

## COURSE OUTLINE

### (1) GENERAL

<b>SCHOOL</b>	SCHOOL OF APPLIED ARTS & CULTURE		
<b>ACADEMIC UNIT</b>	DEPARTMENT OF GRAPHIC DESIGN & VISUAL COMMUNICATION		
<b>LEVEL OF STUDIES</b>	Undergraduate		
<b>COURSE CODE</b>	N1-7070	<b>SEMESTER</b>	7th
<b>COURSE TITLE</b>	ANIMATION		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>
		4	6
<i>Add rows if necessary. The organization of teaching and the teaching methods used are described in detail at (d)</i>			
<b>COURSE TYPE</b> <i>general background, special background, specialized general knowledge, skills development</i>	Specialty - elective course Specialization, Skills Development		
<b>PREREQUISITE COURSES</b>	Storyboard and Cartoon		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS</b>	GREEK		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS?</b>	YES (in English)		
<b>COURSE WEBSITE (URL)</b>	<a href="https://eclass.teiath.gr/courses/GRAF105/">https://eclass.teiath.gr/courses/GRAF105/</a>  <a href="http://www.youtube.com/teianima">www.youtube.com/teianima</a> Link of the films produced in the specific lesson		

### (2) LEARNING OUTCOMES

<p><b>Learning outcomes</b></p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described. Consult Appendix A</i></p> <ul style="list-style-type: none"> <li>• <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i></li> <li>• <i>Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i></li> <li>• <i>Guidelines for writing Learning Outcomes</i></li> </ul>
<p>At the end of the semester, students will be able to:</p> <ul style="list-style-type: none"> <li>• Do a wider and deeper research in the subject that will present</li> <li>• Communicate their subject through animation</li> <li>• Express their selves through cinematic language</li> <li>• Have a knowledge to create short animation movies for advertising reasons or festival participations</li> <li>• Collaborate with their colleagues</li> <li>• Use computer softwares for editing audiovisual material using animation techniques</li> <li>• Understand animation in a deeper level and be able to use their knowledge in different fields such as advertisement, short movie production, interactive animation, 3d mapping, virtual reality, gaming, etc.</li> <li>• Give and receive feedback from their colleagues</li> </ul>

**General Competences**

*Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?*

Search for, analysis and synthesis of data and information, with the use of the necessary technology	Production of new research ideas
Adapting to new situations	Project planning and management
Decision-making environment responsibility	Respect for difference and multiculturalism
Working independently	Respect for the natural
Team work	Showing social, professional and ethical
Working in an international environment	and sensitivity to gender issues
Working in an interdisciplinary environment	Criticism and self-criticism
	Production of free, creative and inductive thinking
	Others...

- Research, analysis and composition of data and information, using the given technologies
- Promote free and creative way of thinking
- Cooperative projects
- Working in interdisciplinary field
- Give and receive feedbacks

**(3) SYLLABUS****Theoretical part**

Cinematic language analysis, presenting remarkable animation movies as an example. Teaching the basic principles of directing, through animation movies, which have been awarded, by analysing each scene, in order for students to understand directing techniques. Analyse the use of lighting as part of expressing feelings. Explain the connection of time in plot and expression. Introduce students to different techniques, they can use for their projects, for visualising their story in the best way possible.

**Creative part**

In the creative part of this class, students are creating short animation movies based on their storyboards, that they have completed in the previous semester. We emphasize in the use of animation techniques in the narration of a story but also in the extreme result of an animation, in addition of a live action scene

Movies are results of group work, and there is a movie for each different scenario. Every group creates a completed animation movie, with the technique that's been chosen by the fellow students of the group. Every movie has to have a completed scenario that gets understandable by the audience, has to have good quality of visualisation, also sound effects and music. Necessary use of computer softwares for creation, direction and editing of an animation movie (photoshop, painter, premiere, after effects, sound editing, etc).

