Curriculum
for
the Professional Bachelor's Degree Program in Animation

2018

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The Animation Workshop
VIA University College

Contents

Foreword

Animation is visual communication shaped by a vast tradition of art and high level craftmanship. Using animation to tell stories demands an eye and passion for artistic expression combined with in-depth knowledge of the traditions and tools needed, but it also requires collaboration, innovation and a constant search to expand your knowledge-base.

The Professional Bachelor's Degree Program in Animation is a technical and artistic course program with a strong commercial and professional focus. Accordingly, students work intensively to acquire knowledge, skills and competencies within all areas of animation development and production to prepare them to work internationally within entertainment and visual communication.

Collaboration, communication and critical thinking are fundamental soft skills for success of animation professionals, thus students in both the Character Animation and CG Arts are trained to work independently as well as collaboratively in production teams to create, develop and produce animated stories, correlating the standards of the relevant industries.

While rooted in a long and strong tradition, animation is also constantly evolving and expanding into other areas and emerging industries. As a result, the programs introduce students to developing areas and encourage them to explore and expand on their knowledge of tool, workflows, storytelling and design.

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1. Program structure and learning objectives

1.1. Program structure

The Professional Bachelor's Degree Program in Animation comprises:

1) Common compulsory program elements equivalent to 65 ECTS credits
2) Line specific program element for Character Animation or CG Arts equivalent to 75 ECTS credits
3) Electives equivalent to a total of 30 ECTS credits
4) Internship equivalent to a total of 30 ECTS credits
5) Final bachelor project equivalent to 10 ECTS credits.

The program, which is a full-time education, is rated at 210 credits in the European Credit Transfer System (ECTS). 60 ECTS credits are equivalent to the workload of one full-time student for one year.

1.2. Learning objectives for the Professional Bachelor's Degree Program in Animation

The objective of the Bachelor's Degree Program in Animation is to qualify the graduate to independently carry out idea development, design and implementation of complex animation projects for film, television and various digital media platforms as well as work with animation-related communication. The education aims to qualify graduates to work within the film, television, animation and computer game industry nationally as well as internationally. (cf. the Ministerial Order on Professional Bachelor's Degree Programs in Animation, appendix 1)

1.2.1. Knowledge

The Professional Bachelor in Animation should acquire knowledge of:

1) applied theories and central concepts as well as methods and tools of animation production, including both traditional as well as state of the art methods,
2) the development in animation film history and its modern cultural relevance,
3) relevant design and composition theories and the ability to reflect on the implementation of these theories in animation media,
4) understanding of production planning and the relation to the economic conditions of the animation industry, nationally as well as internationally and applied methods and techniques within related subjects that have a significant relevance for animation.

Furthermore, the Bachelor of Animation, *Character Animation*, has knowledge of

1) applied theories, methods and techniques within 2D and 3D animation,
2) fundamental principles of physics as forms of expression and understanding how to apply these within character animation, and
3) applied methods and central techniques of animation production and their significance for character development.

Furthermore, the Bachelor of Animation, *Computer Graphic Artist*, has knowledge of

1) applied methods and central techniques within 3D workflow, including modelling, rigging, texturing, shading, light and rendering as well as compositing and colour grading,

2) the principles of design, including lines, form, colour, texture, etc. and understanding how CG techniques may be employed in order to communicate a design, and
3) the theories and periods of fashion design, set design and architecture that are relevant to CG Arts.

1.2.2. Skills

The Professional Bachelor in Animation should learn skills in:

1) analyzing the animation film medium and animation products using the relevant terminology and frame of reference,
2) carrying out animation processes in media productions where the interaction between animation, dramaturgy, acting, music, graphics and aesthetics on the one hand and economy and technology on the other hand create the desired visual expression,
3) employing the theories, working methods and techniques of the profession, including being able to integrate traditional working methods with current digital practices and relating them to relevant and related subject areas,
4) planning and delivering a production within a defined quality and budget framework,
5) assessing practice-related and theoretical problems in connection with animation and production processes as well as substantiating and choosing relevant solutions,
6) expressing himself in a distinct visual language which clearly communicates its message, and
7) communicating practice-related and professional problems and solutions in the different stages of an animation production using the relevant terminology as well as establishing professional communication with colleagues and customers.

Furthermore, the Bachelor of Animation, *Character Animation*, should be able to

1) master specialized techniques within character animation from traditional animation to digital 2D media and CGI animations as well as explore problems related to working with different distribution platforms, and
2) stage and pose characters, including utilizing acting theories in the performance of their characters.

Furthermore, the Bachelor of Animation, *Computer Graphic Artist*, should be able to

1) master specialized techniques within 2D film, 3D film, game production and visual effects as well as explore problems related to working with different distribution platforms, and
2) analyze and implement a pipeline with a view to optimizing the work procedures of a production.

1.2.3. Competences

The Professional Bachelor in Animation should develop competence in:

1) independently and in cooperation with others managing the development of concepts, ideas and stories within the animation media and reflect upon their intentions with the visual communication,
2) planning and carrying out development tasks within the animation field, including combining knowledge and methods from animation technique and visual and graphic communication and assessing the relation between quality and resources in a pre-defined framework,
3) independently forming part of a professional and cross-functional collaboration, including giving and receiving professionally substantiated and constructive critique with regard to both work procedures and product,
4) identifying their own learning needs and further developing their own skills and competences within the various forms of expression and subject areas of the animation media and within related subject areas, and
5) navigating flexibly, actively and innovatively as a professional in an international and commercialized market and undertaking responsibility within the framework of the professional ethics.

Furthermore, the Bachelor of Animation, *Character Animation*, should be able to

1) keep the visual communication of a character within the framework of the overall production and within the framework of the narrative, and
2) examine and implement animation references which are relevant for the current production.

Furthermore, the Bachelor of Animation, *Computer Graphic Artist* should be able to

1) keep the visual essence of the narrative he student is working on with regard to the overall production and the framework of the narrative, and
2) examine and implement CG references which are relevant for the current production.

2. Core areas of the program

The compulsory program elements (see section 3 below) are organized within six core areas covering the overall subject areas that students must work with to acquire the knowledge, skills and competences required to complete the Professional Bachelor's Degree Program in Animation:

The Common program elements are organized with the following core areas:

1. Visual Communication and Presentation
2. Character Animation and Computer Graphic Arts
3. Animation Production, Technology and Industry

The Character Animation program (CA) is organized within the following core areas:

1. 2D Character animation: Theory, methods and techniques
2. 3D Character animation: Theory, methods and techniques
3. Digitally based production processes for animators

The Computer Graphic Arts program (CGA) is organized within the following core areas:

1. Graphic and digital character development and design: Theory, methods and techniques
2. Graphic and digital environment development and design: Theory, methods and techniques
3. Digitally based production processes for CG artists

2.1. Visual Communication and Presentation

Visual communication and presentation is a fundamental skill in any visual media, not least Animation and CG Arts. The purpose of this core element is for students to acquire knowledge of visual communication as well as skills and competences to analyze and produce images related to animation productions across genres, tonalities and media formats.

2.1.1. Content

The core area includes:

- Research technique and method
- Design theory, methods and practice
- Story development
- Storyboarding & cinematic design
- Previz
- Colour theory and practice
- Character design
- Animation film and culture lectures and screenings
- Pre-production
- Layout
- Production meetings
- Pitching

2.1.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- drawing and design methods, tools and processes
- perspective, construction and rendering in theory and practice
- how pictures communicate in a complex interaction between motive, composition and stylistics, etc.
- color theory
- best practice in relation to clarity in the visual storytelling.

- communicating a simple story clearly and evocatively in a live-action short film
- cinematic design, considering location, staging, camera, lighting, composition and editing to strengthen the visual storytelling of film.
- how to establish and maintain a "safe, creative environment" which encourages collaboration and the free exchange of ideas
- the use referencing for characters and props/environments
- pacing and staging
- analyzing film narrative structures
- tools to explore their own narrative ideas classically, minimally or more abstractly
- editing theory and practice and the effect it has on the film
- how to create a narrative that relates to the 5-minute short film format: Going from feature to short.

