

corso di ANIMAZIONE
1° anno

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
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WRITING AND VISUAL STORYTELLING

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: LINGUISTIC AND LITERARY DISCIPLINES

Disciplinary sector: L-FIL-LET/10 ITALIAN LITERATURE

Number of credits: 3 CFU

Course: ANIMATION

Year of study: 1°

Semester: FIRST

Duration: 23 HOURS

Professor(s): STEFANIA GALLO

OBJECTIVES AND CONTENTS OF THE COURSE

The aim of the course is to develop awareness and basic knowledge of the fundamental tools of film language and its narration, the visualisation of the story through images and the first elements for the creation of a storyboard.

PROGRAM

Primary elements of visualisation, some principles. Gestalt, elements of photography, camera modes, framing, abc of film language, some storytelling techniques, visual transposition from the script/screenplay to the storyboard grid.

Reference texts

Recommended texts

Diego Cassani, Manuale del montaggio, Tecnica dell'editing nella comunicazione cinematografica e audiovisiva. Seconda edizione. Collana: Collana di Cinema - UTET Università, 2013 ISBN:9788860084125

<http://www.utetuniversita.it/catalogo/arte-e-spettacolo/manuale-del-montaggio-3143>

per la visualizzazione: LE CHIAVI DEL DISEGNO di BERT DODSON – Newton

<https://www.amazon.it/chiavi-del-disegno-Bert-Dodson/dp/8854121479>

per lo storytelling (in lingua inglese): CINEMATIC STORYTELLING – JENNIFER VAN SJIL – Michael Weise Production The 100 Most Powerful Film Conventions Every Filmmaker Must Know - <https://www.amazon.com/Cinematic-Storytelling-Powerful-Conventions-Filmmaker/dp/193290705X>

per lo story (in lingua inglese):

DIRECTING THE STORY di FRANCIS GLEBAS - Focal xpress

<https://www.amazon.com/Directing-Story-Professional-Storytelling-Storyboarding/dp/0240810767>

For photography: 100 FOTO PER DIFENDERE LA LIBERTA' DI STAMPA

per abituarsi all' analisi di un'immagine resa universale:

<https://www.amazon.it/difendere-liberta-stampa-Fotografie-Depardon/dp/B009A937X4>

per la neuroscienza: L'età dell'inconscio Arte, mente e cervello dalla grande Vienna ai nostri giorni Eric R.Kandel <http://www.raffaellocortina.it/scheda-libro/eric-r-kandel/leta-dellinconscio-9788860308405-2478.html>

Filmography, websites required:

<http://www.cinematicstorytelling.com/index.html>

http://www.animationmeat.com/pdf/televisionanimation/brad_bird_on_comps.pdf

<https://www.mentorless.com/2016/11/04/brad-bird/>

Evaluation procedure:

On-going evaluation and realization of a project.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to visualise a first narrative from a collective action and choral writing. Developing skills to realise an individual storyboard given a minimum production bible. Subjective objective interpretation.

FILM HISTORY AND ANALYSIS 1

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: HISTORIC DISCIPLINES

Disciplinary sector: M-STO/04 CONTEMPORARY HISTORY

Number of credits: 2 CFU

Course: ANIMATION

Year of study: 1°

Semester: FIRST

Duration: 17 HOURS

Professor(s): BRUNO SURACE

OBJECTIVES AND CONTENTS OF THE COURSE

To acquire an initial mapping of transversal knowledge around cinema understood simultaneously as an artistic, productive, social and philosophical phenomenon. The lectures have a seminar character, and are dialogue-driven and conducted on the one hand following the dominant indicated by the title, and on the other shaping themselves through the stimuli provided by the class, which is constantly encouraged to participate.

PROGRAM

Fundamentals of film history. From early cinema to contemporary cinema. An introductory lesson to acquire minimum skills to be able to orient oneself within the history of cinema from a historical point of view, thus understanding the technical and aesthetic specificities of each era.

The cinematographic language_ The main elements that create the so-called "cinematographic language", in order to give effective tools to identify and conceive a grammar of the film (scalar dimensions, camera movements, off-screen, editing, compositional codes, luministic codes).

The genre system_ What is meant by film genre? What are the characteristics of the main genres and how can they be fully exploited in an era such as the contemporary one, characterised by a programmatic reshuffling of categories, up to the case of parodies?

Film as a narrative object_ The relationship between cinema and narrativity, beyond the mesh therefore of purely visual discourse. Some methodologies of narratological analysis applied to films will be introduced, useful for developing transversal skills in the analysis and production of stories through moving images.

The many meanings of film: film as an object that is open to many interpretations.

Introduction to the complexity behind the interpretation of a film as an object reflecting a certain spirit of the times, configuring a laboratory traversed by the anxieties and desires of certain cultures.

Post-cinema: the dominant post-cinematic forms in contemporary times, from television seriality to digital audiovisuals (YouTube, live streaming platforms such as Twitch, Tik Tok).

Reference texts

Recommended texts:

Giaime Alonge, Il cinema. Tecnica e linguaggio; 2012 Editore: Kaplan

Permalink: https://www.edizionikaplan.com/book.php?id=139open_in

Evaluation procedure:

On-going evaluation and production of a paper.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Orientation in the complex map of film history; acquisition of theoretical bases preparatory to productive employment in the audiovisual sector.

HISTORY AND ANALYSIS OF ANIMATION

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: HISTORIC DISCIPLINES

Disciplinary sector: M-STO/04 CONTEMPORARY HISTORY

Number of credits: 4 CFU

Course: ANIMATION

Year of study: 1°

Semester: ANNUAL

Duration: 36 HOURS

Professor(s): ANDREA PAGLIARDI, EUGENIA GAGLIANONE

OBJECTIVES AND CONTENTS OF THE COURSE

To understand animation in its historical context and in its different lines of development: the evolution of industrial production between cinema and television and, at the edge of the market, the "auteur" research of pioneers, innovators, experimenters. To understand the influence of technological, stylistic and cultural developments on the sector, to identify market trends and to grasp animation as a tool for experimentation and research in audiovisual languages.

PROGRAM

"Before Mickey: From France to the United States. Charles-Émile Reynaud, Georges Méliès, James Stuart Blackton, Émile Cohl, Winsor McCay, Paul Terry, John Randolph Bray, Earl Hurd, Pat Sullivan and Otto Messmer

Walt Disney: from Steamboat Willie to Snow White. The sound (Ub Iwerks, Carl Stalling, Pat Powers and the Silly Symphonies); colour, rotoscoping

US non-Disney animation from the 1930s to the post-war period, from Max and Dave Fleischer to the big production companies: Warner Bros (Leon Schlesinger), Metro Goldwyn Mayer (Fred Quimby) and UPA (Stephen Bosustow). The authors: Tex Avery and Termite Terrace (Chuck Jones, Bob Clampett, Bob Cannon, Friz Freleng, William Hanna and Joseph Barbera)

The great European authors: Lotte Reiniger, Walter Ruttmann, Oskar Fischinger, Berthold Bartosch, Alexandre Alexeieff and Claire Parker

Stop-motion animation in Eastern Europe: from Russia of the pioneers Aleksandr Širjaev and Władysław Starewicz to Czechoslovakia of Jiří Trnka, Hermina Týrlová, Karel Zeman to the surrealist Jan Švankmajer

Soviet Union: M. Chekhanovsky and the first cinematic experiments. Birth of the Sojuzmul'tfil'm, Ivan Ivanov-Vano and the Soviet 'school'. The "thaw" of the 1960s and the birth of auteur cinema: F. Chitruk, A. Khrzhanovsky, R. Kačanov, E. Nazarov

The cinema of Jurij Norštejn, master of a new narrative vision and the subsequent generations of authors such as A. Petrov, K. Bronzit, M. Aldašin, I. Kovalev, O. Čerkasova. Collapse of the USSR and the new production map in the country. Sojuzmul'tfil'm today and independent studies

The phases of the Zagreb school: Zagreb Film, from V. Mimica and D. Vukotic to B. Kolar, M. Blažekovic, N. Dragic, through to television series exported all over the world such as Professor Balthazar by Z. Grgić

Hungarian and Polish animation in the post-war period: from Marcell Jankovics to television series such as The Mezil Family by J. Romhányi and J. Nepp; Polish graphic art by W. Borowczyk, J. Lenica, W. Giersz, S. Schabenbeck, D. Szczechura, Z. Rybczynski, Piotr Dumala, Izabela Plucińska

Italian post-war animation: Anton Gino Domeneghini, Nino and Toni Pagot, Giulio Gianini and Lele Luzzati, Bruno Bozzetto, Osvaldo Cavandoli, Manfredo Manfredi

English and French animation in the post-war period: Paul Grimault, Jean-François Laguionie, René Laloux and Roland Topor, John Halas and Joy Batchelor, George Dunning, Richard Williams

Norman Mc Laren and the National Film Board of Canada.