**(4) TEACHING and LEARNING METHODS – EVALUATION**

<p style="text-align: center;"><b>DELIVERY</b></p> <p><i>Face-to-face, Distance learning, etc.</i></p>	<p>A digital audio-visual animation video mp4, presented face to face</p>																			
<p style="text-align: center;"><b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b></p> <p><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Presentations on power point and video projections, open e class. Training on special software for create animation video, as paint programs with time line, editing, create vectors composition ect</p>																			
<p style="text-align: center;"><b>TEACHING METHODS</b></p> <p><i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Activity</th> <th style="text-align: center;">Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: center;">20</td> </tr> <tr> <td>Study &amp; Analysis of Bibliography</td> <td style="text-align: center;">10</td> </tr> <tr> <td>E class</td> <td style="text-align: center;">10</td> </tr> <tr> <td>Studies on case study films</td> <td style="text-align: center;">20</td> </tr> <tr> <td>Artistic workshop for design</td> <td style="text-align: center;">30</td> </tr> <tr> <td>Artistic workshop for animation motion</td> <td style="text-align: center;">50</td> </tr> <tr> <td>Titling</td> <td style="text-align: center;">10</td> </tr> <tr> <td><b>Total</b></td> <td style="text-align: center;"><b>150</b></td> </tr> </tbody> </table>		Activity	Semester workload	Lectures	20	Study & Analysis of Bibliography	10	E class	10	Studies on case study films	20	Artistic workshop for design	30	Artistic workshop for animation motion	50	Titling	10	<b>Total</b>	<b>150</b>
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## (5) ATTACHED BIBLIOGRAPHY

<p><b>Greek sources</b></p> <ol style="list-style-type: none"> <li>1. <b>Frame by Frame</b> Ελένη Μούρη (Nexus publications 2004)</li> <li>2. <b>Animation-Το κινούμενο σχέδιο</b> Γ. Βασιλειάδης (Αιγόκερος 2007)</li> </ol> <p><b>International Sources</b></p> <ol style="list-style-type: none"> <li>1. <b>Disney animation: The illusion of life</b> Frank Thomas- Ollie Johnston (Abbeville press 1981)</li> <li>2. <b>Treasures of Disney animation art</b> Robert Abrams – John Canemaker (<b>Artabress 1982</b>)</li> <li>3. <b>The Animator's survival kit</b> Richard Williams (<b>Faber and Faber 2001</b>)</li> </ol>
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4. ***The animation master handbook*** Jeff Paries (**Paperback 1998**)
5. ***Warner brother's animation art: The characters-the creators*** Will Friedwald-Jerry Beck (Virgin Pub1998)
6. ***Enhanced character animation*** Doug Kelly (Paperback 1998)
7. ***Animation from script to screen*** Shamus Culhane (St. Martin's Griffin 1990)
8. ***Cartoon animation*** Preston Blair (Paperback 1996)
9. ***Animation techniques*** Roger Noake (Chartwell House1989)
10. ***Masters of animation*** John Halas (Salem House Pub 1987)
11. ***Animation art: The later years 1954-1993*** Jonnathan Smith-Jeff Lotman (Schiffer Pub Ltd 1996)
12. ***Basic animation*** Walter Foster (Paperback 1989)
13. ***Animation: The art & the industry*** Susan Rubin (Book sales1987)
14. ***Human Figure in motion*** Edward Muybridge (Dover Publications 1955)
15. ***Animal Figure in motion*** Edward Muybridge (Dover Publications 1957)
16. ***Puppet animation in the cinema: History& technique*** Bruce Holman (Tantivy P 1985)
17. ***Visual scripting*** John Hallas (Focal press 1976)
18. ***Animation, caricature, and gag and political cartoons in the United Sates and Canada: An international bibliography*** John Lent (Greenwood 1994)
19. ***Timing for animation*** John Halas (Paperback 1990)
20. ***Cracking animation*** Aardam studio (Paperback ressure 1999)
21. ***Crating Fantasy Polymer – Clay Characters*** Dinko Tilov (Quarry books 2004)
22. ***Cartoons, il cinema di animazione*** Ciannalberto Bendazzi (Marsilio Editori 2000) in English language