Department	International College of Liberal Arts		
Semester	Spring 2025	Year Offered (Odd/Even/Every Year)	Every Year
Course Number	PART/JPNA320		
Course Title	Film and Animation Studio		
Prerequisites	PART120 Introduction to Filmmaking		
Course Instructor	ASHMORE Darren	Year Available (Grade Level)	3
Subject Area	Interdisciplinary Arts: Performing Arts	Number of Credits	3
Class Style	Lecture	Language of instruction	English

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

	Note: 2024. Spring Semester is animation only. Each time the course is run, it focuses on a specific element, and in this semester is is traditional animation.
Course Description	This course provides an advanced, hands-on experience in the art of animation, covering both 2D and 3D animation techniques. Students will put previously learned skills in the fundamentals of animation, including keyframe animation, timing, and motion principles into practical use. Through practical exercises and project work, participants will explore various animation styles and software tools, gaining the skills necessary to bring their creative visions to life.
Class plan based on course evaluation from previous academic year	Group work and allied storyboarding will be the design principle this time. With every student working on the same basic plan, grading will be more consistent, as each will have the same bars to meet.
	N/A
Course related to the instructor's practical experience (Summary of experience)	
	Learning Objectives: Understand the principles of animation, including timing, spacing, and squash and stretch. Develop proficiency in using animation software such as Adobe Animate, Toon Boom Harmony, or Blender. Explore different animation techniques, including traditional hand-drawn animation, digital puppetry, and 3D modeling and rigging. Apply storytelling principles to create engaging animated sequences. Gain practical experience through individual and collaborative animation projects. Receive feedback and critique to improve animation skills and techniques. Develop a portfolio showcasing original animated works.
Learning Goals	

iCLA Diploma Policy

iCLA Diploma Policy

(DP1) To Value Knowledge - Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World - Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration - Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility - Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Problem-Based Learning/Discussion, Debate/Group Work/Pres	sentation∕Workshop, Fieldwork		
More details/supplemental information on Active Learning Methods	(DP1) To Value Knowledge - Having high oral and written comm knowledge (DP2) To Be Able to Adapt to a Changing World - Having criti independent mindset to adopt to a changing world (DP3) To Believe in Collaboration - Having a disposition to	nunication skills to be able to ical, creative, problem-solving work effectively and inclusive	b both comprehend and tr g, intercultural skills, ely in teams	ansfer global and
Use of ICT	Primarily interactive data, provided both through Unipa (inc	cluding the clicker system) as	well as Google surveys.	
Contents of class preparation and review	Preparation expectations will vary, week to week, depending on assigned readings and/or project work. It is expected that all materials which are assigned should be diligently worked on prior to the class, for both testing and discussion. In terms of review, each item of prep will also have reflection work associated with it, both in class an beyond. The reflection work is to consolidate each lesson and will be discussed with the class Each session, questions based on the assigned readings will be given at the end of the lecture. These questions will be used to guide your discussion. You will be given a daily grade ranging from 1-5 for day in class. This will be based on the following scale: 5 - Thoughtful, engaged & prepared: facilitating/encouraging classmates' participation. 4 - Adequate preparation and good participation 2 to 3 - Inadequate preparation and/or inadequate participation 1 - The spirit has flown 0 - Absent, or present but disruptive.	Hours expected 2 hours to be spent preparing for class (hours per week)	Hours expected 3 hours to be spent on class review (hours per week)	
Feedback Methods	After each assessment instrument, both text and face-to-face However, at any time a student may consult on the course dur Seeking feedback is an expected part of the course progress. opportunity for guidance.	e feedback will be required of ing office hours, or by appoin I will not enforce it, but I	students. itment. urge you not to waste a	in

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Biweekly Theory (Weeks 5-13, 5 tests each @4%)	20%	Theory of Animation
Mid Term Project Review	20%	Maquette Review
Presentation (weeks 14 and 15)	10%	Class Presentation
Final project	30%	Multifactor Assessment
Studentship	20%	Participation

