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| Name     | <b>Sustainable Creative Practice for Animation Artists</b>                                     |
| Codes    | M-KF-E-301-FS-262701-14 / M-KF-301-FS-262701-14 / B-KF-401-FS-262701-14 / ER-ANIM-MA-262701-05 |
| Host     | MA School                                                                                      |
| Location | Classroom/Studio or workshop/ External venue/ Online                                           |

| Course info |               |                  | Subject info          |              |          |                      |
|-------------|---------------|------------------|-----------------------|--------------|----------|----------------------|
| Course Type | Contact hours | Home study hours | Comprehensive Subject | Subject type | Semester | Subject credit value |
| Seminar     | 48            |                  |                       | RDI          | 26/27/1  | 5                    |

| <b>Recommendation</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
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| <p>Designed for emerging animation artists, this course supports students in developing working habits that can sustain a long-term creative practice. A key practical focus of the course is animatic development, which students may explore at any stage of their process—from early idea generation to more developed narrative or visual planning. It is especially valuable for those approaching graduation, as it addresses the challenges of maintaining motivation, structure, and creative momentum beyond the framework of university life.</p> |

| <b>Short description</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
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| <p>Creative work is not only about artistic skills but also about building habits and working methods that remain sustainable over time. A central practical strand of the course is animatic development, which students can engage with at any stage of their creative process, from initial ideas to more developed sequences. The course introduces students to sustainable approaches to animation production and creative practice through journaling, reflective methods, playful collaborative exercises, movement and breathing practices, and time-management strategies. By combining self-reflective practices with hands-on creative work, the course helps students establish an independent, resilient, and sustainable approach to independent animation filmmaking as they prepare for professional practice.</p> |

| <b>Teacher</b> |
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| Name      | Contact information | Teaching hours | Short BIO                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Open hours |
|-----------|---------------------|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|
| Péter Vác | vaczpeter@gmail.com | 30             | <p>Péter Vác is an animation director from Budapest, Hungary. He studied at Moholy-Nagy University of Art and Design Budapest (MOME), where he made his MA graduation short <i>Rabbit and Deer</i> which won over 125 festival awards worldwide. Péter has since directed two stop-motion music videos for James (<i>All I'm Saying</i>, <i>Dear John</i>), the live-action short <i>Pillowface</i>, and several animated poem adaptations. His most recent short film, <i>Dog Ear (Kutyafül)</i> explores a personal childhood experience. The film premiered in Annecy in 2025 and has won 30 festival awards since then.</p> <p>Beyond filmmaking, Péter teaches stop-motion and animation workshops globally. From 2015 until 2023 he was a teacher and the artistic director at the Illyés Animation Academy and since 2023 he is the president and founding member of the Hungarian Society of Animation Artists (AA1) advocating for the growth of the industry. Since 2025 Péter is doing his DLA research at the MOME Doctoral School.</p> |            |

| Course scheduling                                                                                                                     |            |                                                     |                 |
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| Course format                                                                                                                         |            | Weekly class appointments                           |                 |
| Practice-based, studio-style course combining group sessions, individual and peer consultations, workshops, and reflective exercises. |            | 10 weeks, 1 session per week, 3 hours per session.  |                 |
| Details of each session’s type and schedule, showing the teacher’s role                                                               |            |                                                     |                 |
| Week                                                                                                                                  | Date       | Weekly educational content                          | Studio/workshop |
| 1                                                                                                                                     | szept. 11. | <b>1. Introduction: framework + getting started</b> |                 |

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|   |            | <ul style="list-style-type: none"> <li>● Course introduction, expectations, structure</li> <li>● Getting to know the group</li> <li>● Introduction to sustainable creative practice in animation</li> <li>● Quick essence capture: drawing and describing the core of a simple idea in a few words</li> <li>● Introduction to communication basics and reflective language (first-person descriptions: <i>what did I feel?</i> <i>what did I understand?</i>)</li> <li>● Time management already introduced as a shared tool (simple task tracking, weekly structure)</li> <li>● Introduction to journaling (daily reflection drawing/text)</li> </ul> |  |
| 2 | szept. 18. | <b>2. Settling in: working methods + grounding practices</b> <ul style="list-style-type: none"> <li>● Establishing working rhythm within the group</li> <li>● Introduction and practice of grounding methods: breathing exercises and simple movement-based awareness exercises supporting presence, focus, and group connection.</li> <li>● Refining journaling practice and reflective habits</li> <li>● Continuing idea capture exercises (quick sketch + essence notes)</li> <li>● Communication practice embedded in all sharing moments (structured peer feedback)</li> </ul>                                                                    |  |
| 3 | szept. 25. | <b>3. Early animatic experience (workshop 1)</b> <ul style="list-style-type: none"> <li>● Short personal experience-based storyboard–animatic exercise (3-hour intensive)</li> <li>● Experiencing how a simple idea can be translated into visual sequences</li> <li>● Introduction to animatic thinking as a process, not a final product</li> <li>● Immediate group reflection: what was easy, what was unclear</li> <li>● Time management applied in real-time (simple structure: start–work–finish–reflect)</li> </ul>                                                                                                                             |  |
| 4 | okt. 2.    | <b>4. Animatic development I: structure &amp; dialogue</b> <ul style="list-style-type: none"> <li>● Developing animatics from early sketches</li> <li>● Technical, dramaturgical, editing and sound-related questions</li> <li>● Individual consultations with instructor</li> <li>● Pair consultations (peer feedback)</li> </ul>                                                                                                                                                                                                                                                                                                                     |  |

