

The Hitchhiker's Guide to tracking, labeling and submitting your module.

Exploring Animation – Option Module Feb 14th 2013



Managing your project is like planning a move...

Think of your project as a house, and the contents of the house and your activity in it is your production. You will carry lots of separate activities in that house, with different rooms serving different functions. You eat, sleep, relax, make a mess and do the washing up. It's your house.

Imaging that submitting your project for assessment is like moving house. You know that in two months time you will need to have everything organized, packed up, and clearly labeled. You have enough money to pay some people to pack your stuff into a truck, drive it to the new house and unpack it all at the other end, placing your belongings into the correct rooms.

Scenario 1

You ignore the fact that you will have to organize and pack the contents and continue living, eating, sleeping, making a mess and doing the washing up right up to the point where the delivery truck pulls up at the front. With no time left to prepare or plan you will have no choice but to hurl the entire contents into the truck, hoping that

- Nothing will get broken
- Nothing will get lost
- The person unpacking the truck will understand, somehow what everything is, and its significance, and will know exactly where to place it.

Scenario 2

You can become so anxious and obsessed with the move that you can begin packing everything up way too early in sealed packages of bubble wrap and tape. This will prevent you from living, eating, sleeping, making a mess and doing the washing up months before the move day. You ignore the fact that your quality of life sucks now, and you simply make a huge list of everything you have and and continue to obsessively package up every single object in the house in exactly the same way in layers of tape and bubble wrap, ticking each item off the list as you go. Hoping that

- You wont need to open up each package again once its wrapped up neatly and ticked off the list
- The house will still function, and you will still feel comfortable and safe, even though you cant use the "Packed Up" items, which include food, books and toilet paper.
- The person unpacking the truck is not going to want to thump you for making him or her move three hundred small weirdly shaped packages with a label containing a small beautifully written essay describing where you bought the contents, how much you like it, and your fond memories of using it, but no note to say what it actually is or what room it goes into.

Scenario 3

You can buy some big boxes, label each one with a destination like "Bathroom" Kitchen and "Food" and begin to place less valuable or crucial items in over the course of two months. The boxes are nice and big, so you can even fit smaller containers inside, like a bag marked "Summer shoes" or a small tin marked "coin collection" You leave the boxes open so that you can fish stuff out if you need to, and you make an effort to throw away unnecessary items in order to make the move more efficient. Hoping that

- You can begin the task of organizing yourself without sealing up and packing away things that you will need, or that make your life easier.
- You can continue to make use of key household tools and items, happy in the knowledge that when moving day comes, the boxes are already in position, labeled up and ready.
- When moving day comes you simply have to drop in those few essential items that you needed, seal up the boxes and stand back to let the moving company do the rest, happy in the knowledge that you know where everything is, and that they will place everything in the correct room.



- Your production is your house, and you will be engaging with many different activities, materials and processes within its structure.
- You are the owner. Your production will have a specific shape, visual look and collection of activities associated with it according to how you respond to the brief.
- The new house is the assignment. Its rooms are the separate grading criteria. They have a different shape and size to those in the house that you are moving from.
- Your tutors are the people moving the material and initially placing it in each “room” of the new house on your behalf.
- The boxes represent the manner in which you chose to package and present all key the activities, materials and processes associated with animation production.
- The labels are...you know...labels.

In order to fully understand what is expected of you in terms of your Animation Assignment you will need to have a very clear understanding of four Essential things:

Module Aims.

- What I am expected to achieve in terms of New learning, new skills development?

Module Objectives or Learning Outcomes

- What specific activities/concepts/tools will I be exposed to on this module in order to deliver teaching and training on these new skills?

The Assessment components

- On submission, I will need to provide clear evidence that I have achieved a basic level of understanding and competence when engaging in the above activities, how has my tutor categorised these objectives to help me to plan, organize and execute my project?

My project tracking and submission Strategy

- How am I going to record and manage my material, and at submission present each separate component (conceptually and practically) demonstrating my skill and understanding of the Animation Production Process?

Think smart from the start.