	ITe he Drevided to the class
Required Textbook(s)	
Other Reading Materials/URL	Further readings will be provided as required at the due time via the learning management system.
Plagiarism Policy	iCLA ACADEMIC DISHONESTY POLICY Acts of Academic Dishonesty: In accord with University policies and good practices in higher education, acts of academic dishonesty such as plagiarism, cheating, forgery (on a paper, examination, test, or other assignment) will result in the failure of the course at a minimum. An act of academic dishonesty during the final examination or assignment in lieu of the final examination will result in failure of all courses registered in the relevant academic term. Cases of academic dishonesty will be reported to the Dean of Academic Affairs for relevant action.
Other Additional Notes (Outline crucial policies and info not mentioned above)	Class Policies in Addition to iCLA Policies 1.Group Workload: Any student unfairly burdening their fellows will be actioned appropriately. 2.Use of devices in class: Phones are banned. Laptops, tablets and other devices may only be used during class tests, or assigned tasks. 3.Test Proctoring: If proctors detect any suspect activity during tests, the student will be withdrawn from the test and actioned by Admin. 4: Attendance is a given, naturally. as a consequence absences will be considered demerits. If you accrue 5-7 absences, you will lose -1 letter grade from your final score at the end of the semester: 8-9 absences -2 letter grades: 10 absences - 3 letter grades: 11 or more and you fail automatically in line with iCLA attendance policy. 5: Being more than 10 minutes late to class will be considered absent. Exceptions to participation rule are documented evidence of illness from a clinic or hospital: these must be presented within one week of the missed class. Documented official family emergencies, requiring leaving campus; notify before or just after missed class session.

(NOTE 2) Class schedule is subject to change

Class Schedule		
Class Number	Content	
Class 1	Week 1: Introduction to Stop Motion Animation Topics: History of stop-motion animation: Key milestones and techniques. Overview of different types of stop motion (claymation, puppet animation, object animation, etc.). Key principles of animation (squash and stretch, anticipation, follow-through, etc.). Introduction to stop-motion tools and software (Dragonframe, iStopMotion, or similar). Practical: Setting up the workspace: Lights, camera, basic set design. Students experiment with simple movement: Basic object animation, moving objects frame-by-frame. Assignment: Create a short (5-second) stop-motion animation using basic objects to practice timing and spacing.	
Class 2	Week 1: Introduction to Stop Motion Animation Topics: History of stop-motion animation: Key milestones and techniques. Overview of different types of stop motion (claymation, puppet animation, object animation, etc.). Key principles of animation (squash and stretch, anticipation, follow-through, etc.). Introduction to stop-motion tools and software (Dragonframe, iStopMotion, or similar). Practical: Setting up the workspace: Lights, camera, basic set design. Students experiment with simple movement: Basic object animation, moving objects frame-by-frame. Assignment: Create a short (5-second) stop-motion animation using basic objects to practice timing and spacing.	
Class 3	Week 2: Animation Principles and Creating Basic Movement Topics: Understanding timing and spacing: How to control speed in stop-motion. The 12 principles of animation, with a focus on "anticipation" and "follow-through." Introduction to keyframing: Planning a simple animation. Practical: Students animate a bouncing ball or similar simple object to demonstrate basic principles. Experimenting with timing (slow motion vs. fast motion). Assignment: Create a 5-10 second bouncing ball animation that demonstrates at least 3 principles of animation.	
Class 4	Week 2: Animation Principles and Creating Basic Movement Topics: Understanding timing and spacing: How to control speed in stop-motion. The 12 principles of animation, with a focus on "anticipation" and "follow-through." Introduction to keyframing: Planning a simple animation. Practical: Students animate a bouncing ball or similar simple object to demonstrate basic principles. Experimenting with timing (slow motion vs. fast motion). Assignment: Create a 5-10 second bouncing ball animation that demonstrates at least 3 principles of animation.	