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|   |          | <ul style="list-style-type: none"> <li>● Continued practice of structured communication (E/1 reflection language)</li> </ul>                                                                                                                                                                                                                                                                                        |  |
| 5 | okt. 30. | <b>5. Feedback culture + group communication</b> <ul style="list-style-type: none"> <li>● Sharing personal ideas in front of the group</li> <li>● Practicing constructive feedback language</li> <li>● Clarifying perception: <i>what did I see / feel / understand?</i></li> <li>● Strengthening peer-to-peer communication</li> <li>● Reflective journaling as preparation for discussion</li> </ul>              |  |
| 6 | nov. 6.  | <b>6. Animatic development II: iteration</b> <ul style="list-style-type: none"> <li>● Further development of animatics, including editing, rhythm, pacing, and sound considerations, supported by short movement-based reset and focus exercises.</li> <li>● Individual consultations</li> <li>● Peer feedback refinement</li> <li>● Integrating time management tools into ongoing workflow</li> </ul>             |  |
| 7 | nov. 13. | <b>7. Time management &amp; workflow systems</b> <ul style="list-style-type: none"> <li>● Time management strategies in creative practice</li> <li>● Tools: to-do lists, shot lists, schedules</li> <li>● Example workflow breakdown (e.g. Kutyaful development process)</li> <li>● Adapting and reshaping personal working systems</li> <li>● Reflection on how structure supports or limits creativity</li> </ul> |  |
| 8 | nov. 20. | <b>8. Animatic workshop (intensive iteration)</b> <ul style="list-style-type: none"> <li>● 3-hour intensive storyboard–animatic exercise</li> <li>● Working with simplicity: capturing essence, not perfection</li> <li>● Practicing “arrival–work–closure–reflection” cycle consciously</li> <li>● Emphasis on iteration and fast decision-making</li> <li>● Short group review</li> </ul>                         |  |
| 9 | nov. 27. | <b>9. Reflection &amp; consolidation</b> <ul style="list-style-type: none"> <li>● Reviewing journaling practice as a creative tool</li> <li>● Individual reflection: process mapping (what worked / what didn’t)</li> </ul>                                                                                                                                                                                         |  |

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|    |         | <ul style="list-style-type: none"> <li>● Group sharing and discussion</li> <li>● Clarifying personal working methods and rhythms</li> <li>● Preparing final animatic presentations</li> </ul>                                                                                                                                                                      |  |
| 10 | dec. 4. | <b>10. Final presentation + synthesis</b> <ul style="list-style-type: none"> <li>● Presentation of animatics</li> <li>● Structured group feedback</li> <li>● Reflection on sustainable creative practice</li> <li>● Closing discussion: transferring methods beyond the course</li> <li>● Personal takeaway: independent working strategy going forward</li> </ul> |  |
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| Course completion requirements, prerequisites, and evaluation                                                                                                                                                                                                                                                                                                     |                                              |                                                                                                                                                                                                                                                         |                         |                 |
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| Students' duties                                                                                                                                                                                                                                                                                                                                                  |                                              |                                                                                                                                                                                                                                                         |                         |                 |
| Requirements, assignments                                                                                                                                                                                                                                                                                                                                         | Form of evaluation                           | Evaluation criteria                                                                                                                                                                                                                                     | Deadline                | % in evaluation |
| <b>Attendance and active participation</b>                                                                                                                                                                                                                                                                                                                        | Attendance record and instructor observation | Regular attendance, active engagement in workshops, consultations, discussions, and peer feedback throughout the semester.                                                                                                                              | Throughout the semester | <b>30%</b>      |
| <b>One-day animatic workshop</b>                                                                                                                                                                                                                                                                                                                                  | Practical assignment                         | Completion of a 3-hour storyboard–animatic exercise demonstrating the ability to translate a personal experience into a clear visual sequence within a limited timeframe.                                                                               | Week 3                  | <b>10%</b>      |
| <b>Animatic development</b>                                                                                                                                                                                                                                                                                                                                       | Individual project and final presentation    | Continuous development of an original animatic through experimentation, iteration, and incorporation of feedback received during the course. Assessment focuses on the development process as well as the clarity of visual storytelling.               | Week 10                 | <b>40%</b>      |
| <b>Reflective journal</b>                                                                                                                                                                                                                                                                                                                                         | Process journal                              | Regular journal entries (text, sketches, or visual notes) documenting observations and reflections on the creative process. Assessment is based on consistency and engagement with the reflective practice rather than on artistic or literary quality. | Week 10                 | <b>20%</b>      |
| General requirements                                                                                                                                                                                                                                                                                                                                              |                                              |                                                                                                                                                                                                                                                         |                         |                 |
| <p>Regular attendance and active participation are an important part of the course, as much of the learning happens through workshops, discussions, and feedback. Students are encouraged to develop their animatic continuously throughout the semester, contribute to peer consultations, and keep a reflective journal documenting their creative process.</p> |                                              |                                                                                                                                                                                                                                                         |                         |                 |