Reference texts

Recommended texts:

Luca Raffaelli, *Le anime disegnate - Il pensiero nei cartoon da Disney ai giapponesi e oltre*. Ediz. ampliata , Tunuè 2018

Giannalberto Bendazzi, *Animazione. Una storia globale*, Utet 2017

Gianni Rondolino, *Storia del cinema d'animazione. Dalla lanterna magica a Walt Disney, da Tex Avery a Steven Spielberg*, Utet 2003

Giaime Alonge, Alessandro Amaducci, *Passo uno. L'immagine animata dal cinema al digitale*, Lindau 2007

Evaluation procedure:

On-going evaluation and production of a paper.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Knowledge of the milestones in the history of animation through different media. Ability to research and analyse films and materials for documentation and inspiration in the development of production projects.

CULTURAL INDUSTRY AND ENTERTAINMENT MARKET

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL
DISCIPLINES

Disciplinary sector: SPS/08 SOCIOLOGY OF CULTURAL AND COMMUNICATIVE
PROCESSES

Number of credits: 4 CFU

Course: ANIMATION

Year of study: 1°

Semester: ANNUAL

Duration: 30 HOURS

Professor(s): CHIARA MAGRI

OBJECTIVES AND CONTENTS OF THE COURSE

The course aims to provide a broad view of the areas of production and dissemination of audiovisual content with a focus on content involving the use of animation techniques and languages. It consists of a series of lectures and meetings led by the instructor.

PROGRAM

It is divided into a series of lectures and meetings led by the lecturer with "insiders" and in particular with producers, distributors, buyers, broadcasters, publishers, film-makers, authors, curators, game designers involved in different sectors of the international audiovisual and new media industry and market.

Reference texts

<http://www.cartoon-media.be/>

<http://www.skillset.org/animation/>

Martina Visentin, Orazio Giancola Teoria Sociologica e industria culturale. Comics, serie tv, letteratura e cinema <https://series.francoangeli.it/index.php/oa/catalog/book/634>

Evaluation procedure:

On-going evaluation.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Awareness and knowledge of the dynamics and processes of audiovisual content production and dissemination in the context of the entertainment market.

SOUND IN AUDIOVISUAL CONCEPTION

Academic Year 2024/2025

Type of training activity: CHARACTERISING

Disciplinary field: CRITICAL, SEMIOLOGICAL AND SOCIO-ANTHROPOLOGICAL
DISCIPLINES

Disciplinary sector: M-FIL/04 AESTHETICS

Number of credits: 3 CFU

Course: ANIMATION

Year of study: 1°

Semester: SECOND

Duration: 23 HOURS

Professor(s): EMILIANO GHERLANZ

OBJECTIVES AND CONTENTS OF THE COURSE

Introducing students to the use of sound as an expressive medium.

PROGRAM

The course is spread over 6 days between lectures and practical exercises. students are asked to divide into groups and select a small part (30/60 seconds) of a short film, or of an animation film, to be soundtracked. During the course, exercises are proposed to the various groups to be carried out at home and in class, inherent to the topics covered during the lessons, in order to guide the students in the management of the workflow during the soundtrack of the chosen video.

Reference texts

Recommended texts:

<https://www.boomboxpost.com/blog/2015/11/8/the-history-of-animation-sound>

<http://www.filmsound.org/terminology.htm>

Wall-E, PIXAR (2008)

Wall-E Animation Foley and Sound Design: https://youtu.be/0IPxlvbc_cs

in un batter d'occhi. Una prospettiva sul montaggio cinematografico nell'era digitale

(Walter Murch) - LINDAU

Evaluation procedure:

Project-simulation presentation. The groups must present the project they have been working on to the sound engineer, who will be in charge of the final stages. It is the students who have to indicate to the sound engineer what steps he, or the other figures involved (composer, voice actor, etc.), will have to perform and what the expected results are. The following are assessed in order: the originality of the ideas, the technical vocabulary used and clarity of exposition, knowledge of the figures involved in audio post-production, the choice of sounds, the quality of the work done so far and the organisation of the project.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Use of appropriate technical vocabulary for an effective exchange with artists and sound engineers. Knowledge of the figures involved in audio post-production, ability to choose sounds and to organise the video project in relation to sound.

HISTORY OF ART 1

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: HISTORIC - ARTISTIC DISCIPLINES

Disciplinary sector: L-ART/03 HISTORY OF CONTEMPORARY ART

Number of credits: 3 CFU

Course: ANIMATION

Year of study: 1°

Semester: ANNUAL

Duration: 23 HOURS

Professor(s): LAURA FIORI

OBJECTIVES AND CONTENTS OF THE COURSE

The course offers an excursus through the history of modern and contemporary art, following the development of Illustration and the birth of Animation Cinema. It presents some nodal events in the relationship between illustration, comics and animation, with particular attention to the concept of style. An in-depth seminar will be dedicated to the work of William Kentridge.

PROGRAM

A brief history of illustration in Europe: from the first printed works to contemporary authors. The genres (bestiaries, caricatures, scientific documentation, social communication) and the different engraving techniques. The Historical Avant-gardes: creation of images intended for wide dissemination. Expressionism, Dadaism, Surrealism, Metaphysical Art. The invention of 'Collage'. History and evolution of the 'Animated Book'. History of illustration in Italy: from

A.Sartorio to L.Mattotti.Japanese Manga from Hokusai to M.Shirow and O.Tezuka. From graphic works to animation. Comics and Graphic Novels in Europe. Illustration and animation: Grandville and Disney. Windsor McCay and Little Nemo. W. Kentridge: the seminar starts with a review of W.K.'s works from 1980 to the present day and explores the themes, the search for style, the main techniques used.

Reference texts

W. Benjamin: L'Opera d'arte nell'era della sua riproducibilità tecnica.

Paola Pallottino: Storia dell'illustrazione italiana.

A, Rauch - Il Racconto dell'Illustrazione.

Francesco Calderone: Anime e manga. Alla scoperta del fumetto e dell'animazione giapponesi.

Evaluation procedure:

Individual delivery of written report with documentation of research on one of the movements or authors presented in the Course.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Knowledge of the relationship between publishing production and animation cinema (Case History). Analysis of the themes, language and visual solutions that characterise publishing for childhood and early adolescence. Ability to point out the evolution of the visual style in the relationship between Art, Illustration and Animation Cinema.

VIDEO EDITING AND COMPOSING: BASIS

Academic Year 2024/2025

Type of training activity: CHARACTERISING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary sector: L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

Number of credits: 6 CFU

Course: ANIMATION

Year of study: 1°

Semester: ANNUAL

Duration: 45 HOURS

Professor(s): LAURA FIORI

OBJECTIVES AND CONTENTS OF THE COURSE

To acquire basic notions and in-depth knowledge of digital video editing and compositing using the most popular applications (specifically, Adobe Premiere Pro CS). To know the evolution of digital tools from analogue cinema and video and to understand the innovations in language resulting from them in the field of cinema and animation. To acquire sensitivity to the rhythms of editing and skills in editing images, sounds and animations with a focus on animatic creation. Theory and technical basis for image composition and effects in animation production. Enhancement of the use of SW in processing. Progressive action of technical exercises and a final exercise with development of a short individual project, from concept development to editing and export of the final film. Exercises and development of a short personal project.

PROGRAM

Conception, creation and processing of audio-visual products in digital format; in-depth examination of the editing and editing phases. The course is based on the programme: Adobe Premiere Pro; it presents its interface, menus, tools and functions, together with know-how drawn from professional practice and up-to-date use in the production world (Case History). It is designed and aimed at animation, both as a target sector (editing animatics and videobards, managing image sequences, etc.) and for the problems of export, formats, audio, titling. Assign Complete knowledge of the animation production process with the Post production phase. Acquire knowledge and mastery of the technical medium.

Reference texts

Required texts:

Testo fondamentale é la Guida Online di Adobe Premiere.

Maxim Jago, Adobe Premiere Pro Classroom in a Book 2020

Adobe Press, 2020 (sempre l'ultima versione)

Recommended texts:

Mark Brindle Manuale di video digitale - Ed. Contrasto, 2013

Colin Smith Elaborare video con Photoshop. Scopri l'arte e le tecniche per realizzare video di qualità professionale - Ed. Pearson, 2013

Piervincenzo Nardese Tecniche di video digitale. Guida al flusso di produzione dalla ripresa al master - Ed. Apogeo, 2020

Gianni Rondolino, Dario Tomasi Manuale del film. Linguaggio, racconto, analisi, - Ed. Utet, 2018

Murch Walter In un batter d'occhi, una prospettiva sul montaggio cinematografico nell'era digitale - Ed. Hoepli. 2018

G. Millar e K. Reisz La tecnica del montaggio cinematografico - Ed. Lindau, 2001

Storia del Cinema e della Televisione: <https://www.cinescuola.it/storia/>

Evaluation procedure:

Oral examination and verification of assigned exercises and projects.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to set up and manage a video and/or animation project with digital technologies, defining the workflow and using correct techniques and procedures. Ability to design and realise short films for different purposes (from clip creation to final export). Knowledge of the animation production process in the post production phase. Enhance the use of SW in the workflow.