- Intellectual strategy number one is to have a clear understanding in your own mind of the distinction between generating and gathering material on a project and the process of “Boxing” up or packaging that evidence in relation to both the assignment and the underpinning expected “Learning outcomes” as set out in the Module Specs.
- Intellectual strategy number two is to become very familiar with both your assignment, your learning outcomes and the grading criteria on the module, and to use the language you find there to help you to identify and track your project work from the start of the module.
- Intellectual strategy number three is to use the same or similar language and terms found in both the assignment, the module specs and the grading criteria when boxing up and labeling your components for submission.

The Module Aims – From your Assignment

On this module, the student will:

- engage with issues of narrative structures and concept developments placing their own practice within the broader context of animation.”
- develop an ability to produce a range of concept art, production design and technical material as part of a production for animation
- explore various aspects of animation production with regard to own specialist studies
- develop skills in animation production management
- develop skills in the creation, organisation and presentation of a range of material for the presentation of animation design concepts
- undertake critical evaluation of concepts related the medium of animation

Learning outcomes – (Objectives) – From Your Assignment

The work submitted for assessment should clearly show that each individual student can;

- demonstrate a knowledge of a range of animation texts, animators work appropriate to individual research
- understand a range of practices and methodologies involved in the realisation of animated film
- develop and test ideas and concepts in relation to an animation production manage an animation production from concept to final screening using appropriate and adequate technical documentation and production management methodologies
- demonstrate competence in the manipulation and creation of resources appropriate to at least one form of animation
- demonstrate an understanding of the application of sound within a narrative structure.
- synthesise new skills and information
- engage confidently in debate with regard to own and others practice

The Assessment components - (what you hand in) – From your assignment

The student will organize their project work into the following component parts for assessment

- **A Development and Research Record in the form of a Production Journal**
- Self generated evidence of initial research, early skills development and the organic evolution of ideas and understanding.
- **A professional production Management files.**
- A more standardized and economic production journal clearly demonstrating your production management in terms of discipline and organization. This should contain established and industry standardized pre-production and production tools and strategies.
- **A one to two minute long animated sequence with audio**
- A short sequence with audio presented as a digital file and a DVD. This should be produced well and should demonstrate your existing narrative ability and creative skill in the context of a short animated sequence.
- **A 1500 word written evaluation**
- This is your opportunity to engage with an analysis of the form, and for critical reflection of your own outcome.

My project tracking and submission Strategy – (The decisions that you need to make about how you present your work appropriately)

The student will take responsibility to respond in a self-directed way to the module brief by implementing a considered and appropriate practical and visual strategy for the preparation, management, presentation and submission of their Assessed Components.

- The student will make an early and well-informed decision on how best to prepare and present the individual components.
- From week 3 students should be aware of which component they are generating work for, and should name, track and log work in a logical fashion, taking care to annotate evidence for further evaluation or processing.
- Students should embrace the task of compiling their Production journal from the outset, and should make regular contributions and additions in relation to specific learning outcomes.
- Students should see the generation of their production management file as a tool to assist them in production, and should consider its component parts as working and evolving documents.
- The student will seek any necessary clarification or advice on submission well in advance of the deadline date, and engage with written guides made available to them.



Big imaginary box number 1 (This will eventually become my Production Journal)

In my head, I need to acknowledge that anything that contributes to early project development and research at an early stage is significant and should be clearly labeled and placed in this box. It's going to get a bit messy, so I might place some smaller boxes in here. I need to give them labels, so I go to the Modules "Learning Outcomes" to see what the good people in the department of higher education expect to see in there. The following are the first four learning outcomes are taken directly from the Module Specs, and represent those outcomes associated with developing initial skills and understanding. They also touch upon the early stages of your production the early and individual generation of appropriate project ideas. So when I stick a label on the smaller boxes inside this one, it is smart to use the same language that they use initially, so that I am really clear not only about what is in the box, but why it is in there.

- A) They want to see that I understand a range of practices and methodologies involved in the realisation of animated film, so I need to provide them with clear evidence that I do.
- B) They want to see that I have developed and tested ideas and concepts in relation to my chosen animation production idea.
- C) They want something in my submission to demonstrate knowledge of a range of animation texts, and animators work appropriate to individual research. So I need to identify and place something here that demonstrates my understanding of this.
- D) They want to see that I have the ability to synthesise new skills and information.

Initial tracking of key elements for inclusion into my "Production Journal" What "Evidence" can I place in these boxes?

A - This box should be used to store any evidence that demonstrates my knowledge of a range of practices and methodologies (Practical Processes and technical approaches) used to make animation. It will eventually be placed inside my "Production Journal" box.



