ACADEMIC PROGRAM

EXPERIMENTAL ANIMATION

B.F.A. IN **ANIMATION**

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	Experimental Animation
Degree :	Animation
Location:	Centro Universitario de Tecnología y Arte Digital
Area:	Animation
Year:	4º
Teaching period:	2
Type:	OB
ECTS credits:	6
Teaching modality:	On campus
Language:	English
Lecturer / Email	Joaquin Martinez Perez/joaquin.martinez@u-tad.com
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SUBJECT DESCRIPTION

Area description

The animation subject is oriented to enable students to acquire the skills that will allow them to convey emotions through the movement and performance of the characters using the 3D animation technique and acquiring the knowledge of other experimental animation techniques. They will apply the concepts of anatomy and mechanics of human body movement and the principles of traditional animation to 3D and experimental animation, transferring them to actions of increasing complexity, both in the physical simulation of movement and in the transmission of emotions through the attitude and gestures of the character.

Subject description

The course focuses on the exploration of less frequent techniques such as stop motion, sand, hybrid animation, direct and on glass with oil and inks, as well as the expressive development of these in relation to the visual arts, and the expression of original narrative and visual forms, beyond its possible narrative character or the function it should lend to external objectives such as advertising and information. Based on this conception, the objective is to explore experimental animation as a means of recreating life, based on reflection and practical learning of visual structures in their temporal dimension.

COMPETENCIES AND LEARNING OUTCOMES

Competencies

BASIC AND GENERAL

CB1 - That students have demonstrated possession and understanding of knowledge in an area of study that builds on the foundation of general secondary education, and is usually at a level that, while relying on advanced textbooks, also includes some aspects that involve knowledge from the cutting edge of their field of study.

CB2 - That students know how to apply their knowledge to their work or vocation in a professional manner and possess the competencies usually demonstrated through the development and defense of arguments and problem solving within their field of study.

CB3 - That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include a reflection on relevant social, scientific or ethical issues.

CB4 - Students should be able to convey information, ideas, problems and solutions to both specialized and non-specialized audiences.

CB5 - That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

TRANSVERSALS

CT5 - Demonstrate versatility, flexibility and creativity in the development of projects, activities and works.

SPECIFIC

CE5 - Apply the traditional principles of animation to the digital animation of characters and other elements.

CE19 - Apply different techniques of experimental animation, for the realization of an animation according to the artistic and narrative style sought.

CE3 - Know and represent the anatomy, shape and proportion of the human body.

Learning outcomes

At the end of the degree, the graduate will be able to:

- Recreate the anatomy of the human figure from digital or physical references applied to character animation.

- Apply knowledge of human and animal anatomy to the animation and rigging of human and animal figures in 2D and 3D.

- Reconstruct the anatomy and body mechanics of bipedal characters at the physiological and technical level.

- Master the basic laws of animation in both traditional and digital environments.

- Recreate fluid movements to generate believable animations in characters and objects.

- Reconstruct the anatomy and body mechanics of bipedal characters at physiological and technical level.

- Know experimental and less frequent techniques in the industry such as stop motion, cut out or sand animation to produce original and unexpected results.

- Integrate digital and analog animation techniques in the search for new visual and expressive solutions.

- Generate stop motion animations by using models, rigs, cameras and specific software.

- Generate acting, secondary actions, overlapping and interactions between characters for the representation of emotions in the narrative context.

- Optimize the programming code used in an animation scene using the necessary debugging tools.

CONTENTS

· Stop motion techniques

o Modeling and rigging for stop motion

o Animation and use of DSLR cameras

· Other experimental animation techniques

o Cut out animation

o Sand animation and Draw on film animation

o Hybrid animation techniques

SUBJECT SYLLABUS

Part 1. Digital.

1- Limited Animation in Photoshop

2- Ebsynth and different uses for this software.

3- Blender: Digital stop-motion animation. Add-on Stop-Magic

4 - Blender (continued): Shape-Keys, animating without Rig.

5 - VR tools and examples of interdisciplinary experimentation.

6 - Final free practice.

2nd Part. Analogue.

1- Introduction to dragon frame software

2- Claymation

3- Animation with sand

4- Cut-out.

5- Pixilation

6- Fine exercise

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
Theoretical / Expository classes	20,00	20,00
Practical classes	35,56	35,56
Tutorials	4,44	2,22
Independent study and autonomous work of the student	32,22	0,00
Elaboration of work (group or individual)	53,33	0,00
Evaluation Activities	4,44	4,40
TOTAL	150	62,18

Teaching methodologies

Expository method or master class

Case method

Problem-based learning

Cooperative or collaborative learning

Inquiry-based learning

Flipped classroom or inverted classroom methodology

Gamification

TEMPORAL DEVELOPMENT

Part 1- 7 weeks

Part 2 - 7 weeks

EVALUATION SYSTEM

ASSESSMENT SYSTEM	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)

Assessment of participation in class, exercises or projects of the course	10	25
Assessment of assignments, projects, reports, memos	30	60
Objective test	30	60

GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
Assessment of participation in class, exercises or projects of the course	10	10
Assessment of assignments, projects, reports, memos	60	60
Objective test	30	30

General comments on the evaluations/assessments

The importance in the end lies in experimentation and experimenting with new techniques. A novel style or the originality of the work in a portfolio makes more of a difference than any assessment. With these new tools and exercises I hope to help students to be able to see beyond, and not replicate what is done to exhaustion, giving them a visibility that would otherwise go unnoticed.

Through these short internships, the aim is to exercise a production mentality. To be able to learn new methodologies and see how to approach a project according to them.

Explanation and breakdown of the evaluation rubric.The grading of the exercises will be based on:

30% Completion of the exercise

20% Effort/Difficulty/Interest.

30% Quality. The elements learnt are well used.

20% Originality with respect to the example seen in class.

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

Basic:

RUSSETT, Robert & STARR, Cecile (1988): Experimental Animation: Origins of a NewArt. Da Capo Paperback.

RUSSETT, Robert (2009): Hyperanimation: Digital images and virtual worlds. JohnLibbey Publishing.

Recommended:

BENDAZZI, Giannalberto (2016): A World History. Routledge.

MORITZ, W (1977): Fischinger at Disney. Milimeter Magazine.

MORITZ, W (2004): Optical Poetry. Bloomington.

O'PRAY, M (2003): Avant-garde film. Wallflower

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom
Theory

Materials:
Display - Digital whiteboard, Laptop

Software:
Ebsynth, DragonFrame