CHARACTER ANIMATION: FUNDAMENTALS

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary sector: L-ART/05 DISCIPLINES OF PERFORMING ARTS

Number of credits: 18 CFU

Course: ANIMATION

Year of study: 1°

Semester: ANNUAL

Duration: 135 HOURS

Professor(s): GABRIELE BARROCU, GIULIA LANDI

OBJECTIVES AND CONTENTS OF THE COURSE

Understanding the basic characteristics of good animation and developing sensitivity and skills to achieve credibility and expressiveness, according to the guidelines identified by Walt Disney: the "12 rules." Ability to analyze character design as a function of its animation to set its construction. The course is developed in 3 modules and includes three progressive phases of guided practice.

PROGRAM

Theoretical introduction to the principles of animation with viewing and analysis of films. In-depth study of volumetric drawing that underlies classical animation, exercises in animated drawing on paper and with digital tools. Implementation of specific exercises and a complete animation to experience the problems related to all stages of design and implementation.

Reference texts

Premesse generali: White, Tony: Il disegno animato - Editiemme, Milano (varie edizioni)

Johnston, aa vv: Disney Animation: The Illusion of life, New York, Abbeville, 1981 e seguenti

Character design: Preston, Blair: How to animate...- Tustin, W. Foster, 1989

Richard Williams: The Survival Kit... (varie edizioni) www.theanimatorssurvivalkit.com/

Evaluation procedure:

On-going evaluation of assigned exercises and final delivery of a short individual project.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Awareness and knowledge of expressive principles for character animation. Use of digital tools according to correct procedures. Ability to realise a complete animation sequence by addressing issues related to all phases of design and realisation.

LIVE DRAWING

Academic Year 2024/2025

Type of training activity: CHARACTERIZING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary sector: ICAR/17 DRAWING

Number of credits: 4 CFU

Course: ANIMATION

Year of study: 1°

Semester: ANNUAL

Duration: 72 HOURS

Professor(s): EVA ZURBRIGGEN

OBJECTIVES AND CONTENTS OF THE COURSE

The course is designed to provide mastery of the fundamentals of drawing necessary for animation and to gain awareness of one's personal style and its possibilities for development. The course builds on each student's drawing level, engaging them in exercises that allow them to evolve at their own pace.

PROGRAM

The course is designed to provide mastery of the fundamentals of drawing necessary for animation and to gain awareness of one's personal style and its possibilities for development. The course builds on each student's drawing level, engaging them in exercises that allow them to evolve at their own pace.

Reference texts

Glenn Vilppu, Vilppu Drawing Manual, ed. Lulu.com 2022 ISBN-10 : 1387789260; ISBN-13 : 978-1387789269

Betty Edwards, Il nuovo Disegnare con la parte destra del cervello, (Longanesi & Co.)

Evaluation procedure:

On-going evaluation of assigned exercises.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Students will learn the basic principles of pencil drawing, figure drawing and sketching as a function of drawing for animation. They will also develop their own personal style.

DIGITAL DESIGN TECHNIQUES

Academic Year 2024/2025

Type of training activity: CHARACTERISING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary sector: ICAR/17 DRAWING

Number of credits: 2 CFU

Course: ANIMATION

Year of study: 1°

Semester: FIRST

Duration: 15 HOURS

Professor(s): LAURA FIORI

OBJECTIVES AND CONTENTS OF THE COURSE

Acquire in-depth knowledge of the applications used (specifically, Adobe Photoshop CS) and the innovative and creative aspects resulting from them, in the field of audiovisual communication and animation in particular.

PROGRAM

A. Basic technical knowledge for the creation and processing of digital images. Review and in-depth study: Resolution, colour, file management; formats, compression methods. Basic processing of digital images; import, contouring, stroke treatment and filling; textures, masks, effects. Processing of image sequences for export in video formats.

B. Creative processing: colouring from a B/W drawing (defining and improving one's own - style); free themed collages and on an assigned theme*. Creation of short animations from still image sequences.

Reference texts

Required texts:

Guida Online di Adobe Photoshop

Gonzalez Rafael, Woods Richard - Digital Image Processing, Global Edition - Pearson, 2017

Recommended texts:

Katrin Eismann, Seàn Duggan, James Porto, Photoshop. Maschere & fotomontaggi,
Pearson, 2013

Storia del Collage

H. Richter, Dada – Arte e Antiarte, Passim, Milano, 1966 d. Contrasto, 2013

Evaluation procedure:

Oral examination and verification of assigned exercises.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to set up and manage a visual project for graphics and/or animation using digital technologies, clearly defining the workflow and using correct procedures. Ability to experiment and evolve one's own graphic style.

INTRODUCTION TO THREE-DIMENSIONAL ANIMATION

Academic Year 2024/2025

Type of training activity: RELATED OR COMPLEMENTARY LEARNING ACTIVITIES

Disciplinary field:

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 2 CFU

Course: ANIMATION

Year of study: 1°

Semester: SECOND

Duration: 15 HOURS

Professor(s): GABRIELE BARROCU

OBJECTIVES AND CONTENTS OF THE COURSE

Course-Laboratory to experience the similarities and differences between the application of animation principles and techniques in a two-dimensional and three-dimensional environment, to get to know the different artistic possibilities offered by the various techniques and their integration. The course is also aimed at guiding students in the choice of the 2d or 3d character animation course in the 2nd year.

PROGRAM

Guided meetings with various animators and artists for a practical demonstration of the different expressive uses of cgi 3d animation techniques and their integration with other techniques. Introduction to the 3d animation software interface and experimentation of the same short exercise with both 2d and 3d techniques.

Reference texts

<https://www.autodesk.it/education/home>

Evaluation procedure:

On-going evaluation.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Awareness of the expressive possibilities of cgi 3d animation applications. Basic knowledge of the software interface for animation in a three-dimensional environment.

2D FINALISATION AND POST-PRODUCTION TECHNIQUES – 1

Academic Year 2024/2025

Type of training activity: RELATED OR INTEGRATIVE TRAINING ACTIVITIES

Disciplinary field: RELATED OR INTEGRATIVE TRAINING ACTIVITIES

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 2 CFU

Course: ANIMATION

Year of study: 1°

Semester: SECOND

Duration: 15 HOURS

Professor(s): GABRIELE BARROCU

OBJECTIVES AND CONTENTS OF THE COURSE

The aim of the course is to provide basic knowledge of Compositing and Post-production video techniques through the use of software (Adobe After Effects). Through frontal lessons and following a technical overview of the basic knowledge of the programme, students will acquire specific skills relating to the design and realisation dimension of artistic products. Lectures with assignment of short exercises for each learning step. which will then be checked and discussed in class with the lecturer. Learning will take place through participation in the lectures, study of the handouts and, above all, through individual experimentation on the exercises assigned by the lecturer. If, for example, various techniques and areas of their application are explained during the lectures, the student will be encouraged to investigate various problems independently and to find the solution through the realisation of an original finalised project in which the skills acquired are put to the test.

PROGRAM

Concept of compositing in the various fields of application 2D, 3D, Real etc.. General outline of specific language. Overview of the software in use, main tools and functions Importing materials and analysis. Animation of objects and effects. Post production techniques (Chroma keying, Colour correction, Camera Tracking). Compositing of the scene of an animated film.

Reference texts

Handout by the lecturer.

Evaluation procedure:

Assessment and evaluation will be done by combining a written examination (multiple choice questions) and evaluation of the final exercise.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to use software and understanding of techniques and terminology, ability to critically analyse materials and results.

2D DIGITAL ANIMATION TECHNIQUES – 1

Academic Year 2024/2025

Type of training activity: RELATED OR COMPLEMENTARY LEARNING ACTIVITIES

Disciplinary field: RELATED OR COMPLEMENTARY LEARNING ACTIVITIES

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 3 CFU

Course: ANIMATION

Year of study: 1°

Semester: ANNUAL

Duration: 23 HOURS

Professor(s): GABRIELE BARROCU

OBJECTIVES AND CONTENTS OF THE COURSE

The aim of the course is to acquire the basic knowledge for the design, creation and subsequent animation and staging of a character using the digital cut-out technique. Through lectures and following a technical overview of basic software knowledge, students will acquire specific skills relating to the design and realisation dimension. Students will be invited to experiment personal techniques and solutions and to discuss the results and/or problems in class.

