

## SCHOOL OF MEDIA ARTS

**SOMA 2651  
Advanced Analogue + Digital Animation**

**SOMA 9743  
Advanced Animation**

**SOMA 9726  
Introductory Animation**

**Session 2 2009**

### CONTENTS

	<b>Page</b>
Course staff ..... .....	2
Course Information ..... ..... a) Units of Credit b) Teaching Times and Locations c) Contact Hours per week d) Parallel Teaching e) Course Summary f) Course Aims g) Student Learning Outcomes h) Graduate Attributes Developed in this Course i) Approach to Learning and Teaching j) Teaching Strategies	2
Assessment ..... .....	4
Academic honesty and plagiarism .....	5
Course Schedule ..... .....	7
Computing Requirements	9

.....	
.....	
Safety Information	11
.....	
.....	
Resources for Students	14
.....	
.....	
Course Evaluation & Development	16
.....	
Administrative matters	17
.....	
.....	

## COURSE STAFF

Course Coordinator: CONTACT \_Con-3A3F73A81 John Gillies

Room: CG10

Phone: 93850707

Email: [john.gillies@unsw.edu.au](mailto:john.gillies@unsw.edu.au)

Consultation times: Wednesday afternoon

Course Lecturer: Harriet Birks

Email: [hypnololly@gmail.com](mailto:hypnololly@gmail.com)

## COURSE INFORMATION

**a) Units of Credit: 6**

**b) Teaching Times and Locations: 2-4pm**

**c) Contact hours per week 2**

Due to low class numbers this course will only be staffed for 2 hours per week.

\*Please note that the expectation of time in this course is more than contact hours. The University has expectations of a total load of approximately 25 hours per unit of credit. This means that you should spend no less than 8-9 hours per week on average on class work in addition to your timetabled hours.

**d) Parallel Teaching**

This course is taught concurrently with students from Time Based Art 2 & 3 and SART4044. It is suggested the students also take Video Art SOMA9749, concurrently or before Time Based Art 1, particularly if the student wants to work with the digital video medium.

**e) Course Summary**

The course provides a critical and engage context for the development of fine art practice and research utilizing time-based media and forms. Technical aspects will be covered in response to student need. Students will be encouraged through ongoing reviews and critical feedback discussions to discuss their work critically and workshop how identified problems could be resolved.

The course focuses on the wider professional context for working in the field of fine arts, with a focus on time-based media.

The student will gain an overview of the state of contemporary practice in the field.

#### **f) Course Aims**

The course aims to provide students with the conceptual and contextual understanding to generate their own developing artistic practice within the fine arts.

#### **Student learning outcomes**

Develop proficiency in analyzing and discussing work.

Develop a basic understanding of working in various time based artforms and begin to develop a critical practice within those disciplines.

Develop an ability to pursue intention in the development of an artwork.

Develop an ability to experiment, but also to produce resolved work.

Provide and experience and awareness of interdisciplinary practice and specific artistic histories.

Provide a growing awareness of critical art practice and creative processes within an Australian and International cultural and historical context.

Have Understanding of HD video production workflows and techniques.

Ability to produce fine art production to a high standard.

#### **h) Graduate Attributes Developed in this Course**

To articulate the expressive demands of their practice in a creative manner.

Demonstrate competency in technologies appropriate to their practice.

Demonstrate the capacity to place their practice within historical, cultural and scholarly context.

Ability to fluently articulate concerns and issues related to their practice.

#### **i) Approach to learning and teaching**

As lecturers teaching art practice, we collaborate with each student to facilitate their individual development as emerging artists and cultural producers.

While informed by, and involved in the current production of art using time based means we are also aware of historical precedent and the wider context and histories of our mediums. All lecturers in the area are practicing artists – our

teaching informed by our practice and research in the field.

Learning in this area is necessarily multi-disciplinary and multi-faceted – ranging across many technical processes, bodies of knowledge and precedent – the aim being for the student to synthesise and develop their own particular body of work using the means of their own choosing. Emphasis is placed on the growth of each student as an individual cultivating a personal vision.

