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| Course title | Stop Motion Animation | | | |
| Course code | BIMA-362 | | | |
| Course type | Compulsory | | | |
| Level | 1st Cycle | | | |
| Year / Semester | 3rd | | | |
| Teacher's name | Prof. Paschalis Paschalis | | | |
| ECTS | 6 | Lectures / week | 12 | Laboratories / week |
| Course purpose and objectives | <p>The main objectives of the course are to:</p> <ul style="list-style-type: none"> • Describe the history of stop-motion animation. • Explain the process of concept creation, story development, and scriptwriting for animated films. • Explain the process of character creation using clay sculpting and wire armature techniques. • Describe scene design and lighting techniques for stop-motion animation. • Encourage students to explore timing, narrative, and animation principles through experimental short sequences. • Discuss filming techniques, art direction, and the direction of photography in the context of stop-motion animation. • Guide students to create and produce a short, animated film through thoughtful planning and design. | | | |
| Learning outcomes | <p>On completing the course students are expected to be able to:</p> <ol style="list-style-type: none"> 1. Recall the history of stop-motion animation. 2. Develop concepts, storylines, and scripts for an animated film. 3. Design and animate characters using clay and wire armature. 4. Build miniature movie sets, incorporating lighting and sound elements. 5. Apply their skills to direct and film their own animated creations. 6. Plan, design, and produce a short, animated film. | | | |
| Prerequisites | BIMA-260 | Required | | |
| Course content | History of stop motion animation. Concept creation, story development and scripts for an animated film. Storyboard design. Clay character creation. Scene design and lighting. Setting up a stop motion capture studio. Character | | | |

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| | movement and timing. Art direction, direction of photography and filming with the stop motion technique. Plan, design and produce a short-animated film. |
| Teaching methodology | Lectures, seminars, one-day projects, demonstrations, tutorials, group critiques and discussions and practical projects. |
| Bibliography | <p>Lecturer's notes, Paschais Paschalis, online, 2024</p> <p>Stop Motion: Craft Skills for Model Animation, Susannah Shaw, Focal Press; 2nd edition, 2008, 978-0240520551</p> <p>Recommended Textbooks / Readings:</p> <p>A Century of Stop-Motion Animation: From Melies to Aardman, Ray Harryhausen, Watson-Guption; 1st Edition, 2008, 978-0823099801</p> <p>The Advanced Art of Stop Motion Animation, Ken A. Priebe, Course Technology PTR; 1st edition, 2010, 978-1435456136</p> <p>Stop Motion Filmmaking: The Complete Guide to Fabrication and Animation, Christopher Walsh, Bloomsbury Academic, 2019, 1474268048</p> <p>Basics Animation 04: Stop motion, Barry Purves, AVA Publishing; 1st edition, 2010, 978-2940373734</p> |
| Assessment | Major project, in-class projects, class attendance, weekly progress presentations, and performance. |
| Language | English |