PROGRAM

Cut-Out concept (live and digital); Software overview of cut-out animation tools (Pegs, Transformation Tools, Drawing Substitution); Cut-Out animation techniques (creation and elimination of Keyframes, animation curve management); Advanced Cut-Out techniques (basic elements of Rigging, Hierarchies, Layers management, Groups); Creation of animal

parts (arm, leg, eye, mouth): exercises; Animation of a given character and analysis of its construction: exercise; Creation of a Character and animation in Cut-Out.

Reference texts

Lecturer's handout made available online before the start of the course.

Recommended texts and reference sitography:

Richard Williams, Animator's Survival Kit

Preston Blair, Cartoon Animation

<https://learn.toonboom.com/courses/cut-out-animation-1-with-harmony-premium>

<https://learn.toonboom.com/courses/cut-out-animation-2>

<https://learn.toonboom.com/courses/rigging-1>

<https://learn.toonboom.com/courses/rigging-2>

Evaluation procedure:

Evaluation of the concluding exercise.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to use software and understanding of techniques and terminology, critical analysis skills, visualisation and design skills, ability to adapt to different situations, ability to cope with unexpected problems and their solution.

MOVEMENT AND ACTING WORKSHOP

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 2 CFU

Course: ANIMATION

Year of study: 1°

Semester: FIRST

Duration: 15 HOURS

Professor(s): FRANCESCO GIORDA

OBJECTIVES AND CONTENTS OF THE COURSE

The aim of the workshop is to experience the multiple expressive possibilities of one's body and voice as essential tools for acquiring sensitivity and skills to be able to direct originally inanimate characters as real actors, in a credible and fluid manner. Individual and group exercises.

PROGRAM

Improvisation, scene notions, work on the actor's movement and emotions. Work on postures and walking. Creation of a mini dramaturgy through improvisation and choral writing.

Reference texts

Evaluation procedure:

On-going evaluation.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Sensitivity, awareness and basic skills for analysing the expressiveness of movement.

WORKSHOP ON FILM LANGUAGE AND DIRECTING

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 2 CFU

Course: ANIMATION

Year of study: 1°

Semester: SECOND

Duration: 15 HOURS

Professor(s): DANIELE GAGLIANONE

OBJECTIVES AND CONTENTS OF THE COURSE

The aim of the workshop is to confront students with the concept of film writing from the perspective of telling a story. Writing in film is to be understood in a broader way than the idea that relegates the writing phase to the script alone. Film language transcends the script: everything that contributes to shaping the final text (the film - rhetorically - projected on the screen) is an integral part of the writing process. The methodology envisages an initial theoretical meeting on the relationship between writing and directing with the aid of viewings of scenes from films, the conception of a subject/script for a short film, the realisation of a storyboard that is a reference for the shooting and editing of the short film itself.

PROGRAM

First meeting: frontal lesson on cinematographic language, relationship between writing and directing, viewings of some scenes from films;

second meeting: conception of the subjects of the short film to be realised and beginning of the work on the storyboard;

third meeting: completion of the storyboard and organisation (creative and logistical) of filming;

fourth meeting: analysis and comparison with the students on the autonomously realised footage;

fifth meeting: comparison and analysis of the pre-edited short films realised.

Reference texts

Handouts provided by the lecturer.

Evaluation procedure:

On-going evaluation.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

The acquisition of a forma mentis that makes the workshop participants perceive what are the relative steps and knots that need to be addressed when telling a story with this type of language.

corso di ANIMAZIONE

2° anno

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
DI BASE	DISCIPLINE STORICHE	M-STO/04 STORIA CONTEMPORANEA	Storia e analisi del film II	2
	DISCIPLINE SOCIOLOGICHE, PSICOLOGICHE E PEDAGOGICHE	SPS/08 SOCIOLOGIA DEI PROCESSI CULTURALI E COMUNICATIVI	Comunicazione visiva e concept design	4
CARATTERIZZANTI	DISCIPLINE STORICO - ARTISTICHE	L-ART/03 STORIA DELL'ARTE CONTEMPORANEA	Storia dell'arte II	3
		L-ART/06 CINEMA, FOTOGRAFIA E TELEVISIONE	Fotografia e camera	3
	MUSICA E SPETTACOLO, TECNICHE DELLA MODA E DELLE PRODUZIONI ARTISTICHE	L-ART/05 DISCIPLINE DELLO SPETTACOLO	Scenografia per l'animazione	3
			Ind. 2D: Character animation 2d	9
		Ind. 3D: Character animation 3d	9	
		ICAR/17 DISEGNO	Disegno e layout degli ambienti	4
	Tecniche di storyboard		2	
	Il portfolio		3	
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE	INF/01 INFORMATICA	Ind. 2D: Tecniche di finalizzazione e post-produzione 2d - II	3	
		Ind. 2D: Tecniche di animazione digitale 2d - II	6	
		Ind. 3D: Modellazione e rig per l'animazione	4	
		Ind. 3D: Layout e pre-visualizzazione cgi 3d	2	
		Ind. 3D: Ligthing, compositing, rendering	3	
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE		Animazione per la comunicazione sociale - Laboratorio	5	
		Tecniche sperimentali di animazione - Laboratorio	3	
		Dal concept design al dossier di progetto - Laboratorio	4	
		Ricerca e sviluppo di un film d'animazione - Laboratorio	2	
		Storytelling e storyboard - Laboratorio	2	
		Animazione di pupazzi - Laboratorio	2	
TOTALE CFU				60

FILM HISTORY AND ANALYSIS 2

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: HISTORIC DISCIPLINES

Disciplinary sector: M-STO/04 CONTEMPORARY HISTORY

Number of credits: 2 CFU

Course: ANIMATION

Year of study: 2°

Semester: FIRST

Duration: 17 HOURS

Professor(s): BRUNO SURACE

OBJECTIVES AND CONTENTS OF THE COURSE

To acquire an initial mapping of transversal knowledge around cinema understood simultaneously as an artistic, productive, social and philosophical phenomenon. The lectures have a seminar character, and are dialogue-driven and conducted on the one hand following the dominant indicated by the title, and on the other shaping themselves through the stimuli provided by the class, which is constantly encouraged to participate.

PROGRAM

Fundamentals of film history. From early cinema to contemporary cinema. An introductory lesson to acquire minimum skills to be able to orient oneself within the history of cinema from a historical point of view, thus understanding the technical and aesthetic specificities of each era.

The cinematographic language_ The main elements that create the so-called "cinematographic language", in order to give effective tools to identify and conceive a grammar of the film (scalar dimensions, camera movements, off-screen, editing, compositional codes, luministic codes).

The genre system_ What is meant by film genre? What are the characteristics of the main genres and how can they be fully exploited in an era such as the contemporary one, characterised by a programmatic reshuffling of categories, up to the case of parodies?

Film as a narrative object_ The relationship between cinema and narrativity, beyond the mesh therefore of purely visual discourse. Some methodologies of narratological analysis applied to films will be introduced, useful for developing transversal skills in the analysis and production of stories through moving images.

The many meanings of film: film as an object that is open to many interpretations.

Introduction to the complexity behind the interpretation of a film as an object reflecting a certain spirit of the times, configuring a laboratory traversed by the anxieties and desires of certain cultures.

Post-cinema: the dominant post-cinematic forms in contemporary times, from television seriality to digital audiovisuals (YouTube, live streaming platforms such as Twitch, TikTok).

Reference texts

Recommended texts:

Giaime Alonge, Il cinema. Tecnica e linguaggio; 2012 Editore: Kaplan

Permalink: https://www.edizionikaplan.com/book.php?id=139open_in

Evaluation procedure:

On-going evaluation and production of a paper.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Orientation in the complex map of film history; acquisition of theoretical bases preparatory to productive employment in the audiovisual sector.

VISUAL COMMUNICATION AND CONCEPT DESIGN

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: SOCIOLOGICAL, PSYCHOLOGICAL AND PEDAGOGICAL
DISCIPLINES

Disciplinary sector: SPS/08 SOCIOLOGY OF CULTURAL AND COMMUNICATIVE
PROCESSES

Number of credits: 4 CFU

Course: ANIMATION

Year of study: 2°

Semester: ANNUAL

Duration: 30 HOURS

Professor(s): LAURA FIORI

OBJECTIVES AND CONTENTS OF THE COURSE

To acquire awareness and knowledge of the principles of visual communication and its evolution. The course lays the foundations for the subsequent workshops in which, starting from assigned themes or literary/narrative texts, a professional dossier is created for the presentation of a proposal for the visual conception of characters, environments, atmospheres, characters.

PROGRAM

1st module

1. Intro: Visual Communication. Definition, rules. The work of the graphic designer (from Munari). From the graphic designer to animation. The different ways of communicating

visually. Verification criteria. The issuer and the message - Examples from Animation Cinema (1 hour) THEME: Social Communication (Institutional and not) on: health, Disabilities. Exercise: Creating the personal brand (for the portfolio) To be delivered at the 3rd meeting.