The production of meaningful and pertinent culture expressing a quality of artistic process, thinking and realisation is the goal of teaching and learning in the course.

## **j) Teaching Strategies**

Studio critique and the practical development of studio based projects.

Screenings, seminars and class discussions.

Technical demonstrations

The class is based upon a hybrid of the Atelier model of teaching fine art and a seminar/lecture model. Students will not be allocated their own discreet studio spaces, however they are encouraged to use the rooms and facilities in the school as a pseudo group studio. The physical studios are conceived of as creative spaces and not sterile learning laboratories. It is assumed and expected that students will function autonomously and professionally within this studio learning context.

## **ASSESSMENT**

There are two course structures options that are possible with this course depending on your experience and level of development within the discipline.

**Option 1 Skill Development Projects** and is advisable for students who want to learn a range of skills or have not done much animation previously. In this option the assessable course content is based around two skill development projects, one timing workshop project and one self devised project. These projects could be produced within the class time at a pass level. However at credit or higher levels will take longer.

**Option 2 Major Animation Project** advisable only for students with previous experience and who have a plan for a particular project in a defined technique. In this option assessable course content is based around a major animation projects which is divided into four stages of development, and one timing workshop project These option can not be produced within the class time.

**\*Whatever option you choose you must do the Timing Workshop Project**

This project is a grade that applies to the lecture component of the course and can be adequately be produced in class time.

### **Option 1 Skill Development Projects**

Week 2 project (dancing character in Flash)	=10%
Week 3 project (stop frame sequence)	=10%
Week 4 project (rotorscoping/flash/AFX)	=10%
Week 5 project (stream of consciousness)	=10%
After Effects/collage/morphing/3D	=10%
Materials Workshop (week 9/week 11)	=10%
Self Devised Project	= 40%

### Option 2 Major Animation Project

In the case of students who have previously done animation courses.

\*Note you may only choose this option with permission from the lecturer

1 proposal, synopsis, research, mood-boards	=10%
2 script, storyboard, production schedule	=15%
3 production	=50%
4 post production	=15%
5 project from schedule	=10%

### General criteria for assessment:

<b>Concept</b>	(content, originality, vision, resonances, poetics, cultural value etc)
<b>Realisation</b>	(presentation, resolution, depth of inquiry, appropriateness and handling of
<b>craft/technique</b>	level of commitment and motivation, evidence of critical process, risk taking)
<b>Progress</b>	(shows development of artistic practice and research)

## ACADEMIC HONESTY AND PLAGIARISM

### What is Plagiarism?

Plagiarism is the presentation of the thoughts or work of another as one's own.\*

Examples include:

direct duplication of the thoughts or work of another, including by copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement; paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original; piecing together sections of the work of others into a new whole; presenting an assessment item as independent work when it has been produced

in whole or part in collusion with other people, for example, another student or a tutor; and  
claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via:

HYPERLINK "http://www.lc.unsw.edu.au/plagiarism"  
[www.lc.unsw.edu.au/plagiarism](http://www.lc.unsw.edu.au/plagiarism)

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

correct referencing practices;  
paraphrasing, summarising, essay writing, and time management;  
appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

\* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle

## COURSE SCHEDULE

### Course schedule

#### Week 1

**Introduction to course. Explore course outline. Discuss the two options (skill development projects or major animation project) Overview of flash/ Talk about Zoom project**

Flash for beginners, we will explore, the structure of the program, the timeline, key-framing, shape and motion tweening, symbols, scenes and exporting.