| Course materials and literature                                                                                                                                                                                                                              |
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| Mandatory literature                                                                                                                                                                                                                                         |
| Walter Murch: <i>In the Blink of an Eye</i> (80 pages, great for editing skills) <a href="#">downloadable PDF</a>                                                                                                                                            |
| Course notes and presentations                                                                                                                                                                                                                               |
| –                                                                                                                                                                                                                                                            |
| Recommended literature                                                                                                                                                                                                                                       |
| Robert McKee: <i>Story – Substance, Structure, Style, and the Principles of Screenwriting</i> (worth to buy it if you plan on becoming an animation filmmaker – it can give lots of inspiring ideas while crafting a story) <a href="#">downloadable PDF</a> |

| Learning outcomes                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
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| <b>Knowledge</b>                   | Students understand key principles of sustainable animation practice, with a focus on animatic development, storytelling, and process-based creative workflows. They become familiar with basic time-management approaches, reflective tools, and selected references on narrative and editing (e.g. Murch, McKee) relevant to animation development.                                                                                                                                                                                            |
| <b>Skills</b>                      | Students can develop and iterate animatics at different stages, from early ideas to more structured narrative sequences. They practice sharing and discussing their work in group settings, peer feedback, and individual consultations. They are able to describe their creative decisions and responses in simple reflective language, and use basic planning tools such as shot lists, schedules, and task breakdowns to support their workflow. They also experiment with quick idea capture and journaling as part of the creative process. |
| <b>Attitude</b>                    | Students can develop an openness toward iterative creative processes and collaborative exchange. They will cultivate a reflective and exploratory mindset, valuing process over immediate resolution, and embracing uncertainty as part of creative development. They will also build awareness of the importance of sustainable working habits, including pacing, reflection, and recovery within creative practice.                                                                                                                            |
| <b>Autonomy and Responsibility</b> | Students will be able to independently structure their creative workflow, including planning, execution, and reflection phases of animation development. They will take responsibility for maintaining a consistent practice through time-management strategies, journaling, and self-directed iteration of ideas. By the end of the course, they will be capable                                                                                                                                                                                |

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|  | of sustaining a personal creative process beyond externally structured academic frameworks, including setting their own working rhythms, goals, and reflective practices. |
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| Exemption                                                                                                                                                                                                                                                                                                                                                                                                                         |
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| <p><b>No exemption may be granted from participation in or completion of the course.</b></p> <p>Exemption may be granted from completing certain tasks or attending specific sessions.<br/>         Certain tasks may be replaced by equivalent activities.<br/>         Full exemption may be granted</p> <p>The student must discuss the details of a full or partial exemption with the instructor and the programme lead.</p> |

| Curricular connections |                               |                                 |
|------------------------|-------------------------------|---------------------------------|
| Subject                | Parallel courses              | Course proportion in subject    |
|                        |                               |                                 |
| Subject prerequisites  | Special subject prerequisites | Is it available as an elective? |
|                        |                               | Yes/No                          |

| Guidelines and rules for the use of artificial intelligence in the course                                                                                   |
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| The use of artificial intelligence at the university is subject to the Artificial Intelligence and Plagiarism Policy of the Moholy-Nagy University of Arts. |

| Materials needed for the course | Who provides the materials?             |
|---------------------------------|-----------------------------------------|
| Material requirement 1          | Tech Park / Programme / Student / Other |
| Material requirement 2          | Tech Park / Programme / Student / Other |

| Other information, comments                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
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| <p>This course, and the activities carried out during it, fall under the scope of Section 6 (1) of the University's Intellectual Property Management Regulations, effective September 1, 2021. Accordingly, participating students will enter into an agreement with the University in line with Section 6 (3) of the Regulations, including the transfer of economic and usage rights of intellectual creations produced during the course to the University under the terms specified in the contract. Furthermore, the student is obligated to maintain full confidentiality regarding the entire course—especially concerning the subject of the course, the activities, the works,</p> |

creations, and other results, as well as the circumstances of their creation—and may not disclose, publish, or make any information public, except as otherwise specified in a signed written agreement necessary for completing the course.

Acceptance of these conditions is a prerequisite for enrolling in the course. By selecting the 'Course Registration' option, the student acknowledges awareness of these conditions and agrees to participate in the conclusion of the relevant agreement.