

COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Introduction to Stop Motion	VCDE315	5	Theory	Practice	3	5
Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
		Yes				
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		Yes		-	

Language of Instruction	English
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Course Instructor(s)	Rihards Vitols	E-mail : rihards.vitols@arucad.edu.tr Office : TI-OFF07	
Course Objectives	Introduction to Stop Motion aims to introduce students to the fundamental techniques of animation and cinematography for the further application onto Stop Motion animations and their principles. Via practical experience in all steps of production of a stop motion animation. From Scripting a story to the creation of the puppet/characters and continuing onto production lighting shooting, further on into the post production.		
Course Learning Outcomes	Students will able to:	Teaching Methods	Evaluation Methods
	Understand the development, shooting, and post-production process of stop motion.	Lectures and Videos: Cover the history, techniques, and equipment used in stop motion.	Oral Questioning: Quick recall checks during class.
	Explain the process of creating stop motion, from pre-production to postproduction.	Storyboard Exercises: Visualize sequences before shooting.	Storyboard Reviews: Assess

Course Content			understanding of shot sequences.
	Operate equipment and software to capture still photos and create stop motion animations.	Software Tutorials: Use programs like Dragonframe or Adobe After Effects, and Stop Motion Studio for editing.	Project Reviews: Assess completed animations for smoothness and technique.
	Break down animations to identify strengths and areas for improvement.	Peer Critiques: Analyze each other's work.	Critique Sessions: Provide feedback on pacing, framing, and movement
	Assess the effectiveness of storytelling and technical execution.	Class Screenings: Watch and evaluate each other's work as a group.	Project Evaluation Rubrics: Grade based on smoothness, creativity, and storytelling.
	Produce a complete stop motion animation that delivers a compelling message.	Capstone Projects: Plan, shoot, and edit a short stop motion film.	Final Project Assessment: Grade creativity, technical execution, and narrative.
	- Understand Basics of Stop Motion Animation - Write, Plan and Produce a Stop Motion Project - Animate Objects using stop motion techniques - Operate Camera and Editing software for Stop Motion - Solve Common Technical Issues relating to production of Stop Motions - Produce a Short Stop Motion Animation		

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Introduction to stop motion	T	Richard Williams (2009). The Animator's Survival Kit.
2	Frame rates & principles of animation	T/P	Richard Williams (2009). The Animator's Survival Kit.
3	Puppet & object animation	T	Richard Williams (2009). The Animator's Survival Kit.

4	Set & background design	T/P	Guiseppe Cristiano (2011). The Storyboard Artist: Drawing School. CH4
5	Storyboarding in stop motion	T/P	Guiseppe Cristiano (2011). The Storyboard Artist: Drawing School. CH4 (pg. 25-61)
6	Peer review for midterm	T/P	Teacher instructions and guidance
7	Midterm Exam / Peer review	T	Student presentations
8	Lip sync & sound	T/P	Richard Williams (2009). The Animator's Survival Kit.
9	Lighting	T/P	Richard Williams (2009). The Animator's Survival Kit.
10	Mad God / Adobe Premier intro	T	No reading is required
11	Adding sound effects, voice, and music	T/P	Richard Williams (2009). The Animator's Survival Kit.
12	Peer review on final project	T/P	
13	Assembling the rough cut	T/P	Teacher instructions and guidance
14	Final Project Pre-Production II	T/P	Teacher instructions and guidance
15	Final Exam Week	T	

Required Course Material(s) / Reading(s) / Text Book(s)	Materials: Phone or Camera, Adobe Premiere Pro Williams, R. (2021). The animator's survival kit. runs, jumps and skips. London: Faber & Faber.
Recommended Course Material(s) / Reading(s) / Other	Recommended Readings: Williams, R. (2021). The animator's survival kit. runs, jumps and skips. London: Faber & Faber. REF NC1765 .W55 2009 Cristiano, G. (2012). The storyboard artist: A guide to freelancing in film, TV, and advertising. Studio City, CA: Michael Wiese Productions. NC1002.S85.C75 2011