Discuss concept for zoom animation, divide class into groups of ten, draw up a schedule for each student to complete a zoom tile

<http://www.zoomquilt.org/>

<http://zoomquilt2.madmindworx.com/zoomquilt2.swf>

*OPTION 2> Students planning on doing a major animation project should write a brief proposal and hand it in.*

TASK FOR NEXT WEEK In the flash menu go to > help/ flash help and go through these files to get familiar with the program. This will help for next weeks project. Bring headphones

#### Week 2

**Character animation in flash using scanned images. masking/ anchor points/ symbols/ key-framing  
brief overview of storyboards/ treatments/ moodboards/ discuss projects**

Fold a piece of paper into three, draw a head, fold it with just the edge of the neck visible, pass it to the next person who draws the torso, with just the edge of the torso visible, the last person draws the legs. Scan this image. Break it up into layers, fix anchor-points and animate it in a loop (dancing/juggling/jumping...) We will make the character dance to a disco beat that will be provided.

Break images up into symbols and use motion within graphic symbols to make animation more dynamic, for example make your character blink or the hair wave. Use sound as a timing device

*OPTION 2> finish proposal for major project*

TASK FOR NEXT WEEK finish dancing character animation, think about what kind of stop-frame concept you want to execute next week.

#### Week 3

**Introduction to Aftereffects, keyframes and lighting, Introduction to stop-frame animation with digital SLR, import using jpg sequences.**

Using the dancing animations from Wk2 we will copy all the files into one AFX project and composite them together into a big discotheque.

Timing exercise "Change of speed"

Practice rapid changes of speed using stop-frame.

Import jpg sequence into After effects and render a movie  
*grade the image using colour correction in After Effects*

**OPTION 2**> synopsis, research, mood-boards

TASK FOR NEXT WEEK scan / photograph / download a toy / collage/ image of a complete body that you want to rotoscope

## **Week 4**

### **Rotoscoping in flash using video**

Working either with yourself or with a partner, Shoot footage of yourself doing what you want your characters to do> (facial expressions/walking /dancing /jumping /moonwalking/fighting)

Import video into flash background layer. Start Animating your character in flash using either anchor points (as in Wk2) or hand drawn animation using the background video as a reference for movement.

Create a new background layer.

**OPTION 2** > script, storyboard

TASK FOR NEXT WEEK bring in a short piece of music or soundscape which you are going to base your stream of consciousness animation on

## **Week 5**

### **Flash/ onion skinning/ shape morphs/ sound introduction**

Create a stream of consciousness animation frame by frame using Onion skinning in Flash or on tracing paper using a wave form as a timing device.

Concentrating on rhythm as a timing device, maybe base animation on a dada poem (chop up random words place in hat and draw them out, base animation on words) Use the usb zoom recorders to make sounds to place on the flash timeline.

**OPTION 2** > production schedule **START PRODUCTION,**  
**IMPORTANT TO HAVE SOMETHING TO SHOW NEXT WEEK**

TASK FOR NEXT WEEK finish projects so far for mid semester assessment. **IMPORTANT TO ATTEND CLASS WITH WORK NEXT WEEK**

## **Week 6**

### **MID SEMESTER ASSESSMENTS**

**OPTION ONE STUDENTS**> **Presentation of Animations from Week 2 (dancing character) Week 3 (stop frame sequence) Week 4 (rotorscoping) and week 5 (stream of consciousness morph animation) submit for final marking.**

**OPTION TWO STUDENTS**> **Presentation of major project in progress,**



**synopsis, storyboards, script, other relevant material... and project so far. class feedback. Progress mark 30%**

TASK FOR WEEK 8 Bring photograph of an accidental face, and some written or recorded dialogue that it might say

## Week 7

### **RESEARCH WEEK (no Class)**

///NOTE: PEOPLE WORKING ON MAJOR PROJECTS SHOULD UTILIZE THIS BREAK TO GET A BIG CHUNK OF ANIMATION DONE. I WANT TO SEE PROGRESS IN WEEK 8, THIS ALLOWS FOR SOME MISTAKES TO BE MADE AND CORRECTED. IM HERE TO HELP YOU MAKE COOL FILMS OR ART PROJECTS. THERE IS NOTHING WORSE THAN A STUDENT TURNING UP ON THE LAST DAY OF ASSESSMENT WITH A HUGE ANIMATION WHERE I HAVENT SEE ANY OF THE PROGRESS ALONG THE WAY. DONT BE AFRAID TO SHOW ME THINGS HALF FINISHED OR DISCUSS IDEAS OR TECHNICAL PROBLEMS YOU ARE HAVING :)//