Skills:
Students should acquire the skills to:

- create a narrative that relates to the 5-minute short film format: Going from feature to short.
- master advanced drawing and employ methods for maintaining and sharpening their drawing skills
- transfer approaches and methods used in connection with observation drawing to develop and draw their own motives
- study, imitate and learn from trendsetting designers within the field of animation, vfx and games
- use form and research-based methods for designing visual elements – character, environments and props
- use color to communicate a tool and/or mood
- develop an idea for a film or interactive media project
- develop the story's structure
- create a one-sheet for the project
- create a successful pitch
- implement an overall plot structure in concrete scenes which are concise and expressive
- visual genre and stylistic tools to ensure optimal communication of the themes of their story
- use the pipeline set-up, organized folder structure and proper naming convention
- create a previz in preparation to the ongoing courses

Competences:
Students should develop competence to:

- go outside their comfort zone through hands-on experience
- find holes in their knowledge, skillset and abilities that they would like to develop
- visualize their own and others' messages using a high level of drawing skills
- adopt an analytical perspective to drawing and composition that makes it possible for them to identify and correct weaknesses of a craft and communication in their own or others' drawings
- analyze genre, medium and format of the class in an open meeting session
- give feedback on each other's development projects
- understand how to use cinematography as a tool for strong storytelling
- utilize previz to set up and iterate a 3D production.

2.1.3. ECTS credits

The core area is equivalent to 20 ECTS. The course program is equivalent to a total of 210 ECTS credits

2.2. Character Animation and Computer Graphic Arts

The objective of this core element is for the students to be introduced to the history, technique, platforms and culture of Character Animation and Computer Graphic Arts. Viewing relevant works, students will learn methods for analysis of animation-related media, such as film, computer games

and VR in regards to story, sound, technique, methods and cultural trends. Students will strengthen their visual reflection and acquisition of knowledge, translating the understanding into their own works in different genres and for various media aimed at a diverse group of target audiences.

2.2.1. Content

The core area includes:

- Historical developments and relevance of the animation movements and trends
- Analysis of platforms, their development and relevance
- Animation culture as it relates to the past, present and future
- Film movements and their relevance
- Ways of telling stories within the animation media
- Film analysis, genre, tone, technique and working methods
- Sound design and music

2.2.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- the history of the animation and CG medium and its background
- current and past production technologies and their influence on the animation and CG medium
- various platforms used in the animation and CG medium
- film analysis theory and methods in relation to animation and CG media
- storytelling theory and methods in relation to animation and CG media
- sound design theory and methods relevant for animation and CG media
- the relation of sound and image in an audiovisual work
- the role of audience/target audience in storytelling and audiovisual work
- genre, tone, theme and target audience
- master and peer contemporary works within the animation and CG medium
- current tools applied by the animation and CG artists to achieve their styles.

Skills:

Students should acquire the skills to:

- include animation and CG art history as well as contemporary and peer work as reference in regard to director's voice, narrative style and visual style
- apply animation and CG art history for research, reference and inspiration in their own creative process analyze and include relevant technologies and methods suitable for the production in question
- select and apply working methods and production tools suitable for the relevant animation media
- analyze the work they produce in relation to the current cultural trends in the international and commercial animation industry
- apply filmmaking knowledge in creating animation and CG art in different genres and for various platforms
- develop their own individual voice as artists and craftsmen and innovate the animation and CG art media
- consider the audience/ target audience in relation to the production.

Competences:

Students should develop competence to:

- create animation and CG art within the context of contemporary and historical use of the medium in a reflective, analytical and creative way
- explore beyond what has been done to find their own voice or innovation of the media
- research and apply relevant industry standards and practices
- adapt their skillset to various platforms and media.
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2.2.3. ECTS credits

The core area is equivalent to 10 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

2.3. Animation Production, Technology and Understanding of the Industry

The objective of this core element is for the students to acquire basic knowledge and skills for defining, implementing and evaluating an animation production, including planning methodology, media technique and technology while also considering economy. Furthermore, students will become familiar with industry standards and best practices as well as shortcomings and potential areas for development.

2.3.1. Content

The core area includes:

- Production planning, economy, resources and time management
- Media technique and technology
- Computer-based tools – software
- Pipeline, workflow and folder structure
- Shot production
- Collaboration
- Introduction to business
- Preparing for recruiting
- Network building
- Entrepreneurship - designing your career
- Internship preparation; intention, cover letter, resumé, and portfolio,
- Negotiating contracts & salaries
- Working with clients; bidding on a job, invoicing, etc.
- Business development and brand, the next steps.
- Marketing, distribution and press kits.

2.3.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- the language of storyboards in theory and in practice
- layout theory and practice
- narrative genres, tools and strategies
- best practice in relation to working processes for pre-production and planning from introduction to advanced level
- the importance of research and references which support the film's genre, tone and/or mood
- visual development, mise-en-scène, cinematic design
- going from beats to boards
- storyboard and visual development and their influence on each other

Skills:

Students should acquire the skills to:

- follow a structured workflow for a concrete animation project
- analyze and create storyboard, animatic and edit to communicate the genre, tone and theme
- analyze and create visual development to communicate the genre, tone and theme
- produce a layout for a 2D shot
- give estimates of their working time and track their progress
- take on a pre-production role based on their skillsets and the team's needs

- follow the naming convention and folder structure to work collaboratively with data management and eventually adapt these to their specific project
- create a story based on a brief and for a specific target audience of children
- create pre-production based on a selected original idea from the class
- present their project at presentations
- write an analysis of the project and reflect on their work
- hold a constructive mid & post-mortem to learn from the experience
- create production-ready assets for the next phase of production.

Competences:

Students should develop competence to:

- perform storyboard and/or visual development using a reflective approach to visual storytelling
- make decisions in order to move forward in production
- set and meet deadlines on the basis of a structured working process
- balance artistic choices with economy
- create and analyze the team's group work protocol and their role
- collaborate with the various roles on production
- collaborate, delegate and communicate clearly within a group.

2.3.3. ECTS credits

The core area is equivalent to 35 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

2.4. CA – 2D Character Animation: Theory, method and techniques

The objective of this core element is for the Character Animation students to be introduced to the principles of animation and learn to analyze and implement 2D animation from physics-based to stylized as the contents progress. All phases of a 2D animated scene will be thoroughly researched and applied from planning to finished keys, to inbetweening and clean-up and color. Students will gain insight into the working methods in order to develop their own workflow, draftsmanship and eventually their staging of a scene as they work with more complex character performance.

2.4.1. Content

The core area includes:

- Construction drawing for animation
- Analysis of the animation principles in 2D and basic animation exercises to explore those
- Development of animation workflow, pose to pose, straight ahead and blending of methods
- Thumbnailing; planning the shot
- Working with keys, breakdowns, inbetweening and clean-up
- Physicality and acting in 2D animation
- Rhythm, sound and music in animation
- Animation stylization: Analysis, development and execution of an animation style
- Following direction of an animation style on an animation team
- Methods for working with monologue in 2D animation
- Character interaction in 2D animation scenes.

2.4.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- drawing for animation
- the basic animation principles
- the various animation workflows relevant for 2D animation

- the various 2D animation phases: planning, staging, key drawings, breakdowns, inbetweening and clean-up and coloring stage
- how physicality and acting principles translate into animation
- how rhythm, sound and music relate to an animated image/scene
- how to develop and adapt to a character design and animation style
- following direction through 1:1 with director/teacher and in a team with collaborators/classmates
- working with monologue and lip-sync in 2D animation
- working with two and/or multiple characters in 2D animation scenes.

Skills:
Students should acquire the skills to:

- apply and develop their draftsmanship
- plan and execute the animation scene from thumbnails to clean-up and coloring stage
- analyze, develop and apply the relevant 2D animation workflow method
- analyze their work in relation to applied theory and practice of 2D animation
- give and receive constructive criticism
- apply and explore physicality principles relevant for 2D animation in order to portray the intended movement of characters
- apply and explore acting principles relevant for 2D animation in order to portray an emotion/attitude of the character
- explore rhythm, sound and music in animation for the intended emotional impact on audience
- develop and/or adapt to various character designs and animation styles relevant for the production
- follow the direction through 1:1 and/or in production teams
- animate a 2D scene with character's speech
- animate a 2D scene with interacting characters.

