2019-20 Spring
HART1023   Introduction to Experimental Animation (1 Credit)

Course Instructor: Mr. Ken Yiu (Email: kenyiu.teaching@gmail.com)

Program Officer: Vickie Wong (Email: vickiewong@ust.hk)

Time: Mondays 14:30 pm - 16:20pm

Venue: E-learning classroom A, Library

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 manual techniques such as simple flip-books and zoetropes. Students will also learn to create animation from common computer software, such as FlipAnim.com, Toonator.com, Brush.ninja.

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	Match-ing ILO
Part 1 : Pre-cinema visual media			
1	10 Feb 2020	**Topic: Introduction** • What is experimental and mainstream animation • What are the tools and materials for experimental animation • Introduction on zoetrope and praxinoscope • Workshop on making of a zoetrope	**1,2**
2	17 Feb	**Topic: Camera-less techniques for animation I**	**1,2**

	2020	• Discover camera-less, mechanical animation • Introduction on flip books and mutoscope • Workshop on making of a flip book	
3	24 Feb 2020	**Topic: Camera-less techniques for animation II** • Discover direct animation • Introduction of painting on films and the medium specificity of film • Create your own flipbook animation	1,2

Part 2: Generating visual images and working with frames created by cinema

4	2 Mar 2020	**Topic: Character Animation I** • What is character animation • How to design and draw a character	1,2
5	9 Mar 2020	**Topic: Character Animation II** • The 12 Principles of Animation by Walt Disney • How to animation a character • Computer-generated animation vs Hand-drawn animation	2,3
6	16 Mar 2020	**Topic: Character Animation III** • Adding emotional expression to the character • Timing control and effects	2,3
7	23 Mar 2020 **14:30 – 16:50pm**	**Topic: Stop-motion Animation I** • How to create narrative with a series of frames • Image sequence created with found objects *Make-up class ends at 16:50 pm (extended for 30 minutes)*	2,3
8	30 Mar 2020 **14:30 – 16:50pm**	**Topic: Stop-motion Animation II** • How to create narrative with special lighting and camera angle • Image sequence created with found objects *Make-up class ends at 16:50 pm (extended for 30 minutes)*	2,3
9	6 Apr 2020 **14:30 – 16:50pm**	**Topic: Presentation of Analysis and Proposal (5%)** • Student presentations on project proposals *Make-up class ends at 16:50 pm (extended for 30 minutes)*	1,2, 3

Part 3: Making a complete work of animation

10	27 Apr 2020 **14:30 – 16:50pm**	**Topic: Finishing in Animation** • Experimentation in sound for animation • Techniques to set duration and moving among layers in an animation • Outputting the finished work *Make-up class ends at 16:50 pm (extended for 30 minutes)*	3

11	4 May 2020	**Topic: Presentation of 1st cut & Tutorial on individual final projects** • Discussion with students on their individual final projects • Examples to be shown for specific artistic and technical needs	3

Assessment Tasks

Assessment	Description	Match-ing ILO
Mid-term project (30%)	**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. **Due date: 02 Mar 2020 (lesson 04)** **Word limit: 1000** For late submission, students will have 10% deducted each day from their grade of this project. Submissions will not be accepted after **09 Mar 2020**	1, 2
Final project 40% (5% for Proposal & 10% for the first draft)	**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 **lesson 13** Also, in **lesson 09 (06 Apr 2020)**, 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 **lesson 11 (04 May 2020)**.	2, 3
Class Participation (20%)	**Class Participation** Students are evaluated based on their participation and critiques on in-class exercises.	1, 2
Attendance (10%)	**Attendance** 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.	-

Required 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.l.: 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)