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar		
Studio Practice		
Other		
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5- highest)				
		1	2	3	4	5
1	Knows the historical development of the field of communication, basic concepts, theories and research methods.	X				
2	Knows the principles and elements of basic design.	X				
3	Knows the history, theories and theorists of visual communication.	X				
4	Knows advanced practical skills in various commercial and creative contexts, including graphic and audiovisual multimedia design.	X				
5	Knows national and international ethical rules, standards and legal documents on communication and visual communication design.	X				
6	Able to use the tools, methods and techniques and computer software required for visual communication design applications.	X				
7	Able to produce innovative and original works that reflect abstract and concrete concepts by emphasizing creativity			X		

8	Has the knowledge and skills to transform creative and innovative ideas into graphic, photographic, typographic, illustrative, 2 and 3-dimensional, animated and interactive visual expressions.					X	
9	Applies visual communication design techniques with design technologies in developing and changing media environments.	X					
10	Has the competence to create visuals with designs that emphasize aesthetics in design processes.	X					
11	Has the competence to define the problem, solve the problem, plan, manage the project and present in the design-based project development process.						X
12	Has the ability to use research methods and techniques in the field of Visual Communication.	X					
13	Has the competence to research, plan, implement and report during the project phase.	X					
14	Has the competence to establish the connection between design and aesthetic values.	X					
15	Has the competence to interpret universal visual culture and associate the ties of symbols with universal visual culture.	X					
16	Has the competence to analyze, understand and interpret projects in the field of visual communication design with a critical and independent approach.		X				
17	Knows how to integrate and use digital technologies and artificial intelligence based/supported design tools creatively and innovatively in visual communication design and production stages.	X					
18	Knows how to integrate and use digital technologies and artificial intelligence-based/supported design tools creatively and innovatively in visual communication design and production stages.	X					
19	Evaluates artificial intelligence applications in design studies with a critical approach in terms of aesthetics and originality, and uses them in accordance with ethical rules.	X					

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	15		4	60
Preliminary Preparation and self- study	15		2	30
Mid-Term	1		15	15
Quiz				
Assignment				

Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		30	30
Other				
TOTAL WORKLOAD				135
TOTAL WORKLOAD / 25				5.4
ECTS				5

	SDG 1: No Poverty	
	SDG 2: Zero Hunger	
	SDG 3: Good Health and Well-Being	
	SDG 4: Quality Education	
	SDG 5: Gender Equality	x
	SDG 6: Clean Water and Sanitation	
	SDG 7: Affordable and Clean Energy	
	SDG 8: Decent Work and Economic Growth	
	SDG 9: Industry, Innovation and Infrastructure	
	SDG 10: Reduced Inequalities	
	SDG 11: Sustainable Cities and Communities	
	SDG 12: Responsible Consumption and Production	
	SDG 13: Climate Action	
	SDG 14: Life Below Water	

	SDG 15: Life on Land	
	SDG 16: Peace, Justice and Strong Institutions	
	SDG 17: Partnership for the Goals	

ETHICAL RULES WITH REGARD TO THE COURSE

Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional life.

Plagiarism is easy to avoid if you make sure you thoroughly identify and recognize your sources and do not copy from visual examples, designs or notes taken directly from your sources word for word. The maximum citation limit cannot exceed 20%. Artificial intelligence citations are also considered within this scope. If proven otherwise, the student will fail the course.

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply with the Education and Examination Regulation set forth by the University.

Throughout the course, students will learn the theoretical base of the topic and they will be able to equip themselves with the practical know-how skills of Advertisement production. Also, students are expected to design a creative advertisement piece with the knowledge they have gained in the course.

During the class sessions, participation is a very important input for the learning process for the students. It is also vital to understand the effect of creativity input on the production process of advertisement.

70% attendance to courses is compulsory. Health reports belong to 30% absenteeism right.

PREPARED BY	Dr. Rihards Vitols
UPDATED	26.09.2025
APPROVED	Asst. Prof. Dr. Hakan Karahasan