B - This box should be used to store any evidence that demonstrates the early development of my idea, for example any independent animation tests where I have begun to work on my own concept by experimenting with simple movement, or explored a technical process in order to figure some aspect of my idea out. It should also contain early drawings, sketches, diagrams, mood boards or other visual tools. It will eventually be placed inside my "Production Journal" box.



C – I need to provide them with evidence that not only have I been developing my knowledge of other animation practitioners, and animation genres, I can make considered comments that show my understanding of vocational language, new technical and practical terms, and make some evaluative or critical comments on the work of other animators. I can also discuss my own decision making in these terms. It will eventually be placed inside my “Production Journal” box.



D – They want to see that I have the ability to synthesise new skills and information. The word synthesise means the ability to combine various components into new whole. Essentially, they don't simply want me to neatly package information presented to me during the module and hand it back in. They want me to use my newly developed skill to present this component in a manner that demonstrates that I have done something useful with the information presented in lectures and workshops. It will eventually be placed inside my “Production Journal” box.





Big imaginary box number 2 (This will eventually become my Production Management file)

The assignment clearly indicates the importance of developing an understanding of industry standard practice, and of the established tools used by animation professionals at the point where a proposed sequence moves from initial concept and early development into real and meaningful production. These tools represent decisions made in terms of the narrative strategy the visual look and the chosen practical and technical approach.

- A. They want to see that I can manage an animation production from concept to final screening using appropriate and adequate technical documentation and production management methodologies.
- B. They want me to demonstrate competence in the manipulation and creation of resources appropriate to at least one form of animation.
- C. They want me to demonstrate an understanding of the application of sound within a narrative structure.

Initial tracking of key elements for inclusion in my Production management file

A - This box should be used to store all formal and industry standard Production Management tools such as charts, schedules and other resources used to aid and progress production. These should be completed, and be appropriately presented. Only the most developed and completed version of each should be presented. This box should also contain final design concept work (appropriate to my production paradigm) including my most developed storyboard. My final design concepts should be represented here through an industry standard record of the visual look and functioning elements of my character. Only the most developed and completed version of each should be presented.



B – This box should contain any promotional materials I have generated as part of my post production. These include my final “One Sheet” and my DVD packaged professionally in a manner appropriate to the audience and genre. I should also include any still frames or artwork that I feel could be used to promote the film.



C – This box should contain any production material that demonstrates the application of sound within a narrative structure. This should be represented in the main by your animatic, which should be edited in response to a “scratch” track with clear elements surviving in the edit of your final film. Only the most developed and completed version should be presented.





Big imaginary box number 3 (This will eventually become my Essay)

I am expected to write an evaluative piece, placing my own newly acquired skills and understanding within the broader context of “Animated Form” They want me to demonstrate a knowledge of key concepts in animation such as narrative strategy, issues of representation and genre and audience. They also expect me to make considered comments on the work of other animators appropriate to my own research and project.

- A. They want to see a more formal understanding of a range of key practices and methodologies involved in the realisation of animated film.
- B. They want to see that I can synthesise new skills and information intellectually as well as in practice.
- C. They want to see that I can engage confidently in debate with regard to my own and others practice.

Initial tracking of key elements for inclusion in Essay

A) I should keep a list of new terms and language presented to me in workshops and lectures that are specific to animation production and the development of ideas and concepts. I should then ensure that I fully understand these terms by researching their meaning in the context of industry practice. This list can contain technical terms, but I should focus on language that describes the structures of production in theory as well as practice (Terms such as “Production Arc”, “technical paradigm” “Pre-Visualisation” etc.)



B) I should investigate the terms and conditions under which the animated form is discussed and analysed. By investigating beyond simply “Appeal” or “Success” I should start to develop some evaluative and critical tools which I can use to evaluate my own work.



C) I should keep an ongoing record of key challenges faced when working on the module, and of connections I have made between animation theory and my own practice. I should make an effort to provide evidence of how my previous skills and knowledge prior to the course have helped me, and how I have overcome weaknesses and solved problems.





**Big imaginary box number 4
(This is my 60 to120 second long film.)**

The film itself should provide additional evidence of your skill and understanding. It should reflect the quality of both your initial ideas development, and your ability to professionally manage an animated production. In a way, it supports your submission in the context of every learning outcome, but in particular, you should carefully consider the following two learning outcomes.