Competences:
Students should develop competence to:

- develop an idea for an animation scene in accordance with the assignment brief and analyze the quality and ambition level vs. available time and resources
- formulate learning objectives in relation to the curricula and own developmental goals
- plan and carry out an animation scene in accordance with the relevant industry standards and practices
- select and apply a relevant workflow method for the respective production
- work in a team and follow directions and collaborate with team members.

2.4.3. ECTS credits

The core area is equivalent to 35 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

2.5. CA – 3D Character Animation: Theory, method and techniques

The objective of this core element is for the Character Animation students to translate their 2D animation knowledge and skillset to the 3D media. Students will be introduced to the theory, methods and workflows of 3D character animation. There will be a focus on physics, truth to materials and the benefits of working in 3D animation. Students will gain knowledge and skills to work with complex staging and posing for advanced animation scenes from start to finish.

Furthermore, working with 3D animation will strengthen the understanding of movement of form and shape in 3D space for 2D animation.

2.5.1. Content

The core area includes:

- Analysis of the animation principles in 3D and basic animation exercises to explore those
- Physicality and acting in 3D animation
- Thumbnailing; planning the shot for 3D animation
- Development of animation workflow
- Analysis of the graph editor
- Character development and character-specific traits
- FK and IK joints and handling constraints
- Cinematography, lenses, staging and posing
- Facial animation and expressions in 3D
- Introduction to modeling and rigging for props and previz
- Quadruped animation
- 3D polish
- Methods for working with monologue/dialogue in 3D animation
- Character interaction in 2D animation scenes.

2.5.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- the basic animation principles applied in 3D animation
- the various animation workflows relevant for 3D animation
- the basic components of industry standard 3D animation software
- 3D animation software
- the various 3D animation phases: planning, thumbnailing, blocking, splining and polishing
- how physicality and acting principles translate into 3D animation
- how rhythm, sound and music relate to an animated image/scene
- how to adapt to a character model, rig and animation style
- following direction through 1:1 with director/teacher and in a team with collaborators/classmates
- working with monologue and lip-sync in 3D animation
- working with two and/or multiple characters in 3D animation scenes.

Skills:

Students should acquire the skills to:

- apply and develop their gesture drawing
- analyze, plan and execute a 3D animation scene from thumbnails to polish
- analyze, develop and apply the relevant 3D animation workflow method
- analyze their work in relation to applied theory and practice of 3D animation
- give and receive constructive criticism
- apply and explore physicality principles relevant for 3D animation in order to portray the intended movement of characters
- apply and explore acting principles relevant for 3D animation in order to portray an emotion/attitude of the character
- explore rhythm, sound and music in animation for the intended emotional impact on an audience

- develop and/or adapt to various character designs, rig set-ups and animation style relevant for the production
- follow the direction through 1:1 and/or in production teams
- animate a 3D scene with character speech
- animate a 3D scene with interacting characters.

Competences:
Students should develop competence to:

- develop an idea for an animation scene in accordance with the assignment and analyze the quality and ambition level vs. available time and resources
- set their own learning goals in relation to the learning objectives outlined in the curriculum and their own career goals
- plan and carry out an animation scene in accordance with the relevant industry standards and practices
- select and apply a relevant workflow method for the production in question
- work in a team and follow directions and collaborate with team members
- set and meet deadlines on the basis of a structured working process.

2.5.3. ECTS credits

The core area is equivalent to 25 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

2.6. CA – Digital-Based Production Process for Animators

The objective of this core element is for the Character Animation students to start the process of gaining knowledge of the software and pipeline for animation production from the point of view of the animator. Later in their education, students will work on a collaborative project where they will create prototypes, analyze their animation production from research and development to pre-production and production and post and consider resources, pipeline, style and methods. They will work in the team to develop and produce the shots with a consistent style and character arc within the production, related to the story development in the edit. In some cases, this may relate to a film or interactive media.

2.6.1. Content

- Animation software interface and workflows for productions
- Animation and character design research and development
- Planning for animation
- Animation production meetings
- Animation shot production
- Animation finish

2.6.2. Learning objectives

Knowledge:
Students should acquire knowledge of:

- preparation, planning and management methods and tools for animation production
- animation software interface and workflows for productions
- project resources, R & D, working with director and/or story and design teams to analyze and develop the edit and design to implement the animation style within the economic framework

- animation tests and style development: defining style and workflow in relation to tone and genre and resources
- creating an animation bible, model, pose, expression sheets for production,
  rig testing and communication with the character TD
- working as an animation team to develop consistent characters matching the animation style and content of the story and character's arc
- working in the animation team to develop a workflow of production meetings for reviews of the edit and criticism of the work
- animation finish, adding the subtle details and level of polish within the framework of the production style and resources
- character and performance engineering: how character design effects animation style and vice versa.

Skills:

Students should acquire the skills to:

- further develop their animation skillset
- make test of animations to develop the style: defining style and workflow in relation to tone and genre and resources
- create and/or follow the direction of an animation bible, model, pose and expression sheets for production
- carry out rig test and communicate with the character TD
- deliver a consistent animation finish, adding the subtle details and level of polish within the framework of the production style and resources
- create character designs suited for the expected performance requirements.

Competences:

Students should develop competence to:

- plan and hold animation team meetings
- analyze and develop the edit and design to implement the animation style, define the priority of the resources and time for the shots
- analyze their shots to complete the animation for the deadline
- work as an animation team to develop consistent characters within the animation style and content of the story and character's arc

2.6.3. ECTS credits

The core area is equivalent to 15 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

2.7. CGA - Graphic and Digital Character Development and Design: Theory, methods and techniques

The objective of this core element is for the CG Art students to gain knowledge of the aesthetic, technical and collaborative aspects of character development, design and execution of assets. The purpose of the program element is for students to develop skills to plan, analyze and produce characters for a variety of different styles and media in various contexts. Students will strengthen their skills for character development and design and, as members of production teams, also strengthen skills on implementing their assets into an animation production.

2.7.1. Content

- Anatomy of biped and quadruped characters
- Character design for 3D character assets, translation from 2D to 3D
- Character development
- Modeling and sculpting workflow and technique for bipeds and quadrupeds
- Character design and rig set-up in relation to animation style and performance
- UV mapping workflow and technique

- Concept design

2.7.2. Learning objectives

Knowledge:
Students should acquire knowledge of:

- how to implement reference resources
- anatomy of humanoid and animal characters
- designing characters and considerations in regard to translating the designs from 2D to 3D
- awareness of how the character design is influenced by the environment
- the basic principles applied in the workflow of modeling and sculpting
- the various modeling and sculpting workflows relevant for characters
- UV mapping workflows and techniques
- texturing techniques
- how to create and adapt a rig for animation to a character design.
- following direction through 1:1 with director/teacher and in a team with collaborators/classmates
- how a character asset moves through a CG pipeline.

Skills:
Students should acquire the skills to:

- implement the use of reference resources
- design characters and consider the translation of the designs from 2D to 3D
- plan, develop, analyze and apply a relevant character workflow in CG
- create 2D textures for a character asset
- conceptualize, create, analyze and develop 2D texture workflows and their application on a 3D asset
- understand the methods of managing the relationship between texturing and topology using UV coordinates
- analyze and understand the use of low, mind and high frequency detail in CG pipeline
- manage a 3D asset when moving through a CG pipeline
- give and receive constructive criticism
- follow the direction through 1:1 and/or in production teams.

Competences:
Students should develop competence to:

- develop an idea for a character in accordance with the assignment brief or project style guide and analyze the quality and ambition level vs. available time and resources
- formulate learning objectives in relation to the curricula and own developmental goals
- plan and carry out a character asset in accordance with the relevant industry standards and practices
- select and apply a relevant workflow method for the production in question
- work in a team and follow directions and collaborate with team members
- set and meet deadlines on the basis of a structured working process.

2.7.3. ECTS credits

The core area is equivalent to 25 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

2.8. CGA - Graphic and Digital Environment Development and Design: Theory, methods and techniques

The objective of this core element is for the CG Art students to gain knowledge of the aesthetic

technical and collaborative aspects of environment development, design and implementation of assets. The purpose of the program element is for students to develop skills to analyze, plan and produce environments for a variety of different styles and media in various contexts. Students will strengthen their skills for environment development and designs and, as members of production teams, also on related tasks for implementing assets into an animation production.