Class 5	Week 3: Character Design and Puppet Building Topics: Introduction to puppet design: Materials and tools (clay, foam, wire armature, fabric). How to design a simple stop-motion puppet for animation. Character rigging and the basics of armature building. Practical: Students create simple puppet designs and build basic armatures (using wire, clay, etc.). Introduction to the idea of sculpting characters for stop-motion. Assignment: Create a simple puppet (no animation required yet).
Class 6	Week 3: Character Design and Puppet Building Topics: Introduction to puppet design: Materials and tools (clay, foam, wire armature, fabric). How to design a simple stop-motion puppet for animation. Character rigging and the basics of armature building. Practical: Students create simple puppet designs and build basic armatures (using wire, clay, etc.). Introduction to the idea of sculpting characters for stop-motion. Assignment: Create a simple puppet (no animation required yet).
Class 7	Week 4: Set Design and Miniature Environments Topics: Basics of building stop-motion sets: Props, backgrounds, and foregrounds. Considerations for camera angles and space in stop-motion. Use of forced perspective and lighting. Practical: Students build a simple set or environment for a puppet to interact with. Experiment with camera angles and lighting setups. Assignment: Design a small set and prepare for animation.
Class 8	Week 4: Set Design and Miniature Environments Topics: Basics of building stop-motion sets: Props, backgrounds, and foregrounds. Considerations for camera angles and space in stop-motion. Use of forced perspective and lighting. Practical: Students build a simple set or environment for a puppet to interact with. Experiment with camera angles and lighting setups. Assignment: Design a small set and prepare for animation.
Class 9	Week 5: Lighting and Camera Techniques Topics: Lighting techniques for stop-motion (using gels, diffusers, and multiple light sources). Importance of consistent lighting and exposure. Camera positioning, angles, and focal lengths for dynamic shots. Practical: Students work on lighting setups and test different techniques. Introduction to using a tripod and camera adjustments for stop-motion. Assignment: Set up a scene and create a 5-10 second animation, paying special attention to lighting and camera movement.
Class 10	Week 5: Lighting and Camera Techniques Topics: Lighting techniques for stop-motion (using gels, diffusers, and multiple light sources). Importance of consistent lighting and exposure. Camera positioning, angles, and focal lengths for dynamic shots. Practical: Students work on lighting setups and test different techniques. Introduction to using a tripod and camera adjustments for stop-motion. Assignment: Set up a scene and create a 5-10 second animation, paying special attention to lighting and camera movement.
Class 11	Week 6: Stop Motion Software and Frame Capture Techniques Topics: Introduction to stop-motion software (e.g., Dragonframe, Stop Motion Studio). Using onion skinning to help with frame-by-frame consistency. Review of frame rates and their effect on animation fluidity. Practical: Students practice capturing frames using the software. Exploration of the "onion skinning" technique to ensure smooth movement between frames. Assignment: Create a 10-second animation focusing on smooth movement and frame rate consistency.
Class 12	Week 6: Stop Motion Software and Frame Capture Techniques Topics: Introduction to stop-motion software (e.g., Dragonframe, Stop Motion Studio). Using onion skinning to help with frame-by-frame consistency. Review of frame rates and their effect on animation fluidity. Practical: Students practice capturing frames using the software. Exploration of the "onion skinning" technique to ensure smooth movement between frames. Assignment: Create a 10-second animation focusing on smooth movement and frame rate consistency.

	Week 7: Sound Design and Syncing with Animation
	Topics: Basics of sound design in stop-motion: Adding effects, voice-over, and music. How to sync sound with animation: Timing sound cues and speech. Importance of audio in conveying mood and rhythm in stop-motion. Practical:
Class 13	Students work on adding basic sound to their previous animations (such as footsteps or a door opening). Syncing basic sound effects or voice acting with a short animation.
	Assignment: Add sound to a 10-second animation, ensuring the sync is accurate with the movement.
	Week 7: Sound Design and Syncing with Animation
	Basics of sound design in stop-motion: Adding effects, voice-over, and music. How to sync sound with animation: Timing sound cues and speech. Importance of audio in conveying mood and rhythm in stop-motion. Practical:
Class 14	Students work on adding basic sound to their previous animations (such as footsteps or a door opening). Syncing basic sound effects or voice acting with a short animation.
	Add sound to a 10-second animation, ensuring the sync is accurate with the movement.
	Week 8: Experimental Techniques and Challenges Topics:
	Introduction to experimental stop-motion techniques: Mixed media, collages, abstract stop-motion. Exploring creative approaches: Morphing objects, object manipulation, or cut-out animation. Practical:
Class 15	Students experiment with unusual materials or techniques, e.g., stop-motion with sand, paper, or cut-out figures. Assignment:
	Create a 10-second experimental animation using one of the explored techniques.
	Week 8: Experimental Techniques and Challenges Topics:
	Introduction to experimental stop-motion techniques: Mixed media, collages, abstract stop-motion. Exploring creative approaches: Morphing objects, object manipulation, or cut-out animation.
Class 16	Practical. Students experiment with unusual materials or techniques, e.g., stop-motion with sand, paper, or cut-out figures. Assignment:
	Create a 10-second experimental animation using one of the explored techniques.
	Week 9: Concept Development and Storyboarding
	Topics: Writing a simple animation script: Story structure and scene breakdown. Introduction to storyboarding and animatics.
01.000 17	Practical: Students create a storyboard for their own stop-motion animation project.
	Discuss and refine their ideas with feedback. Assignment: Finalize concent script and storyhoard for their independent project
	Week 9: Concept Development and Storyboarding
	Topics: Writing a simple animation script: Story structure and scene breakdown. Introduction to storyboarding and animatics
	Practical: Students create a storyboard for their own stop-motion animation project.
Class 18	Discuss and refine their ideas with feedback. Assignment:
	Finalize concept, script, and storyboard for their independent project.
	Week 10: Character and Set Construction
	Topics: Review of puppet design and set-building techniques.
	Students begin building their characters and sets for their projects. Practical: Hands-on creation of numbers, sets, and prons
Class 19	Area of the animation phase. Assignment:
	Have characters and sets ready for animation by the end of the week.
	Wask 10: Character and Set Construction
	Topics: Review of puppet design and set-building techniques.
	Students begin building their characters and sets for their projects. Practical:
Class 20	Hands-on creation of puppets, sets, and props. Prepare for the animation phase. Assignment:
	Have characters and sets ready for animation by the end of the week.

