

2020-21 Fall

HART1023 Introduction to Experimental Animation (1 Credit)

Course Instructor: Mr. Ken YIU (Email: kenyu.teaching@gmail.com)

Program Officer: Jeff Lai (Email: jefflai@ust.hk)

Time: Mondays | 10:30am – 12:20 pm

Venue: Online

Office Hours: By appointment

Course Description

This introductory course aims at guiding students to explore the art of animation through producing drawing, cut-ups, roto-scoping, photographic and object animation with both digital and traditional tools. By introducing non-mainstream techniques and mediums for creating time-based imagery, students will learn both practical skills and theories of animation as a visual art form for artistic expression and communication.

Through brief lecturing, students will acquaint themselves with the history and development of experimental animation and its influences to moving image arts in general. The hands-on activities will allow students to explore freely the principles of animation starting from pencil and paper to digital software and tools.

Intended Learning Outcomes

Upon completion of this course, students are expected to be able to:

1. Describe and appreciate the history and development of experimental animation
2. Identify and explain the stylistic and narrative elements of experimental animation
3. Develop abstract ideas into experimental animation works

Course Syllabus and Schedule

Lesson	Date	Topic	ILO(s)
Part 1 : Creating animation using real-life objects			
1	7 Sep	Topic: Introduction <ul style="list-style-type: none"> What is experimental and mainstream animation What are the tools and materials for experimental animation How to learn animation from daily life Terms need to know, e.g. frame rates, aspect ratio, etc 	1,2
2	14 Sep	Topic: Life techniques for animation I <ul style="list-style-type: none"> How to create animation using mobile phone Introduction on stop motion Claymation, Object-Motion, Cutout-Motion, Pixilation Tools we need to create stop motion 	1,2
3	21 Sep	Topic: Life techniques for animation II <ul style="list-style-type: none"> Review the testing clips Experiment sound with moving object Create sound effects using daily object Create meaningful actions using stop motion 	2,3
4	28 Sep	Topic: Life techniques for animation III <ul style="list-style-type: none"> Students present their stop-motion clips Discussion on the student works 	2,3
Part 2: Create animation using hand-drawn elements			
5	5 Oct	Topic: Hand-drawn Animation I (Midterm 30%) <ul style="list-style-type: none"> What is hand-drawn animation Tools and Software Integrate hand-drawn elements to real-life photos 	1,2
6	12 Oct	Topic: Hand-drawn Animation II <ul style="list-style-type: none"> The 12 Principles of Animation by Walt Disney How to create character using hand-drawn elements Experiment with real-world objects and environment Create a story using one character 	2,3
7	19 Oct	Topic: Hand-drawn Animation III <ul style="list-style-type: none"> Create a story using character and object Create a story using character and environment Create a story using two character 	2,3
8	2 Nov	Topic: Presentation of Analysis and Proposal (5%) Student presentations on project proposals	1,2,3
Part 3: Making a complete work of animation			
9	9 Nov	Topic: Tutorial on individual project proposals Discussion with students on their project proposals, story ideas, and problems	2,3
10	16 Nov	Topic: Presentation of 1st cut (10%) <ul style="list-style-type: none"> Critique on 1st cut draft Examples to be shown for specific artistic and technical needs 	2,3

11	23 Nov	Topic: Tutorial on individual final projects Discussion with students on their individual final projects	3
12	30 Nov	Topic: Final Project Presentation (25%) <ul style="list-style-type: none"> • Students present their final cut of their animations • Critique and comment 	3

Assessment Tasks

Assessment	Description	ILO(s)
Mid-term project (30%)	<p>Mid-term project Individual essay Each student should find a short animation to discuss. You may analyze its styles, artistic treatments, special skills and experiment intentions found in the work. Also, you may talk about its significance in animation development. The work chosen should be non-mainstream shorts with clear artistic interests and intentions.</p> <p><u>Due date: 05 Oct 2020 (lesson 05)</u> <u>Word limit: 1000</u></p> <p>For late submission, students will have 10% deducted each day from their grade of this project. Submissions will not be accepted after <u>23 Mar 2020.</u></p>	1, 2
Final project 40% (5% for Proposal & 10% for the first draft)	<p>Final project Each student is required to submit a short animation artwork (around one minute). Students may choose any story or visual concepts for this final project and should choose suitable elements for fitting into the one-minute timeframe. All artworks have to be presented during the critique session in <u>lesson 12.</u></p> <p>Also, in <u>lesson 08 (02 Nov 2020),</u> students need to present their planning of the final project, including the basic story, characters, structure and organization of different elements. The first drafts are expected to be finished by <u>lesson 10 (16 Nov 2020).</u></p>	2, 3
Class Participation (20%)	<p>Class Participation Students are evaluated based on their participation and critiques on in-class exercises.</p>	1, 2
Attendance (10%)	<p>Attendance (applies to Zoom) Attendance will be taken in the beginning of each session after the add/drop period. Students arriving 10 minutes after the beginning of each session will be counted as late. Being late or leaving early twice will be counted as one absence.</p>	NA

Recommended Reading Materials

1. Maureen Furniss. *The animation bible*. Abrams, New York.
2. Robert Russett, Cecile Starr. *Experimental animation*.

Supplementary Reading Materials

1. *Producing Animation*, Winder and Dowlatabadi, Focal Press 2001
2. Richard Williams. *The animator's survival kit*. Faber & Faber, New York.

DVDs

3. *Caroline Leaf: Out on a limb: handcrafted* [DVD]. Montreal: National Film Board of Canada, c2010.
4. *Norman McLaren, the master's edition* [DVD]. Montreal: National Film Board of Canada, c2006.
5. *Oskar Fischinger, ten films* [DVD]. S.I.: Kinetica Video Library, 2000.
6. *The Animation of Alexeieff* [DVD]. Paris: Cinédoc ; Chicago, Ill. : Distributed by Facets Video, c2009.
7. *Animation World of Paul Driessen* [DVD]. Films du Paradoxe
8. *The Astonishing Work of Tezuka Osamu* [DVD]. Brooklyn, NY : Kino International, c2009.
9. *The exquisite short films of Kihachiro Kawamoto* [DVD]. Brooklyn, NY : KimStim, Inc. : distributed exclusively by Kino, [2008]
10. *Anthology of Surreal Cinema. Vol. 1* [DVD]. Risque Cinema, 2005
11. *The Anthology of Polish Experimental Animation* [DVD]. Warsaw : Polskie Wydawnictwo Audiowizualne, [2008]
12. *The Naoyuki Tsuji Animation Collection* [DVD]. Chicago, IL : Facets Video, c2006.

ACADEMIC HONOR CODE

- You must observe and uphold the highest standards of academic integrity and honesty in all the work you do throughout your program of study.
- As members of the University community, you have the responsibility to help maintain the academic reputation of HKUST in its academic endeavors.
- Sanctions will be imposed if you are found to have violated the regulations governing academic integrity and honesty.
- Regulations for Student Conduct and Academic Integrity (<http://publish.ust.hk/acadreg/generalreg/index.html>)