TASK FOR WEEK 8 >>> try and photograph an accidental face... anything that looks like a head, a cloud? a tree? a face in a piece of toast? a box? pipes? or maybe construct the face out of different objects. Think of some dialogue this character would say, or noises it might make.

## **Mid Semester Break**

---

## Week 8

### **Simple 3D construction and animation AfterEffects**

Using the accidental face photograph we will construct a 3D shape around our image and then apply morphing animation to the mouth and eyes using the liquefy function in AFX. Animate using the sound waveform as a basis. Discuss Sound Spotting / audio file formats/ timeline operation/ dope-sheets

OPTION 2 > production/ post production

TASK FOR NEXT WEEK Plan what kind of geometric shape you will be, how you react and what movement properties you will have?

## Week 9

### **Materials workshop/ white board Stop-frame/ Continuous Draw**

Form into small groups. Each animate a simple geometric shape, when these collide with other shapes they transform, react and evolve. Animate using white boards and white board markers set up SLR digital cameras and or panasonic video still capture.

OPTION 2 > production/ post production

TASK FOR NEXT WEEK Finish your tile of the zoom project animation

**Week 10****Zoom project**

Gathering everybody's image tiles together we will make a giant zoom animation in flash or afx

<http://zoomquilt2.madmindworx.com/zoomquilt2.swf>

TASK FOR NEXT WEEK Bring in your mobile telephone/ objects that glow, coloured light/ toys that light up for light tracing exercise

**Week 11****Materials workshop/ Stop-frame/ Light tracing**

In a dark room, using your phone and other glowing devices, we are going to trace around all sorts of objects and alternate the lighting situation to make animations with SLR digital cameras.

OPTION 2 > post production

TASK FOR NEXT WEEK Finalize your major projects

**Week 12****Working on major projects**

Important to come in this week for last minute consultation/ final feedback

OPTION 2 > post production

**Week 13****Assessment**

---

**COMPUTING REQUIREMENTS**

Please consult with the lecturer re the types of storage drives and work drives you will need for the particular work you are doing. **Remember if you do not have 2 copies of a file it does not exist.** It is your responsibility to back up your digital media.

## **SAFETY INFORMATION**

You have a responsibility to not do anything that risks the safety or health of your fellow students and also staff. Please see **HYPERLINK**

"<http://www.cofa.unsw.edu.au/schoolsunits/ohs/index.html>"

<http://www.cofa.unsw.edu.au/schoolsunits/ohs/index.html> for more information.

This will involve informing your lecturer of any safety risks you become aware of, and also following the directions of staff in relation to such issues as equipment usage, and safety equipment and clothing.

You are responsible for:

adhering to UNSW and COFA OHS policies and procedures,

following instructions on safe work methods,

promptly reporting hazards or accidents

ensuring your conduct does not endanger others.

### **Emergencies and evacuation**

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.

**The emergency phone number is 9385-6666 (not 000).**

During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).

### **First aid information**

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff are also trained first aid officers.

### **Electrical safety**

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.

### **Electrical safety**

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies and lights) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.

### **Public Liability**

The University has appropriate insurance cover whereby you, the student and the University are indemnified in the event of you, while on work experience,

placement or assignment (including such things as film/video shoots, setting up installations off site and performances) become legally liable for any injury to any person or damage to property caused by your negligent act.

