



SOMA3410

Performative Animation and the Virtual Body

Term T2, 2019

Course Information

Units of Credit: 6

Course Overview

Course Description

Performative Animation and the Virtual Body will help you to bring your animated characters to life. In this course you will learn how identity is communicated through the animated body and how animators engage with performance as an animation process. Assessment involves the creation and evaluation of a character performance that aims to show 'embodied agency' through animated movement; including body, voice, and facial expressions.

You will explore how animated agency is generated by analysing a combination of performance and acting skills, which can then be applied in your creative work using advanced 3D CGI character animation techniques. In particular, you will focus on developing emotive strategies for your character, based on physiological and psychological devices, included in physical performance processes. You will investigate nuances of physical expression through observation of performances in character animation, undertaking experimental body animation, and participating in live-performances that integrate digital technologies.

Course Learning Outcomes

On completion of this course, the student should be able to:

1. Analyse the staging and posing of an animated character to convey emotion through body language based on physical performance
2. Evaluate and apply a facial and lipsync performance that reflects emotional content in an animated character
3. Create embodied agency in a character through animated movement that combines facial, vocal and body performance.

Teaching and Learning in this Course

This course uses a variety of teaching approaches:

Blended/online

- Review - assessment tool
- Moodle - learning management system

Assessment

	TITLE	WEIGHTING	ASSESSMENT TYPE
Assessment Task 1	Speak To Me (facial animation)	40%	Project
Assessment Task 2	The Animator and Audience Loop.	60%	Project

References for this Course

References and other resources for this course

These references cover a range of online and library material. They are by no means exhaustive and are intended as a starting point for your own exploration and research.

Maya specific

Autodesk Maya, the support site - Join up for free and gain access to many things...

<http://area.autodesk.com/>

Creative Crash – a well-established site for all things Maya and 3D

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

Lynda - free to students at UNSW, Lynda has many tutorials on 3D CGI and animation

www.lynda.com/

Electronic Magazines (for tutorials, discussions and much, much more)

Animation World

<http://mag.awn.com/>

3D World (UK CGI magazine)

<http://www.3dworldmag.com/> (also in hard copy in the COFA library)

General CGI forums, galleries and discussion

CG Society

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

Good gallery for 3D CGI and illustration work

<http://www.raph.com/3dartists/>

Animators Blog sites

John Kricfalusi, better known as John K, is creator of The Ren & Stimpy Show, The Ripping Friends animated series and founder of animation studio Spümcø International. <http://johnkstuff.blogspot.com/>

Stephen Worth, Director of the Hollywood animation archives

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

Keith Lango, all round good guy to the student of animation

<http://keithlangotutorials.blogspot.com/>

Mark Mayerson, has worked as an animator, writer, producer and director in TV animation for 29 years and teaches animation at Sheridan College.

<http://mayersononanimation.blogspot.com/search/label/Animation>

The 11 Second club, for monthly animation competitions

<http://www.11secondclub.com/>

Prescribed Reading (you will be directed to read particular chapters from the following)

1. Performance Animation: Bringing Imaginary Animals, Human and Fantasy Characters to Life

Author: Nancy Beiman

Publisher Fairchild Books

Year Published 2010

Available as an e-book through the UNSW library

2. Acting and Performance for Animation

Author: Derek Hayes and Chris Webster

Publisher Focal Press

Year Published 2013

Available as an e-book through the UNSW library

3. Stop Staring: Facial modelling and animation done right

Author: Jason Osipa

Publisher Focal Press

Year Published 2007

Available as an e-book through the UNSW library

4. Moving Ourselves, Moving Others

Edited by Ad Foolen, Ulrike M. Ludtke, Timothy P. Racine, Jordan Zlatev

Publisher John Benjamins Publishing Company

Year Published 2012

Available as an e-book through the UNSW library

Recommended Reading

1. People Watching: Social, Perceptual, and Neurophysiological Studies of Body Perception

Edited by Kerri Johnson and Maggie Shiffrar

Publisher Oxford University Press

Year Published 2012

Available at College of Fine Arts COFA (CFA 153.75/14)

2. Animated Worlds

Edited by Suzanne Buchan

Publisher John Libby Publishing

Year Published 2006

Available at College of Fine Arts COFA (CFA 791.4334/22)

3. Understanding Animation

Author: Paul Wells

Publisher Routledge

Year Published 1998

Available at Main Library Level 9 (S 791.433/34)

4. The Animators Survival Kit DVD set

Authors Richard Williams

Publisher Richard Williams

Year Published 2008

Available at College of Fine Arts Audio-visual, Multimedia Room (CFAAV 778.5347/33 /(6))

5. The Animator's Survival Kit

Authors Richard Williams

Publisher Faber & Faber

Year Published 2002

Available at College of Fine Arts COFA High Use Collection (CFA 778.5347/22)

6. The Illusion of Life

Authors Ollie Johnston and Frank Thomas

Publisher Disney Editions

Year Published 1995

Available at College of Fine Arts COFA High Use Collection (CFA 741.58/6)

Animation Theory and CGI technical papers (e-journals available through the library and online)

Animation: an interdisciplinary journal:

Animation is an international, peer-reviewed journal brings together research in film and media studies, architecture, art and design, visual culture and creative practice. The journal seeks to create an academic dialogue mapping the interdisciplinary nature of animation studies. Articles address all known techniques, revealing animation's implications for other forms of time-based media. Animation is listed in the Arts & Humanities Citation Index.

Animation: an interdisciplinary journal is edited by Suzanne Buchan and available online.
<http://anm.sagepub.com/>

Animation Practice, Process & Production:

Animation Practice, Process & Production is a journal presenting, analysing and advancing how animation is created and shown. From Pixar to Parn, Aardman to X-Men, Motion Capture to Mobile Phone, GUI to Gallery, all forms of animation will be revealed and assessed. Illustrated contributions are invited from practitioners and scholars of animation. Innovative models of critical presentation and analysis are especially encouraged. All topics engaged with the practice, process and production of animation, from a range of perspectives, will be considered.

Animation Practice, Process & Production: journal edited by Paul Wells available online through SIRIUS, UNSW library.

Animation Studies:

Animation Studies is the Society for Animation Studies' peer-reviewed online journal. It publishes the society's conference proceedings and is open to submissions from SAS members. Submissions are accepted on a continuous basis.

Animation Studies is available online through SIRIUS, UNSW library (Also available direct from their free access website) <http://journal.animationstudies.org/>)

ACM SIGGRAPH Symposium on Computer Animation: SIGGRAPH (Conference) Computer graphics proceedings, annual conference series.

<http://www.siggraph.org/publications>

Sydney also hosts a local SIGGRAPH chapter. The chapter holds regular meetings in Sydney (first Wednesday of each month). You will be notified of these events via your uni mail or check out their website.

<http://sydney.siggraph.org.au>