Content

- Procedures and workflows in industry standard 3D software
- Environment development and design
- Design and creation of props
- Compiling shaders
- Modeling and UV mapping environment techniques and workflows
- Analyzing hard surface vs. organic modeling
- Texturing props and environments
- Understanding lighting principles
- Translation of 2D production design to 3D environment
- The relationship between shaders, lighting, rendering and compositing within a CG pipeline
- Appreciation of 2D projection in a 3D environment
- Set dressing
- Working with live-action environments
- Working with HDRI and photogrammetry sets to match and simulate lighting conditions from a live-action environment
- Understanding procedural textures vs bitmap textures
- Multi-pass compositing, recreating the beauty-pass in comp
- Integration techniques for CG elements to match a live-action environment
- Understanding non-biased render engines.

2.8.1. Learning objectives

Knowledge:

Students should acquire knowledge of:

- how to implement reference resources
- developing and designing for environments
- workflow, methods and translation when working with 2D, 2½D and 3D environments
- awareness of how the environment design is influenced by the characters' performance; setting the stage
- procedural shading and how that can supplement texturing
- how to simulate lighting conditions in various settings from 2D, 2½D, full CG and live-action
- how to set up render passes from 3D software
- how a render engine works to ensure efficiency and quality in renders
- 3D render passes and how they can be utilized in compositing
- how to set up a multi-pass compositing – with focus on recreating the beauty-pass in comp to allow for maximum flexibility and efficiency in compositing
- composting integration techniques to match a live-action environment
- following direction through 1:1 with director/teacher and in a team with collaborators/classmates
- basic planning, pipeline and management of a character asset.

Skills:

Students should acquire the skills to:

- implement the use of reference resources
- design environments and consider the translation of the designs from 2D, 2½D, 3D and live-action integration
- plan, develop, analyze and apply a relevant environment workflow in cg
- analyze, develop and apply procedural shading
- simulate lighting conditions in various settings from 2D, 2½D, full cg and/or live-action

- set up render passes
- work with a render engine efficiently while preserving quality
- analyze and apply with 3D render passes efficiently for compositing
- analyze and apply with a multi-pass compositing setup - with focus on recreating the beauty-pass in comp to allow for maximum flexibility and efficiency in compositing
- work with composting integration techniques to match a live-action environment
- plan, prepare pipeline and manage an environment asset
- give and receive constructive criticism
- follow the direction through 1:1 and/or in production teams.

Competences:

Students should develop competence to:

- develop an idea for an environment in accordance with the assignment brief or project style guide and analyze the quality and ambition level vs. available time and resources
- formulate learning objectives in relation to the curricula and own developmental goals
- plan and prepare an environment asset in accordance with the relevant industry standards and practices
- select and apply a relevant workflow method for the production in question
- work in a team and follow directions and collaborate with team members
- set and meet deadlines on the basis of a structured working process.

2.8.2. ECTS credits

The core area is equivalent to 30 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

2.9. CGA – Digital-Based Production Process for Computer Graphic Artists

The objective of this core element is for the CG Art students to start the process of gaining knowledge of the software and pipeline of animation production from the point of view of the CG Artist. Later in their education, the students will work on a collaborative project in which they will create prototypes, analyze the production, research and develop CG aspects followed by pre-production planning, CG shot production and post-production, considering resources, pipeline, style and methods. They will work within a team to develop and produce the shots with a consistent style related to the arc of the tone of the story development within the edit. In some cases, this may relate to a film or interactive media.

2.9.1. Content

- CG software interface and workflows for production
- CG and visual design research and development
- Planning look development
- CG shot production
- CG production meetings
- Post-production.

2.9.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- preparation, planning and management methods and tools for CG production
- CG software interface and workflows for production
  project resources, R & D, working with director and/or story and design teams to analyze and develop the edit and design to implement the visual style within the economic framework

- look tests and style development: defining style and workflow in relation to tone and genre and resources
- creating a style guide for the production
    - rig testing and communication with the animators
    - working as a CG team to develop a consistent look within the visual style and content of the story and character's arc
    - working as a team to develop a workflow of production meetings for reviews of the edit and critique of the work
    - post-production, adding the subtle details and level of polish within the framework of the production style and resources
    - character and performance engineering: how rig set-up affects animation style and vice versa.

Skills:
Students should acquire the skills to:

- further develop existing skillset in CG Arts
- make visual look tests to develop the style: defining style and workflow in relation to tone and genre and resources
- create and/or follow a style guide direction for production
- carry out rig testing and communicate with the animators
- deliver a consistent post-production, adding the subtle details and level of polish within the framework of the production style and resources
- create a character rig that works for the performance required.

Competences:
Students should develop competence to:

- plan and hold CG team meetings
- analyze and develop the edit and design to implement the visual style that defines the priority of the resources and time for the shots
- analyze their shots to complete the CG tasks for the deadline
- work as a CG team to develop consistent character and environment assets within the visual style and content of the story and character's arc.

2.9.3. ECTS credits

The core area is equivalent to 20 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

3. Common compulsory program elements

3.1. Animation and Film Studies 1 – Core area: Character Animation and CG Arts

Students will be introduced to animation history and techniques from the most primitive developments to contemporary work. The major historical, cultural themes and film movements will be presented and discussed. Film genres and styles will be explored through the format of linear and non-linear storytelling, experimental and abstract storytelling, animated documentary and VR-360 degree storytelling.

3.1.1. Content

The program elements covers:

- Animation history from cave painting to the present day
- Main works and how they use the potential of the animated medium
- Masters of the medium and their working methods

- Ways of using narrative structures
- Film movements and themes in relation to culture.

3.1.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- the history of the animation and CG medium and its background
- the tools applied by the animation and CG medium in a historical context
- production technologies used through time and their influence on the animation and CG medium
- genre, tone, theme and target audience
- narrative structures
- cultural relevance of animated and film movements.

Skills:

Students should acquire the skills to:

- include animation and CG art history in the creative process when using elements of style, references or other elements
- perform and apply research to animation productions of the past and use this as a basis for addressing the needs of their own production.

Competences:

Students should develop competence to:

- create animation and CG art using the history of the medium in a well-considered manner
- explore beyond what has been done to find their own voice.

3.1.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

3.1.4. Exams

The learning objectives of the program element are tested at the 1st year exam after the end of the 2nd semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

3.2. Drawing and Design - Core area: Visual Communication and Presentation

Strong drawing and design skills enabling students to create the exact expression desired for a specific visual story are essential to all other activities and courses of the BA Program in Animation. Therefore, drawing and design are a focus area in the first part of the course program.

The objective of this program element is:

1) that students acquire tools and methods to create observation drawings at a high technical level
2) that students acquire knowledge of a number of drawing techniques and tools and learn to master them, and
3) that students develop their knowledge, skills and competences within design theory and practice in order to utilize and expand on them in following assignments and productions.

3.2.1. Content

The program element includes the Jam Project: 2D film on the fly, construction, perspective, rendering, the elements of design theory, picture composition, color and key shot studies.

3.2.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- drawing and design methods, tools and processes for 2D animation filmmaking
- perspective, construction and rendering in theory and practice
- how pictures communicate in a complex interaction between motive, composition and stylistics, etc.
- Color theory.

Skills:

Students should acquire the skills to:

- master advanced drawing and employ methods for maintaining and sharpening their drawing skills
- transfer approaches and methods used in connection with observation drawing to develop and draw their own motives
- study, imitate and learn from trendsetting designers within the field of animation, vfx and games
- use form and research-based methods for designing visual elements – character, environments and props
- use color to communicate a tool and/or mood.

Competences:

Students should develop competence to:

- through hands on experience, develop the passion for going outside of their comfort zone and finding holes in their knowledge, skillset and abilities that they would like to develop
- visualize their own and others' messages using a high level of drawing skills
- adopt an analytical perspective to drawing and composition that makes it possible for them to identify and correct weaknesses of a craft and communicative nature in their own or others' drawings.