### **Advice and instructions to students regarding workplace safety and hazardous substances.**

Students should be aware of their responsibility to avoid causing injuries to themselves or to others. These injuries could include; eyestrain, hearing damage, back, neck and repetitive strain injury (RSI), burns, chemical poisoning, inhalation damage, lacerations and the like. Students using, or planning to use, unorthodox materials, or materials/processes/performances in a potentially damaging manner in their class, or related work, ARE REQUIRED to complete a Risk Assessment Form. This form must be signed by the lecturer and lodged with the relevant Technical Officer or School Administrative Assistant. Unorthodox materials are considered to be material, solvents, chemicals, paints, electricity etc. not covered by standard practice or tuition within the area. All potentially dangerous materials MUST be used in consultation with the mandatory material safety data sheets (MSDS) available at the point of acquisition of such materials. It is UNSW policy that no bodily parts or fluids are used on any campus for any purpose.

### **Portable Lighting Safety**

(to borrow portable lighting from the Resource Centre you must pass the Lighting Safety test – see Resource Centre)

### **Setting Up Lights**

Electrical power is measured in watts. Watts is equal to the voltage multiplied by the current. A standard domestic power outlet is 240 volts and 10 amps (amperes measure current). Therefore the amount of power available is:  $240 \times 10 = 2,400$  watts. For example, three 800 watt lights are the absolute maximum on one 240 volt 10 amp. power point. If you exceed 2,400 watts on one 240 volt 10 amp outlet you will trip circuit breakers, blow fuses, or worse, start fires inside walls.

Note also that in older houses multiple power points are often on the same circuit so the limit of 2,400 watts applies. 2 outlets but one circuit. 2,400 watts maximum allowed.

- Long extension cables should not be used coiled up. The power cables can generate enough heat to melt their insulation, causing wires to touch each other resulting in short circuits, damage to lights, damage to other equipment plugged into the mains, fire hazards and possible electrocution.
- Do not leave a power cable where people will walk. If you must run the cable across a walk way, gaffer-tape it to the floor, leaving no part of the cable exposed where people will walk.

- Be careful to not have the cords from some models of lamps touching or draped over the lamp head. Power cords should hang entirely beneath the lamp.
  - Elevate the light stands starting with the widest post at the bottom. When this has been fully extended, you can move up to the next widest post. If required, elevate the thinnest post last.
- All lights must be adequately supported or mounted to prevent tipping or falling. Spread the light stands as broadly as possible. Secure larger lights with sandbags or something similar.
- A free-fall area should be made with restricted access – an area where if a light should fall over, nobody will be hit by the falling light.
  - Suspended lights shall have a separate safety chain .
- Check all plugs and cables before you switch lights on. If there is any evidence of damage – exposed wires – bent pins on plugs etc do not use the light and return it to technical staff as soon as possible.

Place RCD (Residual Current Device) as close as possible to the power source.

### **Operating the Lights**

- All lights must have a wire mesh or safety glass in place while they are in operation. (Protection against shrapnel from an exploding lamp.)
- Never switch on a light while it is pointed at anybody or look at a light while switching it on.
- These lamps produce very high radiation. Extended direct exposure to the lamp may lead to ultra-violet irritation of skin and eyes. For average light skinned people 4 hours exposure to 200 foot candles gives noticeable skin reddening. Increased foot candles shorten the time proportionately. For example an 800 watt lamp gives 200 foot candles at a distance of 2 metres.
  - If you work for long periods under hot lights you may suffer from Heat Stress. Early symptoms may include dizziness, fainting, headache, sweating, Take regular breaks, resting somewhere cool, drink plenty of non-alcoholic fluids, remove heavy clothing & turn the film/video lights off when not in use.
    - Never have a light switched on when the barn doors are shut.
    - Never use plastic pegs on barn doors.
    - Do not move a light while it is switched on. Let it cool a bit. The

bulb filament becomes very delicate when hot and may break if it is subjected to vibration.

- Never operate lights outside when its raining.
- Do not pack the lights away until they have cooled down.
- Lighting equipment must never be operated by anyone under the influence of alcohol/drugs.