Initial tracking of key elements for inclusion into my “film”

- A. They want my final film to demonstrate competence in the manipulation and creation of resources appropriate to at least one form of animation
- B. They want my approach to designing and creating a soundtrack to demonstrate an understanding of the application of sound within a narrative structure

A - This box should be used to store my ongoing film from the point where I am no longer testing and experimenting, but working in an established paradigm using professional production management tools I will evidence this process clearly in my Production Management file – using standardised tools such as storyboards, shot lists, schedules etc. I should carefully keep and back up all audio files, editing projects and image files.



B – This box should be used to store my finished film. I will be required to submit my “film” three times and in three different ways. Firstly, I will need to complete my edit and burn the film on to a disk in preparation for a graded screening at 10.00am on April 11th. Secondly, I will need to rip the file back from this disk and store it in the correct place on the NAS drive using the correct naming conventions. Thirdly, I am expected to submit two further identical copies of my film in a presentation box/case with a designed cover as part of my submission of supporting materials on May 2nd 2013. This version can vary from the graded file in that it may have some minor corrections or completions.



Learning outcomes associated with the Production Research and ideas development Journal

What is my Production Journal ?

- Essentially a digital file charting your project development and research record in the context of developing ideas and learning and applying new skills.
- It must be completed, correctly named and submitted to the NAS drive in no later than 2pm on the 2nd of May 2013.
- It should contain a considered selection of informal and personalized evidence of your early investigations/ideas and rough concept work (Sketches, exploratory exercises etc.) and early tests, discoveries and experimentation that demonstrate your creative energy, passion for the subject and initial responses to workshops, lectures etc.
- You may initially generate these notes/sketches etc. in a sketchbook, however, we expect you to selectively digitize key elements (Drawings, photos, diagrams etc.) by scanning them or photographing them. You must then annotate them, incorporate them into an e-book, (annotated PDF, illustrated word document etc.) which should then be named correctly and placed in the appropriate folder on the NAS drive.
- Make it your own, make it sexy, and make it fun. Your informed observations are very important. A selected 8 to 10 lively and varied pages of clearly annotated sketches/designs/illustrations using appropriate vocational language is key.
- Put your talented and inquisitive student/playful artists hat on.

1) The student should demonstrate that they understand a range of practices and methodologies involved in the realisation of animated film

- **What does the phrase “ a range of practices and methodologies” mean?**
- Essentially, they want to see that you have had a go at a few different techniques and production paradigms before you focused on the most appropriate one for your project.
- **Did I do this?**
- Yes! In your workshops, and any of the little tests you produced will evidence this (even if they are only 10 frames long!)

Why do I need to present these silly little tests?

- The quality of the tests themselves is not that important, but including this material is a way to generate some considered comments on your developing learning and skills early on in the module.
- They want to see some evidence that you have tried a few things out and understand some basic animation concepts before you focused in on your own project
- They want to see that you can make some meaningful observations on basic animation language – (Shooting in ones, boil, key frame etc.) and that you understand the basic differences between production paradigms. Why is under camera different to digital? What strategies do animators use to improve their timing, pacing etc.? What vocational language and new terms can you use to demonstrate your understanding of this?
- This is your chance to show off your new understanding of animation terms and language, by writing up some observations/comments on the workshop sessions - illustrated with a series of still frames of each workshop test. These frames don't even have to be your own work!!! If you have lost some files grab a still from a classmate – it's the observations that you make on the frames that is important!

How do I present this?

- You should present this material as part of your “Production and Development Journal” which should eventually be synthesised into one digital file - (a word document, E-book or PDF.)
- If you have some of the clips, upload them to u-tube or vimeo and include a link in the document to illustrate your comments.
- (For extra marks, if you have time you could edit all your tests together into one short clip with a bit of music or even a voice over...)

2) **The student should demonstrate a knowledge of a range of animation texts, animators work appropriate to individual research**

What are animation texts?

- Basically, animation! The work of others, animated sequences that inspired or you, specific aspects of a film that influenced something in your film (narrative strategy – design – sound track etc.)

Why do I need to include these?

