>Animation Studies 2.0</b>  <a href="https://blog.animationstudies.org/">https://blog.animationstudies.org/</a></p>

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A1. Demonstrate through writing and presentation a systematic understanding of current overarching theories and practices that underpin Animation production.</p>	<p><b>Lectures:</b> to introduce the overarching concepts of the research theory and practice based methodologies involved in animation practice and production.</p> <p><b>Seminars:</b> to introduce focused concepts and research methodologies involved in a more interactive participatory context.</p> <p><b>Contextualisation</b> Identify the link between theory and practice and how this supports an ongoing evaluative process as part of professional development</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B3. Demonstrate understanding of how interdisciplinary ideas and concepts support animation development and evidence this through a series of practical and theory-based outcomes.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved.</p> <p><b>Private study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C3. Evaluate, critique and contextualise their own area of practice informed by key ideas and theories, applying appropriate academic conventions and utilising a range of appropriate research methods in a range of written and presentation based projects.</p>	<p><b>Independent Study</b> is time spent delivering back the assignment. It is expected to use all of the allocated learning time for work/practice/ research in all modules. <i>Self-motivation and time management skills</i> are an important part of the student educational experience and this independent study reinforces this.</p> <p><b>Private study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>
<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D1. Demonstrate proven communication skills, that evidence knowledge and understanding of critical, ethical, cultural and contextual discourse, within an Animation production context.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved.</p> <p><b>Private study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	ANIM301 Research and Experimentation	<b>Level</b>	6
<b>Module Leader</b>		<b>Credit Value</b>	40
<b>Module Type</b>	Theory and Practice	<b>Notional learning hours</b>	400

<b>2. Rationale for the module and its links with other modules</b>
<p>This module will stipulate the overarching direction and outline research methodologies that will provide a platform from which the student's Creative and Professional Conclusion module may develop.</p> <p>It is a period of reflection on past creative outcomes and the success of their commercial application. The questioning of theories and experimentation in practical processes will allow students to plan their final project and negotiate a course towards its conclusion considering future career or learning aspirations.</p> <p>Negotiated proposals for outcomes must evidence indicative inclusion of contextual studies subject matter and creative intent for the final year must be clearly definable at the end of this module.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To evaluate acquired knowledge and technical abilities and apply in-depth levels of critical judgment to learning experiences and outcomes.</li> <li>• To select and experiment independently with pertinent processes and techniques to allow synthesis between theory and practice.</li> <li>• To express research methodology and artistic intent in a considered and professional manner utilising relevant media and communication channels.</li> <li>• To reconcile personal practice and specializations in relation to future career aspirations and the commercial applications of creative outcomes</li> <li>• To question, embed and utilise contextual study content within negotiated proposals for final year modules.</li> </ul>

<b>4. Indicative content</b>
<ul style="list-style-type: none"> <li>• Through negotiations with tutors, students will develop proposals that will include details of intended research methodologies and artistic outcomes.</li> <li>• Individual and group tutorials will guide learners through a cohesive and intensive programme of extended, personally directed research and a phase of continual evaluation of past and present practice.</li> <li>• Creative visual and written experimentation will be encouraged in studio-based sessions. Learners will be supported across faculties with specialist knowledge and equipment, but will initiate processes and techniques that inform their specialist practice independently.</li> <li>• Critiques, conducted in peer groups and on an individual basis, will evaluate strengths and limitations of individual approaches and their relationship with contextual content. Critical discussion will encourage engagement with alternative texts, theories, exhibitions and visual stimuli.</li> </ul>

### 5. External/Industry links

Students will select and research potential clients and collaborators  
Visiting Lecturers/Practitioners/Industry experts - will continue to inform students of current trends, innovations and professional expectations in the Animation industry.

### 6. Assessment strategy, assessment methods and relative weightings

Formative assessment based on short discreet writing tasks, in seminar feedback, studio critiques and individual progress tutorials.

Summative assessment 100% by coursework:

Body of work, including research and development, experimentation and sketchbooks/research & reflective blogs and the resolved outcomes of all work undertaken during the module.