### Replacing Lamps

- Lights must be **switched off** and **unplugged** before changing lamps.
  - Hot! Let the bulb cool before removing.
  - Never touch the replacement lamp with your bare fingers - oil from the skin can overheat on the lamp when it is on causing the lamp to blow. If touched clean with alcohol.
- Do not use cracked or scratched bulbs.

## RESOURCES FOR STUDENTS

### techniques and information in digital and internet video

<http://www.flashkit.com>

<http://www.videohelp.com>

<http://www.youtube.com>

<http://www.bestflashanimationsite.com/>

Action Script <http://www.actionscript.org>

Ultrashock <http://ultrashock.com/>

Flash Devils <http://www.flashdevils.com/>

My Flash Resource <http://www.myflashresource.com/>

Cartoons Online <http://cartoons-online.com>

Flash Magazine <http://www.flashmagazine.com/>

ARTstor Digital Collection (available via LRD and Sirius)

Amazing Picture Machine: <http://www.ncrtec.org/picture.htm>

AltaVista Multimedia: <http://au.altavista.com/image/default>

Rhizome: <http://www.rhizome.org>

Wired Magazine

The Journal for Multimedia History <http://www.albany.edu/jmmh/>

<http://sfx.nun.unsw.edu.au/V/BX2BHRP8LEFNBMQIM9L9EDYF16YTLIG5PK9SN>

Finding Images Online (Sirius)

Flickr: <http://www.flickr.com>

<http://eyebeam.org>

### Selected Links

**william kentridge**

[http://en.wikipedia.org/wiki/William\\_Kentridge](http://en.wikipedia.org/wiki/William_Kentridge)  
<http://www.youtube.com/watch?v=sOLPfMXFxTc>

**BLUBLU**

<http://www.blublu.org/sito/video/muto.htm>  
<http://www.youtube.com/watch?v=uuGaqLT-gO4&feature=related>

**jaan svankmeyer**

<http://www.youtube.com/watch?v=C5wHMgTPF-s>  
<http://www.jansvankmajer.com/films.htm>  
<http://www.youtube.com/watch?v=UQkWrZw05P4&feature=related>

**Brothers Quay**

<http://www.youtube.com/watch?v=uWtaGI9zulY>  
[http://en.wikipedia.org/wiki/Brothers\\_Quay](http://en.wikipedia.org/wiki/Brothers_Quay)

**Don Hertzfeldt**

<http://en.wikipedia.org/wiki/Rejected>  
<http://www.youtube.com/watch?v=vSb-nV8I2QY>

**DAVID FIRTH**

<http://www.fat-pie.com/salad.htm>

**Paul Robertson**

<http://www.youtube.com/watch?v=JFbceSyo-Xg>  
<http://www.youtube.com/watch?v=qo8VPFhSbs4&feature=related>  
<http://www.youtube.com/watch?v=6gP4VYjBrlM&feature=related>

**Tetsuo:\_The\_Iron\_Man**

[http://en.wikipedia.org/wiki/Tetsuo:\\_The\\_Iron\\_Man](http://en.wikipedia.org/wiki/Tetsuo:_The_Iron_Man)  
[http://www.youtube.com/watch?v=onowPzDhf\\_U](http://www.youtube.com/watch?v=onowPzDhf_U)

**fantastic planet**

<http://www.youtube.com/watch?v=ys8AkwMRvgo>  
[http://en.wikipedia.org/wiki/Fantastic\\_Planet](http://en.wikipedia.org/wiki/Fantastic_Planet)

**tokyo plastic**

<http://www.tokyoplastic.com/>

**strong bad emails**

<http://www.homestarrunner.com/sbemail.html>

**Nikolaus Baumgarten**

<http://www.zoomquilt.org/>  
<http://zoomquilt2.madmindworx.com/zoomquilt2.swf>  
<http://www.nikolaus-baumgarten.de/zoomquilt/zoomquilt.html>

<http://www.vimeo.com/693800>  
<http://www.youtube.com/user/vugslug> (see animation playlist)  
<http://sketchup.google.com/>

