SM2713: 2D ANIMATION I - BASIC

Effective Term
Semester A 2022/23

Part I Course Overview

Course Title
2D Animation I - Basic

Subject Code
SM - School of Creative Media
Course Number
2713

Academic Unit
School of Creative Media (SM)

College/School
School of Creative Media (SM)

Course Duration
One Semester

Credit Units
3

Level
B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction
English

Medium of Assessment
English

Prerequisites
Nil

Precursors
Nil

Equivalent Courses
SM3145 2D Animation I – Basic

Exclusive Courses
Nil

Part II Course Details

Abstract

This course aims to provide a basic understanding of the principles of 2D animation. Students will gain a broad overview of different techniques, principles and aesthetics, from the traditional to the digital. The course emphasises on learning

through the physicality of the actual making process. Students produce creative works using a variety of techniques that include drawing frame by frame, cutout, rotoscoping and keyframing. They engage in a series of creative exercises such as intensive drawings, games and mime acting to explore the principles of animation, the human body, and storytelling. Critical sessions are held regularly to encourage open discussions and peer learning amongst students.

Course Intended Learning Outcomes (CILOs)

	CILOs	Weighting (if app.)	DEC-A1	DEC-A2	DEC-A3
1	Demonstrate understanding of the principles of animation, the human body, the different animation techniques and aesthetics.			x	
2	Demonstrate the capacity for self-directed learning to explore different animation techniques and software tools.		x	x	
3	Communicate ideas and narratives through creative works.		x	x	x
4	Evaluate the quality of a creative work and to conduct constructive criticism.			x	
5	Show evidence of documented self-directed researches to develop personal visual vocabularies.		x	x	x

A1: Attitude
Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability
Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to real-life problems.

A3: Accomplishments
Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

Teaching and Learning Activities (TLAs)

	TLAs	Brief Description	CILO No.	Hours/week (if applicable)
1	Lecture	Explain the principles of animation, the different techniques and aesthetics through examples and case studies. - The 12 principles of animation - Hand drawn / Cutout / Puppet / Keyframe animation techniques - Storyboarding - Imaging and Animation Software tools	1	

| 2 | Creative Exercises and Assignments | Creative in-class exercises such as intensive drawings, games and mime acting.

Assignments require students to apply key concepts by creating short animations. | 1, 2, 3 | |
3	Critique Sessions	Critiques sessions are held regularly to encourage open discussions and constructive criticism of each other's works.	4	
4	Final Project	Students go through a typical production workflow starting from ideas to producing fully animated works.	1, 2, 3, 5	
5	Visual Journal	A document that records all the self-directed researches and reflections throughout the duration of the course.	1, 5	

Assessment Tasks / Activities (ATs)

	ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
1	Class Participation	4	10	
2	In-class Exercises and Assignments	1, 2, 3	40	
3	Final Project	1, 2, 3, 5	40	
4	Visual Journal	1, 5	10	

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)

Assessment Task

In-class Exercises and Assignments

Criterion

Ability to understand and to apply the key concepts on creative works

Excellent (A+, A, A-)

High

Good (B+, B, B-)
Significant

Fair (C+, C, C-)
Moderate

Marginal (D)
Basic

Failure (F)
Not reaching marginal levels

Assessment Task
In-class Exercises and Assignments

Criterion
General Craftsmanship

Excellent (A+, A, A-)
High

Good (B+, B, B-)
Significant

Fair (C+, C, C-)
Moderate

Marginal (D)
Basic

Failure (F)
Not reaching marginal levels

Assessment Task
Final Project & Visual Journal

Criterion
Capacity for self-directed researches

Excellent (A+, A, A-)
High

Good (B+, B, B-)
Significant

Fair (C+, C, C-)
Moderate

Marginal (D)
Basic

Failure (F)
Not reaching marginal levels

Assessment Task
Final Project & Visual Journal

Criterion
Ability to apply the key concepts holistically and creatively on a multifaceted production

Excellent (A+, A, A-)
High

Good (B+, B, B-)
Significant

Fair (C+, C, C-)
Moderate

Marginal (D)
Basic

Failure (F)
Not reaching marginal levels

Assessment Task
Final Project & Visual Journal

Criterion
General Craftsmanship

Excellent (A+, A, A-)
High

Good (B+, B, B-)
Significant

Fair (C+, C, C-)
Moderate

Marginal (D)
Basic

Failure (F)
Not reaching marginal levels

Additional Information for AR
All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information

Keyword Syllabus

Animation, Time-based Media, Animated Content, Fundamentals of Animation, Principle of Animation, Creative Research, Animation Production, Animation Pre-production, Animation Pre-Visualization, Thumbnail Sketching, Shot Definition, Storyboarding, Layouts, Dope Sheet, Bar Chart, Time Chart, Keyframe, In-between, Overlapping, Animatic, Story-reel, 2D Hand-drawn Animation, Stop-motion Animation, Cut-out Animation, Pixilation, Rotoscoping, 3D Computer Animation, Maya, Apple QuickTime Movie, Photo JPEG, H.264, Clippers, Color Bar, Peg Bar, Copy Stand, DSLR.

Reading List

Compulsory Readings

	Title
1	Nil

Additional Readings

	Title
1	Williames, Richard. (2002). The Animator's Survival Kit. London, United Kingdom: Faber and Faber Ltd.
2	Whitaker, Harold and Halas John (2002). Timing for Animation. New Ed edition. St. Louis, USA: Focal Press, Inc.
3	Johnston, Ollie and Thomas, Frank. (1995). The Illusion of Life: Disney Animation. (Rev Sub edition). CA, USA: Disney Editions
4	White, Tony. (2006). Animation from Pencils to Pixels: Classical Techniques for the Digital Animator. St. Louis, USA: Focal Press, Inc.
5	White, Tony. (2009). How to Make Animated Films: Tony White's Complete Masterclass on the Traditional Principals of Animation. St. Louis, USA: Focal Press, Inc.
6	White, Tony. (1988). The Animator's Workbook: Step-By-Step Techniques of Drawn Animation. NY, USA: Watson-Guptill publications
7	Lauria, Larry. Larry's Toon Institute. (1999) http://www.awn.com/tooninstitute/lessonplan/lesson.htm#top(Accessed May, 20 2012)
8	Asifa-Hollywood: The International Animated Film Society. (2008) http://www.asifa-hollywood.org/(Accessed May, 20 2012)
9	Animation Magazine Inc. (2007) http://www.animationmagazine.net/ (Accessed May, 20 2012)
10	Tokuma Memorial Cultural Foundation for Animation. (2001-2012) http://www.ghibli-museum.jp/index.html (Accessed May, 20 2012)