2D ANIMATION

PRINCIPLES OF ANIMATION
→   Principles

This unit introduces students to the principles of animation. Students will practice the process of translation of still images into movement and gesture as they develop skills in observation and illustrative expression. Students will be introduced to physical animation theory and the conceptual framework, as well as learning principles like squash and stretch, anticipation, action, timing, and character exaggeration. Students will become proficient in using industry-standard 2D animation software.

DRAWING FOR ANIMATION
→   Practice

This unit introduces students to the practical, technical and aesthetic fundamentals of drawing, focusing on character animation and background design, construction, composition, anatomy, and life drawing. Students are encouraged towards creative expression and the discussion of animation ideation and concept development through visual formats. Throughout the trimester, a folio of work will be produced to demonstrate knowledge and skills, commencing with line drawing by hand, which increases in complexity to include light, shade, texture and colour. Students will also be submitting a polished character design based on a given brief.

CRITICAL THINKING
→   Industry Awareness

This subject introduces students to critical thinking and communication skills which empowers students to apply these skills to their studies. Critical thinking can involve making judgments and evaluations to distinguish fact from opinion, making informed opinions, assessing the validity of a theory, and application of theories to practical situations.

FILM ANIMATION: HISTORY & THEORY
→   Theory

In this unit students encounter a wide range of historically significant animation. Students can learn how to analyse the aesthetics, filmmaking styles and techniques of various productions. The aim is for students to be able to articulate the manner in which animation has evolved throughout its history in terms of technology, aesthetics and cultural contexts

PRODUCTION DESIGN & ART DIRECTION
→   Principles

This unit introduces students the role of the production designer/art director, and creative methods used to develop animated and visual effects outcomes. Students will be introduced to principles of production design, and learn the value of investigation and iterative development when formulating production design and art direction in animation.

MOTION DESIGN
→   Practice

This unit provides students with the knowledge and creative skills to produce motion-based design, as well as using motion-design as a tool to become digital storytellers. The unit addresses the principles of kinetic design, as well as animation, and examines concepts such as colour, light, depth, time, layout, typography and audio in the context of motion. Students will acquire the knowledge and skills to use relevant design software by creating and designing an animated logo for a selected brand.

CRITICAL SURVEY
→   Industry Awareness

Students are presented with a broad survey of the game industries and are engaged to critically examine industry roles, practices, and structures. Presentations by industry professionals provide a broad overview of the current and future of the animation industry environment and will cover various roles and facets within game design. Guest speakers will share their experiences and reflect on the industry at large providing a comprehensive industry overview that will assist students in their professional development and aid them in obtaining a position in the animation industry.

VISUAL STORYTELLING
→   Theory

Students will be introduced to the impact of image-based narrative on individuals and societies, where an awareness of semiotics and the processes of communication can inform the ways that images are produced and received in the media landscape. Through examination of the concepts and theory underpinning visual storytelling, students harness techniques to maximise the emotional truth of a story. Students identify and illustrate visual techniques for telling stories used in various media including graphic recording.

ACTING FOR ANIMATION 1
→   Principles

Students will examine the foundations for digital animation and acting theory in this unit. Through a series of scaffolded exercises students develop an understanding of the physical and psychological attributes of character that can be used to inform animation and the ability to apply these factors in their animation work. Students are encouraged to focus less on the physical elements of animation and more thoroughly on interpreting mood, attitude, and various underlying attributes/motives to benefit the motion in their work.

SCREENWRITING FOR ANIMATION
→   Practice

This unit introduces students to methods of screenwriting for animation and games. Students examine some of the elements that constitute universal principles of effective storytelling. Students will develop and pitch an original concept and gain insight that will contribute to their story development. They will also be introduced to traditional screen narrative structure, such as the Hero/Heroine's Journey, as well as non-linear narrative, character development, writing for a visual medium and visual literacy.

2D CHARACTER DESIGN
→   Industry Awareness

Character designers develop ideas that are unique, memorable and captivate the audience. The characters in stories, theatre, books, animated films and games that make people love, laugh, cry, and respond: heroes, heroines, villains and villainesses. Students will apply skills to give a character personality and make them appealing. These skills will include key animation principles such as shape, language, proportion, line of action, readability and exaggeration. Students will apply these to anatomy, gesture, expression and costume.