Class 21	Week 11: Animation Begins - Frame-by-Frame Capture Topics: Students start animating their independent projects. Techniques for capturing smooth, consistent frames. Practical: Capture the first set of frames for their animation. Assignment: Students aim for 10-20 seconds of completed animation by the end of the week.
Class 22	Week 11: Animation Begins – Frame-by-Frame Capture Topics: Students start animating their independent projects. Techniques for capturing smooth, consistent frames. Practical: Capture the first set of frames for their animation. Assignment: Students aim for 10-20 seconds of completed animation by the end of the week.
Class 23	Week 12: Animation Refinement Topics: Refining movements: Adjustments to timing, spacing, and posing. Review of smoothness in animations and use of feedback. Practical: Students continue to animate, refining earlier frames and working on additional scenes. Assignment: Aim to have at least half of the animation completed.
Class 24	Week 12: Animation Refinement Topics: Refining movements: Adjustments to timing, spacing, and posing. Review of smoothness in animations and use of feedback. Practical: Students continue to animate, refining earlier frames and working on additional scenes. Assignment: Aim to have at least half of the animation completed.
Class 25	Week 13: Sound and Final Touches Topics: Adding and syncing sound effects, music, and voice recordings. Using sound to enhance timing and emotion in the animation. Practical: Students start integrating audio into their animations. Syncing sound with animation. Assignment: Ensure sound is added and synced correctly with the animation.
Class 26	Week 13: Sound and Final Touches Topics: Adding and syncing sound effects, music, and voice recordings. Using sound to enhance timing and emotion in the animation. Practical: Students start integrating audio into their animations. Syncing sound with animation. Assignment: Ensure sound is added and synced correctly with the animation.
Class 27	Week 14: Final Edits and Post-Production Topics: Introduction to post-production editing for stop-motion: Color correction, cleaning up frames. Final touches: Transitions, credits, and overall polish. Practical: Students work on editing their animations, adding final effects, and ensuring everything is cohesive. Assignment: Final edits and polishing of animations.
Class 28	Week 14: Final Edits and Post-Production Topics: Introduction to post-production editing for stop-motion: Color correction, cleaning up frames. Final touches: Transitions, credits, and overall polish. Practical: Students work on editing their animations, adding final effects, and ensuring everything is cohesive. Assignment: Final edits and polishing of animations.
Class 29	Week 15: Final Presentation and Review Topics: Presentations of students' final projects. Group review and constructive feedback. Practical: Final project screening. Peer feedback and reflections on the process. Assignment: Submit final projects.
Class 30	Week 15: Final Presentation and Review Topics: Presentations of students' final projects. Group review and constructive feedback. Practical: Final project screening. Peer feedback and reflections on the process. Assignment: Submit final projects.