3.2.3. ECTS credits

The program element is equivalent to 10 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

3.2.4. Exams

The learning objectives of the program element are tested at the 1st semester test review after the end of the 1st semester (for more details on Exams, see section 11.1.).

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

3.3. Preproduction Methods and Workflow 1 – Core area: Animation Production, Technology and Industry

Animation is a complex form of expression. Thorough planning in preproduction is required to make a production that communicates clearly and dynamically the genre, tone and theme. Understanding the tools of pre-production as a blue print for the project is the aim of this core area.

Furthermore, production collaboration, organization and management theory and tools will be introduced.

The objective of this program element is for students to become familiar with all the processes involved in pre-production of an animated production – thumbnailing, storyboard, animatic, edit, sound, layout, visual development, etc. as well as how to organize the team through this process.

3.3.1. Content

The program element covers:

- Storyboard, visual development and layout and how they influence each other
- Systematic approaches to planning and creating an animation production
- Defining the pre-production roles, their responsibilities, connection and cross-over.

3.3.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- the language of storyboard in theory and in practice
- layout theory and practice
- narrative genres, tools and strategies
- best practice in relation to working processes for pre-production and planning
- the importance of research and references which support the film's genre, tone and/or mood.

Skills:

Students should acquire the skills to:

- follow a structured workflow for a concrete animation project
- analyze storyboard, animatic and edit to communicate the genre, tone and theme
- analyze visual development to communicate the genre, tone and theme
- produce a layout for a 2D shot
- follow a 2D pipeline, folder structure and production plan
- give estimates of their worktime and track their progress
- take on a production role based on their skillsets and the team's needs
- follow the naming convention and folder structure to work collaboratively with data management
- create a story based on a brief and for a specific target audience of children
- present their project as presentations
- write an analysis of the project
- hold a constructive post-mortem to learn from the experience.

Competences:

Students should develop competence to:

- perform storyboard and/or visual development using a reflective approach to visual storytelling
- understand the importance of making decisions in order to move forward in production
- set and meet deadlines on the basis of a structured working process
- balance artistic choices with economy
- create and analyze the team's group work protocol and their role
- collaborate, delegate and communicate clearly within a group.

3.3.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

3.3.4. Exams

The learning objectives of the program element are tested at the following exams: The 1st year exam at the end of the 2nd semester (for more details on Exams, see section 11.1.).

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

3.4. Animation and Film Studies 2 – Core area: Character Animation and CG Arts

Contemporary Animated and CG films, commercials and student films will be screened, their themes and motifs will be analyzed and discussed, considering the possible intention of the directors and the target audience. The subjective response to the films will be discussed, and we will consider how contemporary filmmakers reference and develop on the movements of the past.

3.4.1. Content

The program elements covers:

- Animation history from cave painting to current day
- Main works and how they use the potential of the animated medium
- Masters of the medium and their working methods
- Ways of using narrative structures
- Film movements and themes in relation to culture.

3.4.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- master and peer contemporary works within the animation and CG medium
- the current tools applied by the animation and CG artists to achieve their styles
- current production technologies utilized in the contemporary works
- genre, tone, theme and target audience
- narrative structures
- cultural relevance of animated and film movements.

Skills:

Students should acquire the skills to:

- Utilize contemporary animation and CG art and peer work as reference in regard to director's voice, narrative style and visual style
- perform and apply research to animation productions of the past and use this as a basis for addressing the needs of their own production.

Competences:

Students should develop competence to:

- create animation and CG art within the context of contemporary work in a well-considered manner.
- explore beyond what has been done to find their own voice or innovation of the media

3.4.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The program is equivalent to a total of 210 ECTS credits.

3.4.4. Exams

The learning objectives of the program element are tested at the 2nd year exam after the end of the 4th semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

3.5. Visual Storytelling, Cinematography and Previz – Core area: Visual Communication and Presentation

The objective is for students to acquire knowledge and practice in visual storytelling, cinematography and previz. The students will work with both live action and 3D animation filmmaking, getting the idea across both technically with clear staging, editing and screen direction as well as artistically using the visual language to convey the intention of the film.

3.5.1. Content

The program elements covers:

- Visual storytelling
- Basic dramaturgy, including narrative dynamics and structure
- Cinematography – Cinematic design
- Previz

3.5.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- best practice in relation to clarity in visual storytelling
- communicating a simple story clearly and evocatively in a live-action short film
- cinematic design, considering location, staging, camera, lighting, composition and editing, to strengthen the visual storytelling of film
- how to establish and maintain a "safe, creative environment" which encourages collaboration and the free exchange of ideas
- the use of referencing for characters and props/environments
- pacing and staging.

Skills:

Students should acquire the skills to:

- implement an overall plot structure in concrete scenes which are concise and expressive
- visual genre and stylistic tools to ensure optimal communication of the themes of their story
- use the pipeline set-up, organized folder structure and proper naming convention
- to create a previz as well as serving as a preparation for the ongoing courses.

Competences:

Students should develop competence to:

- understand how to use cinematography as a tool for strong storytelling
- utilize previz to set up and iterate a 3D production.

3.5.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

3.5.4. Exams

The learning objectives of the program element are tested at the 3rd semester test after the end of the 3rd semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

3.6. 3D Production Methods, Roles, Collaboration and Entrepreneurship – Core area: Animation Production, Technology and Industry

The objective of the program element is for students to acquire knowledge and tools to work on productions together. Students will be introduced to collaboration theories and methods, and through practical engagement in roles, they will gain experience and get feedback to develop their abilities.
There will be an introduction to the asset production pipeline for real-time engine. The main focus will be on how to produce optimized assets and importing them for a real-time render engine project.
Furthermore, students will begin to familiarize themselves with the industry studio presentations and interviews.

3.6.1. Content

The program element covers:

- Defining the roles on a 3D production
- Collaborative theories and methods
- Production meeting structures
- 3D production methods, pipeline and folder structure
- Real-time flow for asset optimization and importing
- Familiarization and networking with the industry.

3.6.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- roles on a 3D production and the required skills and competence
- working methods of a real-time render production
- how to collaborate with the various roles
- how to cultivate and maintain a collaborative, creative work environment
- how the industry operates; what skills they look for? How they recruit and hire?
- best practice for 3D production workflow and planning.

Skills:

Students should acquire the skills to:

- communicate constructively and successfully with their team members
- give feedback to their team members
- how to hold constructive production meetings and dailies
- interpersonally reflect on their own professionalism and collaborative abilities
- follow a 3D pipeline, folder structure and production plan
- optimize, import and troubleshoot assets for a real-time production
- give estimates of their work time and track their progress
- navigate and research the industry.

Competences:

Students should develop competence to:

- begin to see themselves and their work in the context of the needs of the industry
- navigate professionally within a production team
- create and analyze the team's group work protocol and their role
- understand the connection between creative and technical choices in relation to the group's economy
- keep an overview of the shots and assets in the breakdowns.

3.6.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

3.6.4. Exams

The learning objectives of the program element are tested at the 2nd year exam at the end of the 4th semester (for more details on Exams, see section 11.1.).

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

3.7. Story Development and Pitching – Visual Communication and Presentation

The students will gain an understanding of story structure across different film formats. We will examine story structure for feature film and how it relates to the structure of shorter film formats. This will better enable the students to think analytically, giving them tools to explore their own narrative ideas either classically, minimally or more abstractly.
This will carry over into the ingredients of an effective pitch, components of a One Sheet and provides opportunities for students to further develop their stories for pitching through logline development and story development workshops. Students not pitching have a vital role to play in the story development and pitch sessions to provide feedback and help their peers strengthen the stories from which the 3rd year projects will be selected.

3.7.1. Content

The program element covers:

- Narrative structure: feature to short
- How the aesthetics both visual (design, color, composition, lighting) and temporal (staging, editing, pace, duration.) either strengthen or weaken the narrative
- Linear, minimal and abstract editing
- Story development
- Logline development
- Creating One Sheets
- Pitch development.

3.7.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- analyzing film narrative structures
- tools to explore their own narrative ideas classically, minimally or more abstractly
- both theory and practice with editing and the affect it has on the film
- how to create a narrative that relates to the 5-minute short film format. Going from feature to short.