Proposal (500 words or equivalent) including statement of intent and creative positioning that demonstrates the application of analysis and research appropriate to Level 6 outcomes

### 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	A2	B1	B2	C1	C3	D3
Proposal (500 words or equivalent)		✓	✓			
Body of work	✓			✓	✓	✓

### 8. Key reading list

Author	Year	Title	Publisher	Location
Bendazzi, G.,	2015	Animation: A World History Volume 1: Foundation	Focal Press	London
Bendazzi, G.,	2016	Animation: A World History Volume 2: The Birth of Style	Focal Press	London
Bendazzi, G.,	2016	Animation: A World History Volume 3: Contemporary Times	Focal Press	London
Heit, L.	2013	Animation Sketchbooks	Thames & Hudson	London, UK
Mitchell, B.,	2016	Independent Animation: Developing, Producing and Distributing your Animation	CRC	America
Winder, C. & Dowlatabadi, Z.	2011	Producing Animation	Focal Press	Oxford, UK
Ganbar, R.,	2014	Nuke 101 - Professional Compositing and Visual Effects	Peachpit Press	USA
Pilling, J.	2001	2D and Beyond	Rotovision	SA, USA

Faber, L. & Walters, H.	2004	Animation Unlimited - Innovative Short Films since 1940	Laurence King Publishing	London, UK
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**9. Other indicative sources (e.g. websites)**

Skwigly Animation News  
<http://www.skwigly.co.uk/>

Sherbet Animation Studios:  
<http://www.sherbet.co.uk/>

Animation World Network  
<http://www.awn.com/>

Cartoonbrew Animation News  
<http://www.cartoonbrew.com/>

Channel 4  
<http://randomacts.channel4.com/>

Animade Studios  
<http://animade.tv/>

Animate Projects  
<http://animateprojects.org/>

## Annex 1 – Intended Learning Outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A2. Demonstrate the application of different animation methods and techniques over a diverse spectrum of media channels and through exploration of both analogue and digital practices and convergent technologies.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student’s individual subject area</p> <p><b>Studio development:</b> to support the development of studio practice alongside other students within a context of practical and theoretical engagement</p> <p><b>Self-directed study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B1. Identify and select suitable research methodologies, outputs, platforms and materials that will inform the effective development of innovative concepts in Animation production strategies marketing and distribution.</p> <p>B2. Critically evaluate how their own skills, attributes and aspirations reflect the requirements of professional practice, and identified personal and professional strategies for future development.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student’s individual subject area</p> <p><b>Studio development:</b> to support the development of studio practice alongside other students within a context of practical and theoretical engagement</p> <p><b>Self-directed study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>

<p><b>C. Practical and professional skills</b></p>	<p><b>Learning and teaching strategy</b></p>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C1. Present research into appropriate creative Animation concepts and solutions in response to the requirements of a specific client brief.</p> <p>C3. Contextualise their own area of practice informed by key ideas and theories, applying appropriate academic conventions and utilising a range of appropriate research methods.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Studio development:</b> to support the development of studio practice alongside other students within a context of practical and theoretical engagement</p> <p><b>Self-directed study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>
<p><b>D. Key transferable skills</b></p>	<p><b>Learning and teaching strategy</b></p>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D3. Demonstrate the ability to work on self-initiated tasks and projects, exhibiting the appropriate levels of time-management, self-organisation and independence.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Studio development:</b> to support the development of studio practice alongside other students within a context of practical and theoretical engagement</p> <p><b>Self-directed study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	ANIM302 Creative and Professional Development	<b>Level</b>	6
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory & Practice	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module will enable students to use personal career ambitions to position themselves for progression to employment, self-employment or to post-graduate study. It will provide multiple opportunities for students to assimilate previous industry experiences and research into both contextual subject matter and creative outcomes of the final year modules.</p> <p>The module will encourage consideration of audiences, end-users and relevant markets. Relationships with appropriate external agencies, individuals and professionals will be explored and interactions with the creative, commercial and cultural environments will be investigated.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To support and inform the development of an individually appropriate strategy for progression into employment, self-employment, professional practice or continued education.</li> <li>• To extend learners understanding and consideration of appropriate audiences, end-users and markets and to raise awareness of industry relevant technologies, techniques and innovations.</li> <li>• To encourage learners to utilise personal career ambitions to inform studio practice, contextual content and creative outcomes at professional levels.</li> <li>• To provide opportunities for students to reflect on industry and workplace experiences and to encourage synergy between these and artistic and contextual outcomes.</li> <li>• To encourage the growth of key employability and entrepreneurial skills and to develop cross media communication to a professional level.</li> </ul>