2. The code (+ the medium, the channel), the addressees (target) Examples from Cinema Animation Themes: - Social Communication on: Violence against women (CSC and others in comparison). Visual communication on: Banking Services or Sport (see World Cup)

3. context and function Examples from Animation Cinema THEME: Social Communication and Visual Communication (PUB) on Ecology, Environment... How the deniers communicate. Various subjects in comparison.

2nd module:

Analysis, research and development of the visual concept from an assigned text, in function of the elaboration of a presentation dossier of a project in animation (Workshop).

Reference texts

Handouts provided by the lecturer.

Evaluation procedure:

On-going evaluation, verification of assigned project.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Research and analysis skills to conceive, develop and present the visual universe of an animation project.

HISTORY OF ART 2

Academic Year 2024/2025

Type of training activity: CHARACTERISING

Disciplinary field: HISTORICAL - ARTISTIC DISCIPLINES

Disciplinary sector: L-ART/03 HISTORY OF CONTEMPORARY ART

Number of credits: 3 CFU

Course: ANIMATION

Year of study: 2°

Semester: ANNUAL

Duration: 24 HOURS

Professor(s): PAOLA BRISTOT

OBJECTIVES AND CONTENTS OF THE COURSE

Through the analysis of animated film works, the course aims at analysing the references to the Avant-garde Art Movements of the 20th century and the more contemporary ones.

Prominent personalities have been chosen to give a sense of the interdisciplinary research that links the different Arts. Furthermore, an attempt has been made to provide a research methodology that allows students autonomy of study and personal in-depth study.

PROGRAM

1st lesson: Georges Schwizgebel, Surrealism, Art of the 18th century, Impressionism,

2nd lesson: Painscreen: Alexeieff, Douin, Lemieux. Magritte, Metaphysics

3rd lesson: Norman McLaren. Abstractionism, Early Abstract Cinema, Body Art.

4th lesson: William Kentridge. Expressionism, Performance Art, Video Art.

5th lesson: Chris Landreth, Ryan Larkin, George Dunning. Psychedelic Art, Art Nouveaux.

Reference texts

Handouts provided by the lecturer. The course is based on a Sitography presented during the lectures and which constitutes the basic research pathway on which each student is then invited to refine their individual insights. This procedure will be specified by the students in sheets presented during the oral examination and therefore constitutes the exercise on which the course is based and is expressed individually.

Evaluation procedure:

Oral examination and exercise verification.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Learning a research technique also through online multimedia systems for the study and analysis of artistic personalities. Ability to relate different areas of the Visual Arts on the basis of iconographic associations. While departing from a purely chronological scheme, having as reference historical definitions of Artistic Movements and figures of artists placed temporally and contextualised.

PHOTOGRAPHY AND CAMERA

Academic Year 2024/2025

Type of training activity: CHARACTERISING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary sector: L-ART/06 CINEMA, PHOTOGRAPHY AND TELEVISION

Number of credits: 3 CFU

Course: ANIMATION

Year of study: 2°

Semester: SECOND

Duration: 24 HOURS

Professor(s): FRANCESCA CIRILLI

OBJECTIVES AND CONTENTS OF THE COURSE

The course aims at the acquisition of basic theoretical and technical knowledge about photography in film, both from the point of view of the use of a video camera and from that of the management of lighting and photography direction.

PROGRAM

The course will start with an analysis of the theoretical and technical basics of photography and camera operation, and then move on to their application in the moving image and film. Similarly, from hints of composition and framing with respect to the photographic image, we will move on to the application of the same to the needs of the filmic space, with particular attention to issues related to narrative continuity, methods of sequence construction and camera movements. Much attention will be devoted to the study of light and lighting

techniques. The theoretical part will be flanked by practical exercises, during which students will be asked to work in groups to put into practice and experiment what has been discussed. Lessons will be accompanied by the projection of photographic images and film sequences.

Reference texts

Required texts:

- La fotografia nel film. Vol. I (Inquadrature, obiettivi, continuity). Blain Brown, Dino

Audino editore

- La fotografia nel film. Vol. II (Luce, colore, illuminazione). Blain Brown, Dino Audino

editore

Recommended texts:

- La luce necessaria. Conversazione con Luca Bigazzi. Alberto Spadafora.

Artdigilandbooks

- Lezioni di fotografia, Luigi Ghirri, Quodlibet
- La natura della fotografia, Stephen Shore, Phaidon

Evaluation procedure:

Verification of assigned exercises.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

By the end of the course and the workshops, students will be able to use a photo(video)camera in its main functions, managing the technical aspects of shooting and mastering the basic assumptions of the language of the photographic image in motion. They will be able to design and direct the photography of short films, constructing and making the

most of basic lighting conditions and equipment. They will also have learned the basic vocabulary of photography in film, which will also enable them to communicate clearly and effectively within a film crew.

SET DESIGN FOR ANIMATION

Academic Year 2024/2025

Type of training activity: CHARACTERISING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary sector: L-ART/05 DISCIPLINES OF PERFORMING ARTS

Number of credits: 3 CFU

Course: ANIMATION

Year of study: 2°

Semester: SECOND

Duration: 24 HOURS

Professor(s): ALESSIA CORDINI, GIOVANNA LO PALCO

OBJECTIVES AND CONTENTS OF THE COURSE

The course addresses the understanding of the technical language used in production, the elaboration of all the steps necessary for the research of a concept and how to realise a scenography (graphic research, moodboard, concept art, sketches, tonal and colour key, etc.) . One of the aims of the course is to develop a sensitivity to colour and light, and how to synthesise and translate it into a scenography, be it 2D or 3D. We will see what the different professionals involved in production are and how to work in a set design department for a short film as well as a feature film.

PROGRAM

How to work in a set design department. .Analysis of the different professional figures. Vision of examples of feature films .The working method..Practical part: Assignment of a scene

from a screenplay or a story. Studying a screenplay, researching the key elements of the scene: mood, type of environment, etc. How to develop a concept and graphic research of the same. Moodboard elaboration. The work of concept art. First sketches with your own style (for those who have it). Tonal and colour keys, Layout, Scenography.

Reference texts

Handouts provided by the lecturer.

Evaluation procedure:

Verification of the project made.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Knowledge of all the necessary steps for researching a concept and realising a scenography.

Basic skills in the realisation of a scenography project.

CHARACTER ANIMATION 2D

Academic Year 2024/2025

Type of training activity: CHARACTERISING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary sector: L-ART/05 DISCIPLINES OF PERFORMING ARTS

Number of credits: 9 CFU

Course: ANIMATION

Year of study: 2°

Semester: ANNUAL

Duration: 90 HOURS

Professor(s): MARIO ADDIS

OBJECTIVES AND CONTENTS OF THE COURSE

Consolidate the principles and acquire professional method in the creative and technical management of character animation projects. Acquire skills in the different phases/roles (rough, assistance, intercalation, clean up...) and coordination skills in team work. Use of different studio techniques with professional digital tools. It includes exercises and the realisation of short individual and group projects with different techniques and styles of animation in a two-dimensional environment.

PROGRAM

Study of the character for animation. Lines of force. Structure. Outline. Review of animation basics. Timing. Setting the field of action. Animation techniques and method: preparation, action, reaction. Shooting technique. Camera movements. Layout setting. Acting. Animation

exercises. Basic movements: and complex movementsinteraction with objects and other characters. Dialogue and lip synch.

Guided practice exercises. Execution of short films 10 - 30 seconds from given subjects, in which all the topics covered will be put into practice. The final exercise is planned in collaboration with the Finishing Techniques 2 course.

Reference texts

Handouts provided by the lecturer

Richard Williams Animator's Survival Kit: A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators Farrar, Straus and Giroux, 2002 ISBN-13: 9780571202287

Evaluation procedure:

Verification of assigned exercises and project.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Capacity in the creative and technical management of the character animation project with professional method and tools in all the different design and executive phases, covering the relevant roles. Ability to coordinate and collaborate with other production departments.

DESIGN AND LAYOUT OF ENVIRONMENTS

Academic Year 2024/2025

Type of training activity: CHARACTERISING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary sector: ICAR/17 DRAWING

Number of credits: 4 CFU

Course: ANIMATION

Year of study: 2°

Semester: SECOND

Duration: 30 HOURS

Professor(s): EVA ZURBRIGGEN

OBJECTIVES AND CONTENTS OF THE COURSE

Acquire skills in drawing and designing the layout of the scene environment in which the action/animation will take place. Classes include theory and guided exercise sessions in the classroom and sketching sessions from life in outdoor and/or significant environments.

PROGRAM

Starting from real environments, a thematic path of research in life drawing is proposed, focusing on drawing techniques suitable for gathering information on atmosphere, colour, and perspective. Starting from the material collected, a hypothetical environment for an animation film is developed and one or more animation layouts are produced.