Skills:

Students should acquire the skills to:

- develop an idea for a film or interactive media project
- develop the story's structure
- create a One Sheet for the project
- create a successful pitch.

Competences:

Students should develop competence to:

- analyze genre, medium and format of the class in an open meeting session
- give feedback to each other's development projects.

3.7.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

3.7.4. Exams

The learning objectives of the program element are tested at the 2nd year exam after the end of the 4th semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

3.8. Pre-production Methods and Workflow 2 – Core area: Animation Production, Technology and Industry

In this program element, which builds on the previous element, the students will have the opportunity to develop and create a production that communicates clearly and dynamically the genre, tone and theme. The next level of collaboration, organization and management theory and tools will be researched, utilized and evaluated.

The objective of this program element is for students to become knowledgeable of all the processes involved in pre-production of an animated production in order to work with colleagues in various roles. Students will become proficient in one or more area of pre-production and deliver their tasks in a production-ready format to the next phase of production in a timely manner.

3.8.1. Content

The program element covers:

- Pre-production of the 3rd year production: storyboard and visual development
- Systematic approaches to planning and creating an animation production
- Collaboration: connection and cross-over
- Cinematic design, theory and practice.

3.8.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- the language of storyboard in theory and in practice
- visual development, mise-en-scène, cinematic design
- going from beats to boards
- storyboard, visual development and their influence on each other
- narrative genres, tools and strategies

- more in-depth working processes for pre-production and planning
- the importance of research and references to development of their own original film's genre, narrative and visual style
- working with sound design.

Skills:
Students should acquire the skills to:

- structure a workflow for a concrete animation project
- analyze and create storyboard, animatic and edit to communicate the genre, tone and theme
- analyze and create visual development to communicate the genre, tone and theme
- adapt their pipeline, folder structure and production plan from the given standards and work successfully as a team with them
- give estimates of their work time and track their progress
- analyze and balance the complexity, style and ambition with the resources and time available for the production
- present their project as presentations
- write an analysis and a reflection on their work
- hold a constructive meeting, feedback sessions and mid-mortem to learn from the experience.

Competences:
Students should develop competence to:

- perform storyboard and/or visual development using a reflective approach to visual storytelling
- understand the importance of making decisions in order to move forward in production
- balance artistic choices with economy
- set and meet deadlines on the basis of a structured working process
- create, analyze and edit the team's group work protocol and their role as needed
- collaborate, delegate and communicate clearly within a group and give and receive constructive feedback.

3.8.3. ECTS credits

The program element is equivalent to 10 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

3.8.4. Exams

The learning objectives of the program element are tested at the following exams: At the 3rd year exam at the end of the 6th semester (for more details on Exams, see section 11.1).

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

3.9. Production Methods and Workflow – Core area: Animation Production, Technology and Industry

In this program element, which builds on the previous element, the students continue on to the next stage in their production. They will translate their pre-production into production assets and shots that communicate their intention. Collaboration, organization and management theory and tools will be evaluated, discussed and adjusted as needed.

The objective of this program element is for students to become knowledgeable of all the processes involved in going from pre-production to production as well as working with colleagues in various

roles. Students will become proficient in one or more areas of production and deliver their tasks in a format ready to be implemented in the production in a timely manner.

3.9.1. Content

The program element covers:

- Asset creation and shot production of the 3rd year production
- Systematic approaches to planning and creating an animation production
- Defining the production roles, their responsibilities, connection and cross-over
- Collaborative productions with other educations – i.e. Sonic College, ICT Engineering and the National Film School of Denmark.

3.9.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- the workflow from pre-production to production
- translation of visual development to production assets
- taking assets and shots to production readiness
- going from previz to completed shots
- more in-depth working processes for production and planning
- the importance of planning to avoid bottlenecking
- folder structure, pipeline and workflow
- following the direction of the project.

Skills:

Students should acquire the skills to:

- structure a workflow for a concrete animation project
- analyze and create assets and shots that communicate the genre, tone and theme
- adapt their pipeline, folder structure and production plan from the given standards and work successfully as a team with them
- give estimates of their working time and track their progress
- present their project as presentations
- write an analysis of the project and a reflection on their work
- hold a constructive meeting, feedback sessions and post-mortem to learn from the experience and give and receive constructive feedback.

Competences:

Students should develop competence to:

- create assets and produce shots based on their pre-production intention
- understand the importance of making decisions in order to move forward in production
- balance artistic choices with economy
- set and meet deadlines on the basis of a structured working process
- create, analyze and edit the team's group work protocol and their role as needed
- collaborate, delegate and communicate clearly within a group.

3.9.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

3.9.4. Exams

The learning objectives of the program element are tested at the following exams: At the 3rd year exam at the end of the 6th semester (for more details on Exams, see section 11.1).

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

3.10. Career Design and Entrepreneurship – Core area: Animation Production, Technology and Industry

The objective of this program element is to introduce students to theory and practice of career design.

3.10.1. Content

Following an arrangement of meetings, workshops and exercises, students will develop their career design and base their portfolio and internship intention on their goals. The students will be given the opportunity to connect and network with the business through studio presentations, recruiting and interviews. Furthermore, students will learn how to develop a press kit and brand their product. Distribution will be addressed as well.

3.10.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- career design methods and tools
- the business and how they relate to it
- press kits for marketing their productions
- distribution of short films and/or interactive media as it applies to their production.

Skills:

Students should acquire the skills to:

- create a portfolio to showcase their skills
- make a plan for their career goals
- generate opportunities for themselves
- present their work and themselves to recruiters
- create dynamic and expressive press material for distribution.

Competences:

Students should develop competence to:

- analyze and implement the best career path for themselves.

3.10.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

3.10.4. Exams

The learning objectives of the program element are tested at the following exams: At the internship 2 exam following the internship period (for more details on Exams, see section 11.1).

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

3.11. The Bachelor Project and the Bachelor Exam

3.11.1. Content

The bachelor project and exam are based on a topic of the student's own choice within one or more of the core areas covered by the course program. The students create a synthesis portfolio representing their work aimed at their individual career path.

The project should demonstrate a high level of artistic and technical skills as well as independent, critical analysis and reflection within the project topic. Furthermore, the student must explain how the project relates to their career design plan. This must be documented in a project and a report.

Competences
The bachelor project provides the students with the opportunity to independently carry out a project and work with a practice-based problem scenario related to a key area within their specialization using an experimental, empirical and/or theoretical approach.

Using their 3rd year production and internship as a point of departure, the students reflect on their own values, goals and ambitions and analyze their work so far to assist them in defining and describing a career path.

The aim of the bachelor project is for students to define their goals for stepping into their career and branding themselves. Students must research what knowledge, skills and competences are relevant within their career path. The synthesis portfolio is the culmination of the students' work. Here they edit out irrelevant sections and add relevant pieces that demonstrate and link the knowledge, skills and competences acquired during the course program that are required in their chosen field. The project should demonstrate the students' ability to use a holistic and interdisciplinary approach and to consider all aspects of the outcome, including craft and commercial value.

Moreover, the bachelor project should show individual, critical consideration on their own practice, including their choice of working methods. How their career goals fit into, develop upon or influence the current animation industry.

Finally, the students must analyze their choices and reflect on the process of creating their project.

3.11.2. Learning objectives

The learning objectives of the bachelor project are identical to the overall learning objectives of the full course program as described above in section 1.2. as well as in Appendix 1 to the Ministerial Order on the Professional Bachelor's Degree Program in Animation.

3.11.3. ECTS credits

The bachelor project is equivalent to 10 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

3.11.4. Exam

The bachelor project is an individual project completed on the 7th semester. The bachelor project, consisting of the synthesis portfolio and reflection paper with the students' career plan, forms the basis of the oral exam.

The project may take place as a collaboration between one or more students and may include a company. The bachelor project is proposed by the student and must be approved by the educational

institution. It is a prerequisite for taking part in the exam that the student has successfully completed all previous exams including the internship exam.

Practical and formal requirements are described in more detail under Exams in section 11.1 and 11.1.11.

3.12. Internship as part of the program

As part of the Professional Bachelor's Degree Program in Animation, students must complete two periods of internship.