<b>4. Indicative content</b>
<p>Visiting lecturers will continue to encourage individuals to re-evaluate, question and refine personal proposal and practice.</p> <p>Lectures will encourage the cross-referencing of quantitative and qualitative marketing.</p> <p>Seminar tasks will promote the application of formative and summative assessment techniques to research and communication activities.</p> <p>Case studies will allow students to evaluate innovative promotional strategies and media selection, and analyse their effectiveness in driving consumers to specified locations.</p> <p>Tutorials and critiques will provide opportunities for reflection and evaluation of professional strategies and communications along with the evolution of career aspirations.</p> <p>Workshops to develop the management of critical paths, budgets, client expectations and collaborative practices.</p>

<b>5. External/Industry links</b>
<p>Visiting lecturers / practitioners</p> <p>Relevant practitioners and industry experts offer required support and advice that is identified through student's presentations and student/tutor negotiations.</p>

Students can approach external agencies for research, to publish/manufacture outcomes. Students will be encouraged to enter international / national competitions. Students will engage with all aspects of professional practice throughout level 6 on the programme and within this module will give due consideration to the extent to which they need to plan for employment/freelance practice.

#### 6. Assessment strategy, assessment methods and relative weightings

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
Summative assessment 100% by coursework:

Presentation and Research Journal (portfolio based) – to include evidence of critical engagement with a range of appropriate theoretical, conceptual and/or contextual source material. There should be written evidence of personal reflection and critical awareness when evaluating individual progress in relation to set briefs.

Targeted Self-Promotional Material (portfolio based) – to include evidence of the ability to effectively plan, carry out, document, present and evaluate the practical and conceptual development of appropriate solutions to identified problems.

(Relative weightings will be defined in the assignment briefs)

#### 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes				
	A3	B1	B2	C4	D4
Presentation	✓	✓			✓
Research journal	✓	✓			
Portfolio of promotional material		✓	✓	✓	✓

#### 8. Key reading list

Author	Year	Title	Publisher	Location
Gerber, M.	2008	Awakening the Entrepreneur Within.	Collins	London
Gillan, D.	2010	Copyright law for Artists	A and C Black	London
Tirohl, B.,	2014	Law for Artists: Copyright, the Obscene and all things in Between	Routledge	London
Banks, K., (ed.)	2016	Social Entrepreneurship and Innovation: International Case Studies and Practice	Kogan Press	London
Ridley-Duff, R., and Bull, M.,	2015 (2nd ed.)	Understand Social Enterprise: Theory and Practice	Sage Publishing	Los Angeles

## 9. Other indicative sources (e.g. websites)

Journals:

Varoom

Creative Review

Computer Arts: The Self-Promo Handbook 2014

Computer Arts: The Portfolio Handbook 2013

Computer Arts: The Freelance Handbook 2013

Cartoon EU

<http://www.cartoon-media.eu/cartoon-forum/cartoon-forum-2016/submit-a-project/application.htm>

Viral Campaigns

<https://www.branded3.com/blog/the-top-10-viral-marketing-campaigns-of-all-time/>

Campaign Magazine

<http://www.campaignlive.co.uk/>

HMRC

<https://www.gov.uk/hmrc-internal-manuals/animation-production-company-manual>

For general careers guidance refer to PCA Careers Library, PCA Library

## Annex 1 – Intended Learning Outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A3. Demonstrate a thorough knowledge of the diverse roles and responsibilities and working practices within the Animation Studio environment including factors affecting legal, ethical, Intellectual Protection.</p>	<p><b>Lectures:</b> to introduce the overarching concepts of the research theory and practice based methodologies involved in animation practice and production.</p> <p><b>Studio development:</b> to develop studio practice alongside other students and other stakeholders in the development of collaborative projects</p> <p><b>Contextualisation</b> Identify the link between theory and practice and how this supports an ongoing evaluative process as part of professional development</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B1. Select suitable research methodologies, outputs, platforms and materials that will inform the effective development of innovative concepts in Animation production strategies, marketing and distribution.</p> <p>B2. Present an evaluation of their own skills, attributes and aspirations that reflect the requirements of professional practice, and identify personal and professional strategies for future development.</p>	<p><b>Self Managed study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Critiques:</b> to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p> <p><b>Studio development:</b> to develop studio practice alongside other students and other stakeholders in the development of collaborative projects</p> <p><b>Independent Study</b> is time spent delivering back the assignment. It is expected to use all of the allocated learning time for work/practice/ research in all modules. <i>Self-motivation and time management skills</i> are an important part of the student educational experience and this independent study reinforces this.</p>
C. Practical and professional skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C4. Present an action plan for vocational and career progression based on awareness of animation and wider media industries &amp; associated practices on a local national and International framework.</p>	<p><b>Studio development:</b> to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p><b>Critiques:</b> to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process.</p>