Reference texts

Required texts: Handouts provided by the lecturer

Recommended texts:

Hans Bacher: Dream Worlds – Production Design for Animation, (Focal Press)

Scott Robertson e Thomas Bertling: How to Draw - Drawing and Sketching Objects and Environments from Your Imagination

Betty Edwards: Il nuovo Disegnare con la parte destra del cervello, (Longanesi & Co.)

Paul Wells with Joanna Quinn and Les Mills: Drawing for Animation, (AVA publishing sa)

Marcos Mateu-Mestre: FRAMED INK - Drawing and composition for visual storytellers (designstudio press)

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

Evaluation procedure:

Verification of assigned exercises.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to visually research and collect in the field in proposed environments (life drawing).

Ability to create preparatory and research sketches, make perspective, construction and colour sketches of proposed environments. Ability to transform the data collected into a stylisation suitable for a hypothetical layout for animated films. Capacity for technical layouts for animated films.

STORYBOARD TECHNIQUES

Academic Year 2024/2025

Type of training activity: CHARACTERISING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary sector: ICAR/17 DRAWING

Number of credits: 2 CFU

Course: ANIMATION

Year of study: 2°

Semester: SECOND

Duration: 16 HOURS

Professor(s): CHRISTIAN DE VITA

OBJECTIVES AND CONTENTS OF THE COURSE

To acquire the fundamentals and basic techniques for the realisation of the storyboard. To perfect drawing skills according to the SB (prosepttiva, composition)i To know the steps and roles in the storyboard making process. Interpret a script and art bible, set a scene. The course integrates theory and practice by carrying out different exercises based on scripts assigned by the lecturer. Collective correction of the exercises.

PROGRAM

The phases of animation production and the function of the story board - The different phases to be carried out for the realisation of a storyboard - Rules of perspective drawing and composition. Study of storyboards for different products in animation. Study of the different fields and angles with their respective psychological value. Respect of the axis in

the choice of camera position. Technical instructions in the story board - realisation of a storyboard sequence with script and models imposed by the teacher.

Reference texts

Marcos Mateu-mestre, Framed Ink: Drawing and Composition for Visual Storytellers

Hans Bacher, Dream Worlds: Production Design for Animation

Francis Glebas, Directing The Story: Professional Storytelling and Storyboarding

Techniques for Live Action and Animation – Focal Press, 2008

Evaluation procedure:

Verification of assigned exercises.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Knowledge of the different stages to be carried out in the creation of a storyboard.

Consolidation of drawing skills for SB: perspective, composition, character construction.

Ability to interpret a short script in function of the realisation of the storyboard.

PORTFOLIO

Academic Year 2024/2025

Type of training activity: CHARACTERISING

Disciplinary field: MUSIC AND PERFORMING ARTS, FASHION AND ARTISTIC
PRODUCTION TECHNIQUES

Disciplinary sector: ICAR/17 DRAWING

Number of credits: 3 CFU

Course: ANIMATION

Year of study: 2°

Semester: SECOND

Duration: 24 HOURS

Professor(s): EVA ZURBRIGGEN, LAURA FIORI

OBJECTIVES AND CONTENTS OF THE COURSE

Acquire method and selection criteria for setting up and updating one's own professional portfolio-reel according to the various possible fields of competence. Setting up and constructing one's own "generalist" portfolio as a work in progress under the teacher's guidance and in discussion with the class. in order to present oneself to the production sector at the end of the three-year training course.

PROGRAM

The fundamental requirements for the presentation of a portfolio. Analysis and commentary of already realised portfolios. Selecting one's own material. Fundamentals of visual perception and graphics. Setting up the material graphically in a personal and visually effective manner, placing titles and captions in Italian and English. Analysis of the main

platforms and dedicated 'exhibition' spaces on the web (Behance, social networks, etc.); study of interface settings, communication needs. The work of setting up and composing the portfolio from material already produced by the students is flanked by drawing sessions in different environments for the production of new material.

Reference texts

Handouts provided by the lecturer.

Evaluation procedure:

Verification of the personal portfolio realised.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to create a generalist portfolio in order to present oneself to the studios of the sector at the end of the three-year course and to elaborate it according to the different skills required by the production to which one intends to propose oneself.

2D FINALISATION AND POST-PRODUCTION TECHNIQUES – 2

Academic Year 2024/2025

Type of training activity: RELATED OR INTEGRATIVE TRAINING ACTIVITIES

Disciplinary field: RELATED OR INTEGRATIVE TRAINING ACTIVITIES

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 3 CFU

Course: ANIMATION

Year of study: 2°

Semester: SECOND

Duration: 24 HOURS

Professor(s): GABRIELE BARROCU

OBJECTIVES AND CONTENTS OF THE COURSE

The aim of the course is to deepen knowledge and skills in the finalisation of the animation project. Students will acquire specific skills relating to the design and realisation dimension of the products. Lectures with assignment of short exercises to each learning step, which will then be checked and discussed in class with the lecturer. Students will acquire the animations produced for the final project of the 2d character animation course in order to carry out compositing, effects and finalisation.

PROGRAM

Tools and functionalities for finalisation. Import and analysis of materials. Animation of effects. Post production techniques (Chroma keying, Colour correction, Camera Tracking).
Compositing and finalisation of a short film in animation.

Reference texts

Handout by the lecturer.

Evaluation procedure:

Assessment and evaluation will be done by combining a written examination (multiple-choice questions) and evaluation of the final exercise.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to critically analyse materials and manage the project to finalise the 2d animation product. Realising 2d compositing of complex scenes. Good use of software (After Effects, Toon Boom). Ability to critically analyse results.

2D DIGITAL ANIMATION TECHNIQUES – 2

Academic Year 2024/2025

Type of training activity: RELATED OR COMPLEMENTARY LEARNING ACTIVITIES

Disciplinary field: RELATED OR COMPLEMENTARY LEARNING ACTIVITIES

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 6 CFU

Course: ANIMATION

Year of study: 2°

Semester: ANNUAL

Duration: 45 HOURS

Professor(s): GABRIELE BARROCU

OBJECTIVES AND CONTENTS OF THE COURSE

The aim of the course is to perfect knowledge of digital tools for 2D animation and in particular the digital cut-out technique for the design, construction and subsequent animation and staging of a character. Through lectures and guided exercises, students will acquire specific rig and animation skills. Students are invited to experiment with their own techniques and solutions and discuss the results and/or problems in class.

PROGRAM

Advanced Cut-Out techniques (Rigging, Hierarchies, Layers management, Groups);

Creation of animal parts (arm, leg, eye, mouth): exercises; Animation of a given character and analysis of its construction: exercise; Creation of a Character, rig animation in Cut-Out.

Part of the course is coordinated with the character animation course, which offers material and ideas for in-depth technical and methodological studies.

Reference texts

Lecturer's handout made available online before the start of the course.

Richard Williams, Animator's Survival Kit

Preston Blair, Cartoon Animation

<https://learn.toonboom.com/courses/cut-out-animation-2>

<https://learn.toonboom.com/courses/rigging-2>

Evaluation procedure:

Evaluation of the concluding exercise.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Good ability to use digital cut-outs rig and animation software. Knowledge of techniques and terminology. Ability to critically analyse, visualise and design, adapt to different situations and cope with unexpected problems.

SOCIAL COMMUNICATION ANIMATION

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 5 CFU

Course: ANIMATION

Year of study: 2°

Semester: ANNUAL

Duration: 54 HOURS

Professor(s): GABRIELE BARROCU, LAURA FIORI, EVA ZURBRIGGEN

OBJECTIVES AND CONTENTS OF THE COURSE

Learning to work with a real client, focusing on the specific communication possibilities of animation, improving the ability to work in a team and under pressure through the realisation of short communication projects with a focus on social, cultural, educational communication.

PROGRAM

You will work with organisations, institutions, associations with a social or cultural purpose to create, from a given input, a short film with a message. 2-5 briefs will be proposed by different clients and, following pitching, 2-5 different short communication video projects will be developed by 2-5 different teams of students, each under the guidance of a lecturer acting as producer.

Reference texts

Research documents available at brief stage.

Evaluation procedure:

On-going evaluation and on the realised project.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to accept and analyse the requirements of a brief and to develop a concept appropriate to its communication objectives as well as the available time resources. Ability to welcome and discuss criticism and suggestions and to adapt one's creativity. Ability to develop a communication idea by exploiting the potential of animation languages with awareness of limitations. Ability to work in a team and under pressure.

WORKSHOP ON EXPERIMENTAL ANIMATION TECHNIQUES

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 3 CFU

Course: ANIMATION

Year of study: 2°

Semester: FIRST

Duration: 24 HOURS

Professor(s): EVA ZURBRIGGEN

OBJECTIVES AND CONTENTS OF THE COURSE

Through the experimentation of 'handicraft' animation techniques, get to know and apply the artistic, expressive and communicative possibilities of such techniques.

PROGRAM

Planning and realisation of short animations experimenting with personal and innovative ideas, styles and artistic techniques with a focus on craft, manual, analogue techniques and the possibilities of integration offered by digital.