- Because they want to see that you can make meaningful connections between the work of others and your own developing skills. This is an excellent chance to reach for those high marks! Use vocational language - say “Narrative Strategy” instead of “story” say “visual design” instead of “Look” etc. etc.
- Because this process, early in your production **will actually inform your work**. If you are critically engaging in analysis at this point, your own understanding will expand – and your work will be more innovative and sophisticated.

How do I present this?

- You should present this material with your early workshop tests as part of your “Production and Development Journal” You can create this file separately, but by submission should synthesise this information into one digital file with a chapter page - (a word document, E-book or PDF.)
- Here again, a PDF or word document containing some illustrations/still images of the work of others accompanied by your observations is a good way to present this. An appropriate u-tube or vimeo playlist of moving image work will also help to illustrate your comments. It’s also a good idea to look beyond the animated form, and to maybe start with some examples from your previous subject area – Photography, illustration etc. just to illustrate your background knowledge.

3) **The student will demonstrate that they understand a range of practices and methodologies involved in the realisation of animated film**

What are practices and methodologies?

Essentially, established practical and technical tools used to develop an idea for animation in pre-production – things like thumbnail storyboards, prototype characters, drawings, sketches early independent tests experimenting with simple movements/designs/processes relevant to your developing film

Why do I need to include these?

- Essentially, this is the point where you are moving from your initial general training and introduction to the module, and beginning to develop your own ideas and skill.
- What they want to see here is a range of evidence – Rough sketches – brain storming – diagrams – early character sketches etc. that deal with your ideas and how they begin to relate to the mechanics of animation – the function of the characters/shapes and the practical and technical processes
- Because they want to see you are developing the right practical and technical discipline and strategy to sustain a production at the pre – production stage focusing in on practical and technical challenges.

How do I present these?

- Again, initially you can prepare this separately, but it should become a chapter in your PDF, Word document or e-book. Your comments at this point should focus on decisions made – tools adapted - strategies chosen – moving forward into production. Try to use a range of illustrative images – photos of you making artifacts if appropriate – images of you testing work –working on the light box - screen grabs showing lighting experiments, thumbnail sketches or rough diagrams showing placement of objects/layers onscreen etc. etc.

4) **The student will show that they have developed and tested ideas and concepts in relation to an animation production**

What do they mean by Ideas and concepts?

The less technical aspect of your project – the storytelling strategies – how are you reaching conclusions on your audio design and approach? What editing/staging techniques do you intend to use? How is your character design helping to communicate meaning – is evolving in relation to practical concerns (It should be getting simpler and more streamlined/efficient)

Why do I need to include these?

- They need to see your creative development and understanding alongside your practical and technical evidence.
- Throughout your production, on- going documents such as your animatic, script, storyboard will continue to develop, and they want some record of this
- They want you to find your own way to solve aesthetic or conceptual problems with your narrative. You may generate other artwork (concept art showing costume design, background details etc.) and the early or rough versions of this will go here.

How do I present these ?

Again, include this information in the same word document, PDF or an E book containing your evidence for all 4 of the above learning outcomes. This is the most fair and efficient way to present a mix of selected images, text and web links.

Some more key information about the Production Journal

You design its layout, select what goes into it, and how you are going to structure it to provide meaningful evidence of the above four learning outcomes. It must take the form of one coherent digital file, with a chapter page indicating the contents in relation to the four learning outcomes listed above. For submission, this one single PDF or Word file must be copied to the correct folder on the NAS drive using the naming convention.

MurphyMary_EXANIM_PROD JOURNAL _2013

You can work across several different packages and technologies, as long as you observe the following submission rules

- The material is submitted on time
- It is submitted to the NAS drive in the correct place,
- It is submitted using the correct naming convention
- It is submitted as one consistent document
- That document is a standard file type (PDF or Word document) will open on a standard computer

The other 3 components for submission and assessment.

B – Your “Production Management File”

- ❖ Essentially a clinical presentation of the standardized tools of production.
- ❖ This submission will be covered in more depth in week 6.
- ❖ To be handed in no later than 2pm on the 2nd of May 2013

The Formal production journal is a presentation of specific industry standard production tools completed by you in relation to your own production management. These “tools” can take the form of charts, scripts, images or film clips at their most developed stage. Make it comprehensive, make it clear, and make it professional. Put your Production Managers- directors hat on here.