<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D4. Evaluate and reflect upon individual practice, leading to an ongoing acquisition of skills and knowledge.</p>	<p><b>Studio development:</b> to develop studio practice alongside other students within a context of practical and theoretical engagement.</p> <p><b>Personal study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module.</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	ANIM303 Creative and Professional Conclusion	<b>Level</b>	6
<b>Module Leader</b>		<b>Credit Value</b>	40
<b>Module Type</b>	Theory & Practice	<b>Notional learning hours</b>	400

### 2. Rationale for the module and its links with other modules

This module represents the culmination of the knowledge, skills and understanding acquired throughout the entirety of the student's study on the programme through the engagement in a project that is the result of a self-initiated or self-selected brief.

### 3. Aims of the module

- To enable the student to present a body of work that confirms their personal position as an artist/designer/maker at the conclusion of a BA programme.
- To enable the student to identify and demonstrate their depth of understanding of their chosen specialism.
- To enable the student to prepare and develop propositional information that will establish their progression and standing professionally outside the College environment.
- To enable the student to recognise and promote their transferable skills.

### 4. Indicative content

Students will complete the production of their project, demonstrating appropriate professional standards and providing a critical self-assessment and suitable promotional material. Students will be supported throughout by regular group and individual tutorials, as well as a practical workshops, visiting artists/lecturers programme, and regular progress presentations.

### 5. External/Industry links

Visiting lecturers / practitioners  
Visits  
Students will continue to work with external agencies and/or other students.  
Students will receive feedback from and be supported by relevant practitioners from industry in the realisation of their outputs.

### 6. Assessment strategy, assessment methods and relative weightings

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
Summative assessment 100% by coursework:

Body of work (including project proposal, research and development, experimentation and sketchbooks/research & reflective blogs and the resolved outcomes of all work undertaken during the module).

Screening of Independent Projects appropriate to the chosen pathway of practice

Reflective journal/blog (to include a written statement including creative intent and an evaluation)

### 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	A1	A2	B2	C3	D3	D4
Body of work	✓	✓			✓	✓
Reflective journal/blog			✓	✓		
Screening of Independent Projects appropriate to the chosen pathway of practice		✓				

### 8. Key reading list

Author	Year	Title	Publisher	Location
Wells, P., and Moore, S.,	2016 (2nd ed.)	The Fundamentals of Animation	AVA	Lausanne, CH
Mitchell, B.	2016	Independent Animation	CRC Press	America
Wells, P. & Hardstaff, J.	2008	Re-imagining Animation - The Changing Face of the Moving Image	AVA	Lausanne, CH
Esther, L.	2002	Hollywood Flatlands - Animation, Critical Theory and the Avant Garde	Verso	London, UK
Gillard, J.,	2011	Elemental Magic	Focal Press	London
Wells, P.	1998	Understanding Animation	Routledge	London, UK
Elsley, E. & Kelly, A.	2003	In Short - A Guide to Short Film-making in the Digital Age	BFI Publishing	London, UK
Kitson, C.	2008	British Animation: The Channel 4 Factor	Parliament Hill Publishing	London, UK
Wells, P., and Moore, S.,	2016 (2nd ed.)	The Fundamentals of Animation	AVA	Lausanne, CH

### 9. Other indicative sources (e.g. websites)

Indigogo Crowdfunding  
<https://www.indiegogo.com/explore/film>

Animate Projects, website championing experiments in Animation:  
<http://animateprojects.org/projects/>

Skwigly Animation Magazine:  
<http://www.skwigly.co.uk/>

Sherbert Animation Studio:

<http://www.sherbet.co.uk/>

Animade Studios  
<http://animade.tv/>

AWN  
<http://www.awn.com/animationworld/future-indie-animation-studios>

It's Nice That Creative Reviews and Articles:  
<http://www.itsnicethat.com/>

## Annex 1 – Intended Learning Outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A1. Demonstrate a systematic understanding of current overarching theories and practices that underpin Animation production &amp; historical context as an expressive film art and global business practice.</p> <p>A2. Demonstrate the application of different animation methods and techniques over a diverse spectrum of media channels and through exploration of both analogue and digital practices and convergent technologies.</p>	<p><b>Seminars:</b> to introduce focused concepts and research methodologies involved in a more interactive participatory context.</p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area.</p> <p><b>Critiques:(Dailies / Rushes)</b> to enable students to present their work on a regular basis to staff and peers and make revisions and iterations required from feedback.</p> <p><b>Studio development:</b> to develop studio practice alongside other students and other stakeholders in the development of collaborative projects</p> <p><b>Self-directed study:</b> to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Present an evaluation of their own skills, attributes and aspirations, and how they reflect the requirements of professional practice in order to identify personal and professional strategies for future development.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Self-directed study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>

<p><b>C. Practical and professional skills</b></p>	<p><b>Learning and teaching strategy</b></p>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C3. Present an evaluation that contextualises their own area of practice, informed by key ideas and theories, applying appropriate academic conventions and utilising a range of appropriate research methods.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Self-directed study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p>
<p><b>D. Key transferable skills</b></p>	<p><b>Learning and teaching strategy</b></p>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D3. Demonstrate the ability to work on self-initiated tasks and projects, exhibiting the appropriate levels of time-management, self-organisation and independence.</p> <p>D4. foster reflective practice, in order to develop personal and professional growth across disciplines and through interdisciplinary practice.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p> <p><b>Collaboration &amp; Peer interaction:</b> to develop core communication and interpersonal skills</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>

## Definitive Module Record

1. Factual Information			
<b>Module Code &amp; Title</b>	ANIM304 Contexts of Practice 3	<b>Level</b>	6
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory	<b>Notional learning hours</b>	200

### 2. Rationale for the module and its links with other modules

This module provides students with two pathways. Each pathway supports the development of independent critical thinking and requires them to consider and contextualise their practice by situating it within a wider set of discourses and contexts.

**Pathway One - Written Research Project (WRP)** is an opportunity to conduct a substantive piece of independent research, which is focused on an area related to creative practice.

**Pathway Two - Contextual Enquiry Project (CEP)** is a practice-led research project with critical commentary, in which students conduct an in-depth inquiry intended to inform and reposition their creative practice..

### 3. Aims of the module

- To position students' own practice and/or relevant topic within an appropriate critical -and contextual framework – historical, contemporary and theoretical.
- To develop conceptual and critical thinking in relation to practice and to exercise critical judgement.
- To develop skills in primary research, critical analysis and evaluation and to synthesise information.
- To communicate and articulate ideas in an appropriate format.
- To develop awareness of students' own work and subject specialism in relation to other areas of art and design practice.

### 4. Indicative content

The module begins with the submission of an initial project proposal at the end of the summer term in level 5 indicating the research theme / pathway. At the start of the term in level 6, students will consolidate this proposal, after discussing it with their contextual research supervisor. Group seminars and discussions will address emerging research themes, reinforce research methodologies and develop a timeline for completion.

The delivery of the module is largely by individual project supervision and self-directed study, with students undertaking a consistent and rigorous independent research project with the support and guidance of their project supervisor, who will work with the student to guide and focus the research process.

### 5. External/Industry links

Visits  
Site-based / industry / practice-based research  
Visiting lecturers / practitioners

## 6. Assessment strategy, assessment methods and relative weightings

Students will engage in a self-directed project that links to their area of creative practice and research interests. The two pathways allow students to shape their research in a way that is appropriate to their creative and professional goals. Students will conduct a rigorous critical inquiry that consults and applies appropriate art, design and media related cultural/critical theory, all of which should be fully and correctly referenced following academic conventions (Harvard style) and with a list of illustrations appropriate to the study.

There are two options:

### Pathway one: Written Research Project (WRP)

1 - A formal illustrated academic body of writing, 5,000 to 6,000 words in length, supported by a reflective journal or blog. Students are required to demonstrate evidence of appropriate research and understanding and the ability to apply appropriate critical analysis. Students should evidence ability to present a coherent argument that addresses key questions, areas of concern, or proposition.

### Pathway two: Contextual Enquiry Project (CEP)

2 – A practice-led contextual inquiry research project (artefact/outcome), supported by a research document of 3,000 to 4,000 words (or equivalent), which evidences appropriate critical analysis and theoretical underpinning as well as demonstrating considered application of appropriate production skills, supported by reflective journal or blog.