The purpose of the internship is to give students a practice-based introduction to the areas covered by the course program in a professional context.

Through an interplay with the other course program elements, students set and meet the learning objectives of the course program as well as ensure that theory is linked to professional experience during the internship. The internships therefore aim to train students in using the knowledge acquired in a practical context and reflect on their own role.

Finally, the internship should help students identify their own learning needs and develop their own professional knowledge, skills and competences.

An internship is a period of learning. The host company must give the students the opportunity to acquire the learning outcomes set in the internship agreement. The student will have a contact person at the company who will follow their progress and give feedback to their development on a weekly basis.

The internships may take place in Denmark and/or abroad.

3.12.1. The internship period 1

The first internship period is in the 2nd year of study. As part of the NGO project, students determine a client NGO to work with to create a social media spot for an upcoming campaign. During this internship, students gain experience with working with a client, idea generation and pitching, pre-production and shot production of a social media campaign spot to communicate a message of the client's choice to their desired target audience.

During the internship, students are guided by production supervisors to complete the tasks of the development, pre-production and production. The internship will physically take place from the school, with the host company making visits to the students there with the objective for students to learn how to host clients in a production environment.

Prior to commencement of the internship, the internship client must be approved by the educational institution. The approval should assess the relevance of the internship host to the course program as well as the ability of the internship host to comply with the internship requirements, including giving feedback on the interns' work and progress.

The working week is 35 hours. However, in busy periods, the student may expect to work more during periods prior to presentation. The group should evaluate their style and complexity in relation to their skillset and learning objectives with their supervisors to balance their ambition and workload to an appropriate level.

Prior to the internship, an agreement outlining the learning objectives of the internship will be prepared. To make sure that the internship meets these learning objectives, the internship host, the student and the educational institution collaborate on the terms and sign the agreement. The internship agreement must be completed prior to the commencement of the internship.

The educational institution is responsible for preparing the internship host as well as the student for the internship.

The internship must have a practice-based working day in a professional area relevant for the Professional Bachelor's Degree Program in Animation.

As groups, the students hold the IP rights for development of the idea. The students, internship host and the educational institution all have the distribution rights for the complete work.

Upon completion of the internship, the internship host must participate in the presentation and post-mortem with each team to evaluate the outcome.

3.12.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- working with a client on a social media spot
- how to approach the target audience(s)
- how to create a professional pitch
- how to develop an idea into a production within the economic framework of the team
- the business procedures and network of the internship host or organization.

Skills:

Students should acquire the skills to:

- work actively, collaboratively and independently as part of the working processes for the client film
- develop an idea and pitch it to a client
- analyze the economy of the idea and consider what a realistic workload would be to develop the idea
- create the pre-production and shot production for the social media spot
- develop their abilities within their specific role in the production team based on their own reflection and feedback from their supervisors and colleagues.

Competences:

Students should develop competence to:

- identify potential clients
- collaborate with their team to develop a pitch
- assess their own strengths and weaknesses and proactively engage in their own skills development
- participate in a post-mortem with their client, supervisors and team.

3.12.3. ECTS credits

The internship is equivalent to 10 ECTS course. The course program is equivalent to a total of 210 ECTS credits.

3.12.4. Exams

The learning objectives of the program element are tested at the 2nd year exam after the end of the 4th semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

3.12.5. The internship period 2

The second internship period is on the 7th semester. The internship may take place in companies doing business in the areas covered by the course program. It is a requirement that the internship host has an employee with a sufficient level of professional knowledge who can help strengthen the student's professional knowledge, skills and competence development.

Prior to commencement of the internship, the internship company must be approved by the educational institution. The approval should assess the relevance of the internship company to the course program as well as the ability of the internship company to comply with the internship requirements, including supervising the intern's work and progress.

According to section 14, Legal basis, the student may receive an acknowledgement in appreciation for his or her work in the form of a small payment from the internship host. The amount must not exceed DKK 3,000 a month and must not be offered as a pre-agreed amount similar to employment income.

Prior to the internship, an agreement outlining the learning objectives of the internship will be prepared. To make sure that the internship meets these learning objectives, the internship company, the student and the educational institution collaborate on the terms and sign the agreement. The student is individually responsible for finding a relevant internship company and having the agreement signed by all parties. The educational institution will prepare a list of internship companies and assists students in identifying relevant internship partners.

The date of commencement of the internship period may vary depending on the agreement made with the internship company. However, the internship agreement must be completed prior to the commencement of the internship.

The educational institution is responsible for outlining the framework and terms set for the internship company as well as the student in the form of the internship agreement.

The purpose of the internship is to give the student a practice-based introduction to the areas covered by the course program in a professional context. Thus, the internship is a period of learning, and the studio (the internship host) commits to giving the student an opportunity to acquire the learning outcomes set in the internship agreement.

The student should be considered an apprentice, not a regular labour force, and while the student can be asked to stay longer or perform extra work in short peak periods, the student's working week should normally not exceed the school working week of 37 hours.

If the student is given notice to terminate the internship, is expelled or terminates the internship, the participation requirement as well as the compulsory attendance requirement of the student must be assessed as described in section 10.2. This assessment determines whether the student is offered a new period of internship.

The educational institution may offer the student to do the internship with one of the other departments of the educational institution. The terms above apply to the student in this case as well.

Similarly, the student may be offered to do supplementary, relevant internship with one of the departments of the educational institution in case the first agreement about internship is terminated.

Students can request to start their own company as an internship, in which case they would be required to have a mentor company as their supervisor. The terms above apply to the student in this case as well.

In exceptional circumstances, such as company bankruptcy, illness or similar, exemption may be granted for the full internship. Students, companies or organizations applying for exemption must contact the internship coordinator who will consider whether exemption may be granted.

Copyright must be agreed by the student and the internship company when signing the internship agreement. The internship host may ask the student and the educational institution to sign a non-disclosure agreement.

Upon completion of the internship, the internship company must complete an evaluation of the intern and the educational institution as well as sign a confirmation that the intern has completed their internship.
The student must complete an evaluation of the internship and complete their internship report. For more information, see section 11.1.10.

3.12.6. Learning objectives

Knowledge:
Students should acquire knowledge of:

- the business area of the internship company
- the role of the internship
- the business procedures, working day and network of the internship host or organization.

Skills:
Students should acquire the skills to:

- work actively, collaboratively and independently as part of the working processes of the internship company
- develop their abilities within the role they are performing based on their own reflection and feedback from their supervisors and colleagues.

Competences:
Students should develop competence to:

- identify potential internship companies
- contact potential internship companies as well as plan and prepare a plan for the internship
- act in a professional context
- assess their own strengths and weaknesses and proactively engage their own skills development

3.12.7. ECTS credits

The internship is equivalent to 20 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

3.12.8. Exams

Students prepare a written internship report based on a template (for more details, see section 11.1 Exams).

4. Character Animation Line Compulsory Program Elements

4.1. Animation Drawing Core area: 2D Character Animation Theory, Methods and Techniques

4.1.1. Content

Students will develop their draftsmanship and develop their understanding of what it means to draw for animation. They will be introduced to the fundamental principles of animation and apply these in practice in 2D animation basic assignments. The process of creating a 2D animation scene will be thoroughly researched, analyzed and applied from planning, to keys, to the inbetweening stage. Students will gain insight into various working methods in order to analyze and develop their own workflow. Furthermore, the initial physicality and acting theory will translated into the animation media.

- Construction for Animation
- Animation Basics
- Animation Workflow
- Inbetweening for Animation
- Painting & color - Adobe

4.1.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- basic drawing for animation principles and methods
- basic animation principles applied in 2D animation
- the various animation workflows relevant for 2D animation
- the various 2D animation phases: planning, staging, key drawings, breakdowns and inbetweening
- how physicality and acting principles translate into animation.

Skills:

Students should acquire the skills to:

- apply and develop their draftsmanship for the 2D animation medium
- plan and execute the animation scene from thumbnails to the inbetweening stage
- analyze and apply the relevant 2D animation workflow method
- apply and explore basic physicality and acting principles relevant for 2D animation
- analyze their work in relation to the applied theory and practice of 2D animation.