C – Your Critical Evaluation

- ❖ Essentially a 1500 word written academic essay demonstrating your knowledge of the animated form.
- ❖ This submission will be covered in more depth in week
- ❖ To be handed in no later than 2pm on the 2nd of May 2013

Your written “critical evaluation” of your experience on the module, should be submitted to the NAS drive as a PDF of no more than 1500 words demonstrating your intellectual ability to place both your final film and your own understanding and skills development within the broader context of “The Animated Form”. You should discuss your conceptual/intellectual development in relation to established animation language and theory. Make it informed, make it readable, make it engaging. Put on your grown up degree student’s hat on here.

D – Your final sequence/film

- ❖ **An edited animation sequence of between 60 and 120 seconds in length, with a considered soundtrack.**
- ❖ **The submission guidelines will be covered in depth in week 3.**
- ❖ **To be handed in no later than 10pm on the 11th April 2013**

Your final film submitted for your graded screening on a DVD (and as a digital file on the NAS drive) by 10.00 AM on Thursday the 11th of April in 4B17 The film must be between 60 seconds and 120 seconds long, and must contain moving images, a considered sound track and some text in the form of opening titles and simple end credits. Make it move, make it audible, make it beautiful. Put on your animator's, sound designer's and director's hat on here.

Common misunderstandings that will affect your grade:

- It is possible to misinterpret the journal as a "sketchbook" and simply hand in an informal and unannotated selection of random drawings, notes and research. While a large proportion of the visual material can come from a sketchbook, it should be subsequently selected and considered. The best example of a particular artefact should be selected and commented upon in relation to the appropriate outcome. Traditional drawings can be scanned in and arranged in groups in photo-shop for clarity. Annotations can be made in photo-shop, illustrator, Pages, e-book creators etc.
- You may attempt to submit assessed components through a "Blog" or Weebly site. While both of these tools are excellent ways for you to manage your own notes, images and links, you cannot submit a web link for assessment in the place of a digital file. This is because of the risk of links not working, or limited network access at the point of grading. It is also due to the fact that after submission, a student can continue to add to a web site, uploading modified files etc. A link to a relevant website or blog can be placed in your journal, but should be considered as complimentary to the content already included in your Journal file.
- You may fail to recognise that the "Production Research and Ideas development Journal" and the "Production Management file" are two very separate artifacts, addressing very different learning outcomes, and subsequently submit one document to cover both components.

We do not need to see

- Any printed material in the form of folders, printed images paper versions of the files submitted to the NAS. The only exception to this is the DVD cover design, which should be submitted with 2 copies of the DVD on May 2nd.
- You do not need to print out your journal, Project management file or essay, but you may do so if you wish, We will accept physical materials (sketch books – folders etc.) unwillingly, and only as supplemental to the digital submission of work. However, if you have a valid reason for wanting to make your entire submission "paper based" please bring up your concerns in tutorial or e-mail Mary to organise a chat. We can negotiate an entirely paper-based submission in the right circumstances (We usually release the work for a short period to allow the student to scan their work into the NAS drive immediately after the submission)
- Any key aspect of the submission represented by a web link or blog site. For the reasons outlined above it is risky and potentially unfair.

- Bags of physical “artifacts” (paper puppets, maquettes, sets, etc.) these should be photographed and included in your submission as part of the essay or the production journal and production management file. If you feel very strongly that you want to submit an artifact, please discuss it with Mary first.

General Advice

- Avoid producing vast quantities of poorly considered material to “fill up” or “Fluff out” one component which will represent less than 10% of your overall grade. Most of the material for your production journal and production Management file should happen as a natural consequence of making an animated film. The storyboard, concept art and animatic are the most important parts of both journal and file.
- Remember that with the exception of the Storyboard, animatic and final film, all of the above material can be slotted into place when the film is finished and you have a much clearer picture of the production process. Do not be afraid to retrospectively generate a few little white lies to help the submission to flow – my “final” MA character designs were produced the week after I had completed the film...and I was clever enough to make them slightly different to the character that I actually made...Even an experienced maker of animated films skips the odd step and just “goes with it” in the heat of production...as long as it works, make it look as if it was a plan by adding one key note, design or idea to the “Pre-Production” material.
- Read through this document now, this week, and seek clarification on any aspect of the assignment or submission that you are unsure of. Please bear in mind that if you seek help at the end of a long teaching day, when I am tired, my answer will be rushed and possibly inaccurate. A carefully considered e-mailed question is a much better way to get an informed and correct answer from me. If you would like to meet up, please e-mail me to arrange a 15 minute support session outside of class, and please prepare your questions in advance.