Introduction, presentation of the various materials, workstations and possible content input for exercises to be carried out. Viewing of examples of short animation films representing the various techniques proposed. Performance of practical tests in the workshop (work is

individual or in pairs. Presentation of the films in plenum with observations and comments on the work done.

Reference texts

Evaluation procedure:

On-going evaluation and on the realised project.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to identify and use artistic, pictorial and stop-motion animation techniques with direct under-camera shooting. To know and test the behaviour of various materials such as sand, plasticine, small objects and paint on glass, to understand their possibilities and/or difficulties for animation. Deepen knowledge of the professional stop motion programme Dragonframe.

WORKSHOP FROM CONCEPT DESIGN TO PROJECT DOSSIER

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 4 CFU

Course: ANIMATION

Year of study: 2°

Semester: SECOND

Duration: 30 HOURS

Professor(s): GABRIELE BARROCU, EVA ZURBRIGGEN

OBJECTIVES AND CONTENTS OF THE COURSE

Ability to develop and present the visual universe of an animation project from assigned texts by producing a complete project dossier for pitching.

PROGRAM

Assignment of themes and/or literary/narrative texts, text analysis and research. Creation of a professional visual concept dossier of characters, environments, atmospheres, characters for the presentation of a proposal. Analysis and testing of character animation possibilities and realisation of a short presentation animation. Indications and tests for effectively conducting "pitching".

Reference texts

Handouts provided by the lecturer.

Evaluation procedure:

Verification of the dossier and the presentation made.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to develop and present the visual universe of a short animation project from assigned texts, creating and presenting a complete project dossier for pitching.

RESEARCH AND DEVELOPMENT OF AN ANIMATED FILM

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 2 CFU

Course: ANIMATION

Year of study: 2°

Semester: SECOND

Duration: 16 HOURS

Professor(s): JOANNA QUINN & LES MILLS (DA CONFERMARE)

OBJECTIVES AND CONTENTS OF THE COURSE

The main aim of the workshop is to first show you how Joanna (drawing) and Les (writing) work together as a team, their methodology for developing ideas and scripts and the technique they adopt. The aim of this workshop is to give you inspiration and motivation to immerse yourself in personal observations and experiences to develop your ideas for a project to be realised in animation. Through the development of an individual exercise (written text and animatic with voice over) practise a possible method for the written and visual development of ideas for an animated film.

PROGRAM

Research Period - Written Piece

Observational drawings, notes, sketches to support your idea

Presentation of a programme of our own and other films and talk in depth about how we both collaborate and exploit each others strengths. a selection, of student films from different colleges.

Recording of your story.

Development of the story through drawings, writing, recorded dialogue editing. Discussion.

Production of script and an animatic with recorded voice over.

Reference texts

Handouts provided by the lecturer.

Evaluation procedure:

Verification of the project and the presentation made.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to apply a method for the written and visual development of ideas for an animated film. Awareness of the need to draw on personal experience and knowledge to develop sound ideas.

STORYTELLING AND STORYBOARD WORKSHOP

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 2 CFU

Course: ANIMATION

Year of study: 2°

Semester: SECOND

Duration: 16 HOURS

Professor(s): CHRISTIAN DE VITA

OBJECTIVES AND CONTENTS OF THE COURSE

Understand the expressive possibilities of film language in the function of storytelling in different product types. To develop skills in the use of the storyboard in collaboration with the director and animators. The intensive course integrates theory and practice and includes various exercises from assigned scripts as well as the realisation of a project SB for a music video clip designed by the student. Collective correction of the exercises.

PROGRAM

The Storyboard as a creative tool on the path from the script to the "clean" storyboard.
Storytelling: staging, decoupage, actor/character acting. The role of the scene and the field according to the story.

Reference texts

Marcos Mateu-mestre, Framed Ink: Drawing and Composition for Visual Storytellers

Hans Bacher, Dream Worlds: Production Design for Animation

Francis Glebas, Directing The Story: Professional Storytelling and Storyboarding

Techniques for Live Action and Animation – Focal Press, 2008

Evaluation procedure:

Verification of assigned exercises.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to interpret a script in function of the creation of storyboards. Basic ability to develop storyboards from the research stages of the narrative in collaboration with the director to the final stage.

PUPPET ANIMATION WORKSHOP

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 2 CFU

Course: ANIMATION

Year of study: 2°

Semester: SECOND

Duration: 24 HOURS

Professor(s): FRANCESCA FERRARIO

OBJECTIVES AND CONTENTS OF THE COURSE

Acquire, through 'stop motion' experience, sensitivity and basic skills for staging and animating characters in a three-dimensional environment using analogue techniques.

Design a communication film by exploiting the possibilities of puppet animation. Realising the design of puppets for animation from given elements. Complete realisation of short animated projects in small student teams.

PROGRAM

Presentation and analysis of short films and advertising films in stop motion animation.

Research into the assigned theme and communication objective. Creation of the advertising 'narrative'. Design of a plasticine mascot. Design and conception of the animation style.

Storyboard and set construction, creation of mascot animation and titles (?).

Reference texts

Handouts provided by the lecturer

Evaluation procedure:

Verification of the project and presentation made.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Sensitivity and basic skills for staging and animating characters in a three-dimensional environment using an analogue technique (stop motion).

corso di ANIMAZIONE

3° anno

ATTIVITA' FORMATIVE	AMBITI DISCIPLINARI	SETTORI SCIENTIFICO-DISCIPLINARI	MODULI DIDATTICI	CFU
DI BASE	DISCIPLINE LINGUISTICHE E LETTERARIE	L-FIL-LET/10 LETTERATURA ITALIANA	Scrittura e racconto filmico	5
CARATTERIZZANTI	DISCIPLINE LINGUISTICHE	L-LIN/12 LINGUA E TRADUZIONE -LINGUA INGLESE	Inglese specialistico	3
ATTIVITA' FORMATIVE AFFINI O INTEGRATIVE		INF/01 INFORMATICA	Tecniche di animazione digitale III	2
LABORATORI, SEMINARI, ATTIVITA' ARTISTICHE, TECNICHE E PERFORMATIVE			Regia del film d'animazione - Laboratorio	3
			Ricerca, sviluppo e pitching del cortometraggio d'animazione - Laboratorio	8
			Pre-produzione, produzione e post produzione del cortometraggio d'animazione - Laboratorio	13
			Progettare la propria carriera: metodi e strumenti - Laboratorio	6
			Sound design e musica per il cortometraggio d'animazione - Laboratorio	4
			Seminari tecnici di approfondimento	4
PROVA FINALE: produzione e presentazione del portfolio e del progetto di cortometraggio				12
TOTALE CFU				60

FILMIC WRITING AND STORYTELLING

Academic Year 2024/2025

Type of training activity: BASIC

Disciplinary field: LINGUISTIC AND LITERARY DISCIPLINES

Disciplinary sector: L-FIL-LET/10 ITALIAN LITERATURE

Number of credits: 5 CFU

Course: ANIMATION

Year of study: 3°

Semester: FIRST

Duration: 45 HOURS

Professor(s): G. BARROCU, L. FIORI, E. ZURBRIGGEN, C. MAGRI

OBJECTIVES AND CONTENTS OF THE COURSE

Development and first writing of the animation project: from the idea to the step-outline.

Theoretical-practical lessons with collective and individual script and pre-visualisation analysis and verification sessions.

PROGRAM

Research and analysis of the idea. Drafting of synopsis and subject for an animation short film according to the project dossier.

Reference texts

Handouts provided by the lecturer.

David Mamet, I tre usi del coltello - Saggi e lezioni sul cinema, Minimum Fax 2010;

ISBN: 9788875218041

Mario Bellina, Scrivere per l'animazione - Progettare e sceneggiare un prodotto animato per cinema e tv, Dino Audino ed. 2018, ISBN: 9788875273736

Evaluation procedure:

Verification of assigned exercises.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to develop a short subject for animation from a critical analysis of the idea focusing on its strengths and weaknesses. Basic skills for concise and visual writing.

WORKSHOP ON PRE-PRODUCTION, PRODUCTION AND POST-PRODUCTION OF ANIMATED SHORT
FILMS

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND
PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 13 CFU

Course: ANIMATION

Year of study: 3°

Semester: ANNUAL

Duration: 120 HOURS

Professor(s): G. BARROCU, L. FIORI, E. ZURBRIGGEN

OBJECTIVES AND CONTENTS OF THE COURSE

Planning and realisation of all stages for the production of an animated short film. Following the pitching of projects already developed individually by the students and the choice of projects to be produced, which is shared as much as possible with the students, small production teams are formed where each student takes on specific tasks, sharing the direction with the other team members. A teacher-producer follows the team throughout the production process with professional methods, criteria and tools. The activity is scheduled in presence and with continuity in classrooms-laboratories with stations set up for each team.