TRIMESTER 4 - Bachelor only units

ACTING FOR ANIMATION 2
→   Principles

Building upon previous theoretical foundations, students have the opportunity to focus more closely on convincing dialogue and facial animation, illustrating the physiological attributes and motives of a character through more subtle and understated motion. Student's creative work will focus on constructing believable and emotive origin for each motion. Through practical and theoretical exercises, students will create a varied body of emotive animation and dialogue shots using industry software.

STORYBOARDING & CINEMATOGRAPHY
→   Practice

This unit offers students a theoretical grounding in the principles of planning and shooting. Students develop knowledge in lighting, exposure, camera placement, monitoring light sources, and framing people and objects for editing. These techniques provide an understanding of visual storytelling and storyboarding for communication media. Practice is informed and contextualised by an overview of the history of cinematography.

TRIMESTER 5 - Bachelor only units

ANIMATION CAPSTONE DEVELOPMENT
→   Principles

This unit provides students with an opportunity to develop an animation concept that they can realise as a Capstone Project in the final stage of their studies. Students will propose a project concept that reflects their specific interest in animation and showcases the theoretical, technical and creative knowledge of animation acquired I the course. Under close guidance, students will develop and refine their animation concept, and seek feedback on their process, progress and creative experimentation.

SOUNDTRACK FOR SCREEN
→   Practice

Students learn how a soundtrack can combine in different screen media forms with visual images to affect all aspects of the screen media such as: narrative, character, editing, dialogue, genre, mise en scene, and sound effects and be used to create meaning for audiences. Students will learn how to brief the composer who is working on the soundtrack.

MEDIA LITERACY
→   Theory

In this unit, students consider the role of animation in the media landscape. Students will develop awareness of the pervasive influence, and the implications of the consumption and creation of media. Students encounter concepts, theories and practices that empower them to critique, create and manipulate media. Animation is not limited to a specific style or formula and offers multimodal possibilities for students to use to deconstruct media texts.

2D ENVIRONMENT DESIGN
→   Industry Awareness

World building through environment design in animation provides a context for narratives that supports characters from a visual and situational perspective. Backgrounds, environments, architecture, atmosphere and props all assist in audience engagement and serve as a framework for character interactions. Emphasis will be placed on investigation, ideation-sketching, creating thumbnails, world-building and illustrations.

CONTEMPORARY ART, DESIGN & CULTURAL HISTORY
→   Theory

In this unit, students gain an understanding and appreciation of the relationship between art, design, and culture and how these create a context for digital media projects. Students learn about art history and major artistic trends. Students will research and review aspects of design history, theory, and aesthetics. This unit examines the historical backgrounds and theoretical frameworks that underpin creativity, culture and innovation.

GROUP PROJECT
→   Industry Awareness

In this unit, students work across degree programs and areas of specialisation to plan and execute a collaborative project. Students will work with a mentor who will provide guidance and advice as students propose, plan and execute their projects. Weekly sessions will act as production meetings where mentor and student discuss and shape the project plans, providing students with an opportunity to bring together their knowledge and skills from other units and their respective courses.

ANIMATION FUTURES
→   Animation Futures

This unit explores critical debates and changes in animation practice and technologies, occurring both in Australia and internationally. Students are asked to reflect on the role of an animator within current and speculative cultural, environmental and socio-political contexts. In addition, students will further advance their skills for critical analysis in order to survey diverse perspectives on animation and develop future-focused approaches to animation practice.

ANIMATION CAPSTONE PROJECT
→   Principles / Practice

This unit extends the work taken place in the Capstone Development unit to take their animation projects from design to production. Through this project students can synthesise the knowledge and skills developed throughout the course to produce an animation of professional quality that can enhance their portfolio. Students will critically reflect on their project and critique their processes and choices.

INDUSTRY PLACEMENT OR PROFESSIONAL PORTFOLIO
→   Industry Awareness

This unit is to be completed in the last trimester of every student's academic career at Collarts and aims to build on all skills and knowledge previously acquired throughout the course. Students must apply for and successfully undertake a practical placement to complete this unit or complete a portfolio following their previous studies.

CREATIVE ENTREPRENEURSHIP
→   Theory

This unit is about enhancing the skills and knowledge most often associated with successful entrepreneurs, with emphasis being placed on the skills required to successfully analyse and plan new businesses. Students will upon the inspired thought and entrepreneurial accomplishments of leaders in a variety of disciplines in order to understand creative entrepreneurship as a practice through investigation of personal profiles and case studies. Students are offered the opportunity to fine-tune their career plans as they progress through the unit and to anticipate decision-making and ethical challenges.

COLLARTS SCHOOL OF DESIGN