One last time – You will need to submit to the NAS Drive -

- 1) **A Development and Research Record – May 2nd - PDF, Word or Digital Book**
Personalised evidence of initial research, early skills development and the organic evolution of ideas and understanding.
- 2) **A professional production Management File – May 2nd – PDF, Word or Digital Book.**
A more standardized and economic web based production journal clearly demonstrating your production management in terms of discipline and organization. This should contain established and industry standardized pre-production and production tools and strategies.
- 3) **A one to two minute long animated sequence with audio – April 11th – One DVD disk screened and submitted – One digital file, ripped back from that DVD and submitted to the NAS**
A short sequence with audio presented as a digital file and a DVD. This should be produced well and should demonstrate your existing narrative ability and creative skill in the context of a short animated sequence.
- 4) **A 1500 word written evaluation - May 2nd –PDF, Word or Digital Book**
This is your opportunity to engage with an analysis of the form, and for critical reflection of your own outcome.

Do the “Learning Log” “Production Journal” and “Evaluation” seem like three slightly different names for the same thing?

They are in that they could all be classed as supporting work, but they are very distinct from each other in that they are records of three separate activities.

During pre production, where do I log and present evidence of training, my initial research and the early generation and development of my ideas?

Your Research and development record!

When you begin an work on both an animated production and an assessed degree module you will naturally begin to keep notes, records of training and evidence of practical skills development (workshop exercises, notes recommended reading/viewing etc.) along with your initial response to the brief in the form of annotated sketchbooks, visual research etc.

As your own learning aims and ideas for the film/sequence begin to develop, these quite broad and “loose” investigations and research material start to become more focused – you may begin a rough storyboard, start to put a prototype character together, plan and complete short independent tests and experiments to help you to pin down both the visual look and the practical and technical approach. You will begin to develop a more formal storyboard for

further development into an animatic. You should pro actively keep records of these experiments in the form of exported stills and moving image files, photographs of craft based experiments, useful links to resources online etc. You may write up a rough script or treatment. If you are very smart, you may record your own early presentations to the group. All of this activity is generated over the first five or six weeks, and is all appropriate to present as part of your "Learning Log" in whatever manner makes most sense to you. I personally recommend a selective digitization of key visual matter (scanned drawings, photographed macquettes etc.) This material can then be uploaded to a blog or website, under appropriate headings (see page 4) Your "Learning Log" should be lively, reflect your personality, and help you to develop the project and record your findings. You will encounter many challenges in pre production and your Learning Log should identify some of the problems faced, and record how you discovered solutions, visually, technically and practically.

As I move into production, how do I present my methodical and disciplined record of decisions made and plan for Formal Project management ?

Your Production Journal is a much more streamlined tool than your research and development record, and an established professional and efficient way to present your production using industry standard tools and strategies. Material placed here represents a resolution or conclusion to an extent. You will almost certainly make further changes to your film, continuing to adjust or amend your storyboard or animatic in response to the challenges of production, but you will do so within the context of the established narrative and genre. The production Journal is a simple creature. Its function is to identify and group key tools for formal presentation and efficient production. These tools will take the form of industry standard documents or charts used to communicate key aspects of both your narrative and idea, and of the production itself. (There is a comprehensive list on page 5 of the essential elements in a formal production journal. Use this as a contents page when you are putting your journal together.) The production journal is by no means a static thing, and certain elements such as your storyboard will continue to evolve and develop after your pitch.

As I move into and complete postproduction how do I demonstrate my newly acquired knowledge of key theoretical concepts such as narrative strategy? How can I evaluate my own practice/outcome in the context of "Animated Form" and what new understanding have I gained from going through a formal production process?

Your written evaluation is your chance to move away from practical and visual considerations, and discuss your work in a more critical and evaluative way. It is your chance to show your knowledge of animation as a creative form, commenting on your newly acquired knowledge of key theoretical issues such as narrative strategy, genre and audience, and to discuss other practitioners that you may have been introduced to on the module. It is your chance to make connections between the production of animation the place where animated product is consumed (or viewed), and the intended audience.