Your tutor will advise you on the most appropriate pathway and agree on an approach to take, via your proposal.

## 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes				
	A2	A3	B3	C3	D1
Written Research Project (critical writing) 5,000 to 6,000 words or Contextual Enquiry Project (critical writing with artefact) 3,000 to 4,000 words	✓	✓	✓	✓	✓
Reflective journal/ blog	✓	✓	✓	✓	✓

## 8. Key reading list

Author	Year	Title	Publisher	Location
Barrett, E., and Bolt, B.,	(2007)	Practice as Research: Approaches to Creative Arts Enquiry	I.B. Tauris & Co. Ltd	New York
Brink-Budgen, R.,	(2010)	Critical Thinking for Students: Learn the Skills of Critical Assessment and Effective Argument (4th ed).	How to Books Ltd.	Oxford
Chambers, E., and Northedge,	(2008)	The Arts Good Study Guide (2nd ed)	Open University	Milton Keynes

A.,			Press	
Clarke, M.,	(2007)	Verbalising the Visual: translating art & design into words	AVA	Lausanne

Cottrell, S.,	(2005)	Critical Thinking Skills: Developing Effective Analysis and Argument.	Palgrave Macmillan	Basingstoke
Crow, D.,	(2006)	Left to right: the cultural shift from text to image	AVA	Lausanne
Dawson, C.,	(2009)	Introduction to Research Methods. (4th ed)	How to Books Ltd.	Oxford
Denscombe, M.,	(2012)	Research Proposals: A Practical Guide	Open University Press	Berkshire
Gray, C., and Malins, J.,	(2009)	Visualising Research: A Guide to the Research Process in Art and Design.	Ashgate Publishing	Aldershot
Greetham, B.,	(2009)	How to Write Your Undergraduate Dissertation	Palgrave Macmillan	Basingstoke
Oliver, P.,	(2012)	Succeeding with Your Literature Review: A Handbook for Students	Open University Press	Berkshire
Smith, P.,	(2002)	Writing an Assignment: Effective ways to improve your research and presentation skills (5th edition).	How to Books.	Oxford
Smith, H., and Dean, R.,	(2009)	Practice-led Research, Research-led Practice in the Creative Arts	Edinburgh University Press	Edinburgh
Swetnam, D., and Swetnam R.,	(2009)	Writing Your Dissertation: The Bestselling Guide to Planning, Preparing and Presenting First Class Work (3rd revised ed)	How to Books Ltd	Oxford

Please note: Students will identify reading and resources as an integral and essential part of the assignment for this module, therefore providing additional texts will that relate to specific individual focus and subject of the research project.

## 9. Other indicative sources (e.g. websites)

### Journals

The library holds a number of journals and has access to online journals and useful research sites. Guidance on how to access some of these materials via Athens etc. will be given by the library staff and project supervisor as appropriate.

Online sources include:

<http://journal.animationstudies.org/>

<http://www.animationjournal.com/>

**Some recommended journals include:**

Afterall  
Adbusters  
Aesthetica  
Cabinet  
Eye  
Novum  
Varoom  
View

**Online sources include:**

JSTOR  
Journal of Aesthetics and Art Criticism  
The Year's Work in Critical and Cultural Theory  
The University of Chicago: Keywords Glossary:  
<http://csmt.uchicago.edu/glossary2004/navigation.htm>

## Annex 1 – Intended Learning Outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A2. Demonstrate an understanding of the overarching theories and practices that underpin Animation and the Animation industry.</p> <p>A3. Evidence an understanding of the relationship between theory and practice and interpret, analyse and evaluate critical approaches to creative practice.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B3. Gather research and experience and apply evaluations in order to form valid independent viewpoints and insights, allowing for informed conjecture and judgment in order to stimulate creative and academic development.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>
C. Practical and professional skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C3. Evaluate and critiqued their own area of practice informed by key ideas and theories, applying appropriate academic conventions and utilising a range of appropriate research methods.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>
D. Key transferable skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D1. Demonstrate communication skills, which evidence knowledge and understanding of critical, cultural and contextual discourse, within an Animation context.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Blended Learning:</b> to enable students to utilise digital and online resources, through our VLE, Lynda.com, blogs etc.</p>