### **John Hughes Examples**

Hoving: <http://www.hoving.com>  
<http://www.whitehouseanimationinc.com/kunstbar.htm>  
<http://www.whitehouseanimationinc.com/kunstbar.htm>  
<http://www.strindbergandhelium.com/>  
 Newgrounds <http://www.newgrounds.com>  
 Hobarthughes: <http://www.hobarthughes.com>  
 Animation vrs Animator <http://albinoblacksheep.com/flash/animator>  
 Unicycle Baby Guy <http://www.unicyclebabyguy.com>  
 10mg <http://www.10mg.nl/>  
 Abnormal behaviour child <http://www.abnormalbehaviorchild.com/>  
 Adam <http://www.adam.ac.uk/index.html>  
 Albino Black Sheep <http://www.albinoblacksheep.com/>  
[http://www.youtube.com/watch?v=nUDIoN- Hxs](http://www.youtube.com/watch?v=nUDIoN-Hxs)

## **COURSE EVALUATION AND DEVELOPMENT**

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course.

I am extremely happy to receive your comments and criticisms on the course.

## **ADMINISTRATIVE MATTERS**



Marks will be deducted from work where it is submitted after the due date unless there is a valid and pressing reason for non-submission.

Where, because of illness or misadventure, you cannot hand in an assignment on time, or your work has suffered, you can apply for Special Consideration. For information on Special Consideration (see [HYPERLINK "https://my.unsw.edu.au/student/atoz/SpecialConsideration.html"](https://my.unsw.edu.au/student/atoz/SpecialConsideration.html) <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>).

Applications for special consideration must be lodged with the COFA Student Centre (within 3 working days of the assessment to which it refers) – applications will not be accepted by teaching staff; Applying for special consideration does not automatically mean that you will be granted additional assessment or that you will be awarded an amended result; If you are making an application for special consideration (through COFA Student Centre) please notify your Lecturer in Charge; Please note: a register of applications for Special Consideration is maintained. History of previous applications for Special Consideration is taken into account when considering each case.

Students who have a disability that requires some adjustment in their teaching or learning environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of, their course, or with the Equity Officer (Disability) in the Equity and Diversity Unit (9385 4734 or [HYPERLINK "http://www.equity.unsw.edu.au/disabil.html"](http://www.equity.unsw.edu.au/disabil.html) [www.equity.unsw.edu.au/disabil.html](http://www.equity.unsw.edu.au/disabil.html) ). Issues to be discussed may include access to materials, including Library materials, signers or note-takers, the provision of services and additional exam and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.

### ***Solutions to Problems – Trouble shooters***

The Learning Centre

The Learning Centre provides assistance for study-related problems. The COFA Learning Centre is staffed Mondays 11am – 5pm, Tuesdays and Wednesdays 1-5pm. Call in for an appointment or phone 93859539, or to contact the learning centre at Kensington campus ring 93853890.

### ***Student Counsellor***

COFA offers counselling on any problems causing distress or concern. For an appointment ring 93850733. Don't wait to contact them until you need support or an application for Special Consideration: counselling is offered to assist you to

resolve the problems that are affecting your work.

### ***Computer Usage In The Area***

When you have finished working you should quit all applications you have been using, log out and put the computer into sleep. Peripheral devices (eg video monitors) should also be turned off. Do not turn off individual devices in facilities that have a master switch (eg sound studios). Make sure peripheral devices turned off if connecting to Firewire or USB ports.

### **Equity and diversity: a possible statement is below:**

Students who have a disability that requires some adjustment in their teaching or learning environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of, their course, or with the Equity Officer (Disability) in the Student Equity and Diversity Unit (9385 4734 or HYPERLINK "<http://www.studentequity.unsw.edu.au>")

<http://www.studentequity.unsw.edu.au>. Issues to be discussed may include access to materials, including Library materials, signers or note-takers, the provision of services and additional exam and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.