PROGRAM English-language sessions of analysis and discussion of the diploma project, translation of subject, synopsis, documentation material and promotion of the short film according to international criteria Drafting in English of the c.v. and portfolio.

Reference texts

Handouts provided by the lecturer.

Evaluation procedure:

Verification of assigned exercises.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Oral and written comprehension and production skills in the international language of animated production. Ability to present oneself and one's portfolio in English in job interviews and public presentation of one's short film.

DIGITAL ANIMATION TECHNIQUES – 3

Academic Year 2024/2025

Type of training activity: RELATED OR COMPLEMENTARY LEARNING ACTIVITIES

Disciplinary field: RELATED OR COMPLEMENTARY LEARNING ACTIVITIES

Disciplinary sector: INF/01 COMPUTER SCIENCE

Number of credits: 2 CFU

Course: ANIMATION

Year of study: 3°

Semester: ANNUAL

Duration: 20 HOURS

Professor(s): G. BARROCU, E. ZURBRIGGEN

OBJECTIVES AND CONTENTS OF THE COURSE

In-depth study of the use of digital techniques for character animation with specific focus on expressive modes for acting/dialogue (lip synch). In-depth study of the use of software for the animation storyboard. Theoretical-practical lessons, with application on the diploma project in progress.

PROGRAM

Complex functions of Toon Boom applications for pre-production and animation production.

Reference texts

Handouts provided by the lecturers.

<https://learn.toonboom.com/courses>

Evaluation procedure:

On-going verification.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Advanced use of digital techniques for character animation. Good use of animation storyboard software.

ANIMATION FILM DIRECTION WORKSHOP

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 3 CFU

Course: ANIMATION

Year of study: 3°

Semester: FIRST

Duration: 24 HOURS

Professor(s): G. BARROCU, L. FIORI, E. ZURBRIGGEN

OBJECTIVES AND CONTENTS OF THE COURSE

Understand the role and responsibilities of the director in the production of the animated film and the centrality of the pre-production phase. Developing skills in the analysis and development of the concept and subject in pre-production, as well as the ability to share objectives with the whole team. Analysis and verification sessions of ongoing projects (script, storyboard/animatic, concept design).

PROGRAM

Analysis, verification and revision sessions of ongoing projects (script, storyboard/animatic, concept design, production plan).

Reference texts

Handouts provided by the lecturer.

David Mamet, I tre usi del coltello - Saggi e lezioni sul cinema, Minimum Fax 2010;

ISBN: 9788875218041

Evaluation procedure:

On-going verification.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to analyse and develop the concept and subject in function of pre-production, ability to analyse and use the animatic as a research tool for dramaturgy and editing. Ability to share objectives with the work team.

ANIMATION SHORT FILM RESEARCH, DEVELOPMENT AND PITCHING WORKSHOP

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 8 CFU

Course: ANIMATION

Year of study: 3°

Semester: FIRST

Duration: 70 HOURS

Professor(s): G BARROCU, L. FIORI, C. MAGRI, E. ZURBRIGGEN

OBJECTIVES AND CONTENTS OF THE COURSE

During the workshop, pupils are guided in the research and development of a personal animated short film project, the creation of the project dossier and the pitching technique. All pupils are involved and questioned in the evaluation of the projects and their presentation.

PROGRAM

Presentation and analysis of project dossiers produced for different types of products and formats. Guided research, analysis and development sessions of ongoing projects (script, storyboard/animatic, concept design). Collective pitching sessions of dossiers in development.

Reference texts

Handouts provided by the lecturer.

Evaluation procedure:

On-going verification.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to create a project dossier for an animated short film and to present it effectively in pitching sessions.

WORKSHOP ON PRE-PRODUCTION, PRODUCTION AND POST-PRODUCTION OF ANIMATED SHORT
FILMS

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND
PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 13 CFU

Course: ANIMATION

Year of study: 3°

Semester: ANNUAL

Duration: 120 HOURS

Professor(s): G. BARROCU, L. FIORI, E. ZURBRIGGEN

OBJECTIVES AND CONTENTS OF THE COURSE

Planning and realisation of all stages for the production of an animated short film. Following the pitching of projects already developed individually by the students and the choice of projects to be produced, which is shared as much as possible with the students, small production teams are formed where each student takes on specific tasks, sharing the direction with the other team members. A teacher-producer follows the team throughout the production process with professional methods, criteria and tools. The activity is scheduled in presence and with continuity in classrooms-laboratories with stations set up for each team.

PROGRAM

Planning and realisation of all stages for the production of the animated short film. Definition of the production flow, assignment of technical and artistic roles, programming and control of the production plan, design and realisation of pre-production materials, guides and models (concept art, storyboard, animatic, videoboard, technical and artistic bibles, character model sheet, asset construction, etc.), production of animations and sets, compositing and vfx. Post-production, video editing. Preparation for soundtrack and mix.

Reference texts

Handouts provided by the lecturer.

Evaluation procedure:

On-going verification.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Basic knowledge and skills for the design and realisation of all stages for the conception and production of a short film in animation.

CAREER PLANNING WORKSHOP: METHODS AND TOOLS

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 6 CFU

Course: ANIMATION

Year of study: 3°

Semester: ANNUAL

Duration: 45 HOURS

Professor(s): G. BARROCU, L. FIORI, E. ZURBRIGGEN, C. MAGRI

OBJECTIVES AND CONTENTS OF THE COURSE

The workshop is dedicated to preparing for entry into the world of production with an awareness of the market and its opportunities.

PROGRAM

Students are guided in the preparation of their generalist portfolio and oriented in the selection of materials in order to adapt the portfolio to specific profiles. Meetings and dialogues are organised with professionals and leading Italian studios and producers with a view to internships and collaborations. Italian and European initiatives, calls for tenders, events, markets, etc. that are useful for career development, both in terms of employment in the sector and the development of personal projects, are illustrated. Basic information is

given on non-artistic aspects of career development (management, legislation and contracts, networking, fundraising, etc.).

Reference texts

Handouts provided by the lecturer.

Evaluation procedure:

On-going verification.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to communicate one's skills and competences. Ability to research and analyse job offers and opportunities in the sector. Ability to prepare and present one's portfolio in line with the position sought. Basic knowledge of the administrative management of one's work relations.

SOUND DESIGN AND MUSIC WORKSHOP FOR SHORT ANIMATED FILMS

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 4 CFU

Course: ANIMATION

Year of study: 3°

Semester: SECOND

Duration: 32 HOURS

Professor(s): PAOLO ARMAO, VITO MARTINELLI, FULVIO CHIARA, AMOS CAPPUCCIO

OBJECTIVES AND CONTENTS OF THE COURSE

Develop sensitivity, terminology, method and technical notions to collaborate effectively with sound designers, sound editors, composers, musicians in the conception and design of the sound of diploma projects, from animatic to mix.

PROGRAM

Theoretical introduction and practical sessions on diploma projects during the production process: meetings, discussions and verifications with sound designers, sound editors, composers, musicians. Guided design of animatic sound spec. Participation in project mix.

Reference texts

Handouts provided by the lecturer.

<https://www.boomboxpost.com/blog/2015/11/8/the-history-of-animation-sound>

<http://www.filmsound.org/terminology.htm>

Evaluation procedure:

On-going verification.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Conoscenza delle peculiarità tecniche e artistiche per la sonorizzazione dell'animazione.

Capacità di comunicazione e collaborazione con il reparto suono dalla fase di pre-produzione alla post-produzione del film.

IN-DEPTH TECHNICAL SEMINARS

Academic Year 2024/2025

Type of training activity: WORKSHOPS, SEMINARS, ARTISTIC, TECHNICAL AND PERFORMING ACTIVITIES

Disciplinary field:

Disciplinary sector:

Number of credits: 4 CFU

Course: ANIMATION

Year of study: 3°

Semester: ANNUAL

Duration: 70 HOURS

Professor(s): G. BARROCU, L. FIORI, E. ZURBRIGGEN, M. ADDIS

OBJECTIVES AND CONTENTS OF THE COURSE

During the production of the diploma projects, in-depth technical seminars are held to analyse the problems and identify appropriate solutions for the main phases of realisation. For this purpose, specialised professionals hold sessions, led by the lecturers, with the production teams of the individual projects.

PROGRAM

The programme is determined ad hoc in relation to the type of project and the problems it poses. As a rule, seminars are included in the programme on the setting up and management of the production plan; on the setting up of the animation method; on the construction of specific assets (e.g. construction and rig of three-dimensional characters for stop motion); on the setting up of the work flow; on the conception of

environments/scenography; on the choice of digital tools and their configuration and compatibility.

Reference texts

Handouts provided by the lecturer.

Evaluation procedure:

On-going verification.

Grade

At the end of the course, students will have a grade in thirtieths.

Skills acquired

Ability to analyse animation project production problems and to dialogue with specialised technicians in order to solve them.