

Liverpool John Moores University

Title: DESIGN AND THE MOVING IMAGE
Status: Definitive
Code: **4502DIGMED** (108410)
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool Screen School
Teaching School/Faculty: Liverpool Community College

Team	Leader
Sarah Haynes	Y

Academic Level: FHEQ4 **Credit Value:** 24.00 **Total Delivered Hours:** 72.00
Total Learning Hours: 240 **Private Study:** 168

Delivery Options

Course typically offered: Semester 2

Component	Contact Hours
Lecture	12.000
Workshop	60.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	AS1	Component 1: Coursework: Assignment and supporting documentation, sketchbooks, storyboards.	40.0	
Portfolio	AS2	Component 2: Project: Working portfolio piece with presentation with supporting documentation.	60.0	

Aims

- 1. To allow students to successfully plan and communicate their ideas in a subjective and reflective way.*
- 2. To provide an understanding of the fundamental techniques used in direction, editing, animation and the application of sound.*

3. To understand the importance and implementation of colour, shape, pace and sound generation in the creation of the visual narrative.
4. To explore the dynamics of movement in relation to character, camera, narrative and soundtrack, and to give the student an appreciation and understanding of it.
5. To examine the adaptation of linear narrative through interactive media.

Learning Outcomes

After completing the module the student should be able to:

- 1 Observe, capture and understand motion as a form of expression.
- 2 Conceive, plan, design and realise sequences/characters using a variety of techniques.
- 3 Understand and utilise the relationship between audio and visual mediums
- 4 Apply the principles of animation and editing techniques by producing convincing motion sequences, which demonstrate an understanding of movement, timing and narrative.
- 5 Understand the potential of linear narrative forms and the most suitable format for the development of an idea.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Assignment	1	2	
Working portfolio	3	4	5

Outline Syllabus

Evolution of motion imagery

Language of film making

Standard techniques in animation, editing and audio

The requirements of different delivery platforms

The nature of linear media

Learning Activities

A lecture/workshop based module, consisting of technical workshops; observational drawing; observing examples; peer assessment (crits) and reflection

References

Course Material	Book
Author	Muybridge, E
Publishing Year	1989

Title	The Human Figure in Motion
Subtitle	
Edition	
Publisher	Dover Publications
ISBN	0486202046

Course Material	Book
Author	Williams, R
Publishing Year	2001
Title	The Animators Survival Kit
Subtitle	
Edition	
Publisher	Faber and Faber
ISBN	0571202284

Course Material	Book
Author	Blair. P
Publishing Year	1994
Title	Cartoon Animation
Subtitle	
Edition	
Publisher	Walter Foster Publishing Inc
ISBN	1560100842

Course Material	Book
Author	Thomas F, Johnson, O
Publishing Year	1997
Title	The Illusion of Life: Disney animation
Subtitle	
Edition	
Publisher	Hyperion
ISBN	0786860707

Course Material	Book
Author	Anderson, GH
Publishing Year	0
Title	Video: Editing and Post Production: A Professional Guide
Subtitle	
Edition	
Publisher	
ISBN	0709905467

Course Material	Book
Author	Altman, R
Publishing Year	1992
Title	Sound Theory/Sound Practice
Subtitle	

Edition	
Publisher	Routledge, London
ISBN	0415904579

Course Material	Book
Author	Chion, M
Publishing Year	1994
Title	Audio-Vision: Sound on Screen
Subtitle	
Edition	
Publisher	Colombia University Press
ISBN	0231078994

Course Material	Book
Author	Leeuwen, TV
Publishing Year	1999
Title	Speech, Music, Sound
Subtitle	
Edition	
Publisher	Macmillan, London
ISBN	0333642899

Notes

This module will probe the creative potential of the linear narrative form and the ways in which this form has been repeatedly challenged and subverted from its very beginnings in order to provide fresh options and alternatives.

Context and genre underpin the practical experimentation with the form where students will be encouraged to plan and communicate their own ideas in a subjective and reflective way.

The essential techniques used in direction, editing, animation and the application of sound will be explored in greater detail and an emphasis will be given to the importance and implementation of colour, shape, pace and sound generation in the editing of the visual narrative. The power of audio is often neglected in digital video and animation studies except as a pacemaker for editing, but here students will not only be shown the techniques involved in choreography but also given an insight into the ability of sound to generate mood, emotion and message.

Students will examine movement in its broadest context, in order to appreciate the dynamics of movement in relation to character, camera and narrative effect. Practical assignments will allow them to apply the principles and demonstrate their understanding of motion as a form of expression.