Competences:

Students should develop competence to:

- maintain a high level of draftsmanship
- develop and carry out an idea for the animation scene following the necessary animation stages
- select and apply a relevant workflow method
- give and receive constructive criticism.

4.1.3. ECTS credits

The program element is equivalent to 12 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

4.1.4. Exams

The learning objectives of the program element are tested at the 1st semester test review after the end of the 1st semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

4.2. Animation Physicality Core Area: 2D Character Animation Theory, Methods and Techniques

4.2.1. Content

In this program element, students will explore the fundamentals of physicality and begin to touch upon acting in 2D animation. The students will begin to analyze and apply a character's movement and attitude for the intended performance to impact the audience. Moreover, rhythm, sound and music will be addressed in regards to how they relate to and influence an animated scene. Students will gain insight into how to develop believable and consistent characters through 2D animated performance.

- Acting
- Walk cycle
- Attitude walk
- Animation to music: Physicality and dance animation
- Introduction to TV paint.

4.2.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- how physicality and acting principles translate into animation
- how to apply physicality and acting principles for the intended character's performance and impact on the audience
- how rhythm, sound and music relate to and impact an animated scene.

Skills:

Students should acquire the skills to:

- analyze and apply video reference material, observe from life and/or act out the intended character's performance themselves
- analyze and apply physicality principles relevant for 2D animation in order to portray the intended movement of characters
- analyze and apply acting principles relevant for 2D animation in order to portray an emotion/attitude of the character
- analyze and apply rhythm, sound and music in animation for the intended emotional impact on the audience.

Competences:

Students should develop competence to:

- maintain strong observational skills and involve video reference material as needed
- portray a believable character with a clear intention to impact the audience
- analyze and cultivate their workflow
- give and receive constructive criticism on their work

4.2.3. ECTS credits

The program element is equivalent to 8 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

4.2.4. Exams

The learning objectives of the program element are tested at the 1st semester test after the end of the 1st semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

4.3. Animation Stylization Core Area: 2D Character Animation Theory, Methods and Techniques

4.3.1. Content

In this program element, students will study animation stylization through analysis, development and execution of various animation styles. Furthermore, students will learn how to follow direction to create a consistent animation style as an animation team. As the study content progresses, students will be introduced to working with more complex animation scenes, including character's speech and interacting characters. In addition, clean-up and coloring techniques and methods will be introduced and explored.

- Designing for stylization: Character design and themed animation
- Clean-up animation
- Monologue animation
- Character design and animation for the short-short film production
- Interaction animation.

4.3.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- how to develop and adapt to a character design and animation style
- how to animate efficiently
- following direction in a specific animation style through 1:1 with director/teacher and in a team with collaborators/classmates
- working with monologue and lip-sync in 2D animation
- working with two and/or multiple characters in 2D animation scenes
- clean-up and coloring techniques and methods.

Skills:

Students should acquire the skills to:

- analyze various character designs and animation styles
- reproduce and/or develop a character design and animation style relevant for the production
- animate efficiently
- analyze and apply how physicality and acting principles translate into various animation styles
- follow the direction through 1:1 and in production teams
- animate a 2D scene with character's speech
- animate a 2D scene with interacting characters
- portray a character's movement, emotion and intention through physicality and acting
- clean up and color animation scene

- develop an idea for the animation scene in accordance with the assignment, analyze the quality and ambition level vs. available time and resources
- set their own learning goals in relation to the outlined learning objectives of the curriculum.

Competences:

Students should develop competence to:

- maintain a consistent animation style in relation to the overall production
- adapt to various animation styles
- select and perform a relevant workflow method for the respective production
- work in a team following directors vision and communication and supervisor guidelines.

4.3.3. ECTS credits

The program element is equivalent to 15 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

4.3.4. Exams

The learning objectives of the program element are tested at the following exams: The 1st year exam at the end of the 2nd semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

4.4. Animation Software & Production Core Area: Digitally Based Production Processes for Animators

4.4.1. Content

In this program element, students work with various 2D software and analyze the tools versus the style and needs of the production. Furthermore, they will learn tips, tools and shortcuts to speed up their workflow on production. Finally, Maya will be introduced, bridging them into a 3D software and workflow.

- 2D software, interface, workflow, tips, tools and shortcuts
- Animation for TV series development
- Maya intro.

4.4.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- working with various digital software
- how to best use the software for specific designs and animation styles
- how to speed up the animation process
- how to apply animation principles to digital animation process.

Skills:

Students should acquire the skills to:

- utilize the relevant software suitable for the specific production/artwork
- apply basic animation principles to digital animation processes
- speed up the animation process

- work with a given direction, story, character development and design to develop an animation style in a specific software.

Competences:

Students should develop competence to:

- translate knowledge of traditional animation processes into digital animation
- transfer knowledge of one digital software to learning about a new software
- understand the pros and cons of various software
- follow directors vision and communication, supervisors guidelines, and work collaboratively.

4.4.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

4.4.4. Exams

The learning objectives of the program element are tested at the following exams: At the first year exam at the end of the 2nd semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

4.5. Animation Basics – Core Area: 3D Character Animation: Theory, Methods and Techniques

4.5.1. Content

This program element aims to familiarize the student with the Maya interface and working methods in a 3D animation software while re-visiting the basic principles of animation through simple and familiar assignments. Eventually the program leads to analyzing and applying a simple bi-pedal character in physics-based assignments. There will be a focus on physics and truth to materials and the advantages of working in 3D software.

- Intro to Maya and 3D animation - Basic principles
- Turn, swing, bow, walk, run
- Weight shift, lift,
- Parkour
- Pantomime.

4.5.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- basic animation principles applied in 3D animation
- various animation workflows relevant for 3D animation
- the various 3D animation phases: planning, blocking, splining and polishing
- how physicality translates into animation
- the Cartesian coordinate system
- the basic operations an animator performs on a 3D object
- the basic components of the 3D animation software Maya
- how objects made of different materials move
- how to work with the graph editor
- the difference of working with forward (FK) and inverse kinematics (IK)

- how constraining and parenting interaction with a prop can add character-specific traits and add to the character's performance
- how to create and use video reference
- how to effectively tell a story without dialogue using clear silhouette, personality traits and intention
- the basics of modelling and rigging.

Skills:
Students should acquire the skills to:

- analyze, plan, block, spline and finish an animated shot in 3D with bi-ped characters
- implement the 12 animation principles in a 3D animated scene
- make objects made of different materials move in a 3D space
- set up constraints and explore the difference between parenting and constraining
- use the graph editor efficiently
- switch between inverse kinematics (IK) and forward kinematics (FK)
- analyze and apply the relevant 3D animation workflow method
- apply and explore basic physicality and acting principles relevant for 3D animation
- analyze their work in relation to the applied theory and practice of 3D animation
- model and rig a simple prop with one joint
- analyze video reference material, observe from life and/or act out the intended character's performance themselves
- analyze, apply and explore physicality principles relevant for 3D animation in order to portray the intended movement of characters
- analyze, apply and explore acting principles relevant for 3D animation in order to portray an emotion/attitude of the character
- analyze, apply and explore rhythm, sound and music in animation for the intended emotional impact on the audience.

Competences:
Students should develop competence to:

- develop and carry out an idea for the animation scene following the necessary animation stages
- use interaction with a prop to add character-specific traits and add to the character's performance
- create a convincing character with clear gesture and attitude
- to effectively tell a story without dialogue
- give and receive constructive criticism.

4.5.3. ECTS credits

The program element is equivalent to 15 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

4.5.4. Exams

The learning objectives of the program element are tested at the following exams: At the 2nd year exam at the end of the 4th semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

4.6. Advanced Animation 1 – Core Area: 2D or 3D Character Animation: Theory, Methods and Techniques

4.6.1. Content

In this program element, the students begin to work with more complex animation tasks and continue to expand on the work methods in 2D or 3D animation. Students learn to analyze and

apply reference for animals and bi-pedal characters for interaction scenes. Performance, staging, posing, intention and attitude come more into play as the students progress. Analysis of physics and animation style begins to deepen as they develop more mastery of the subject.

- Quadruped animation
- Interaction animation

4.6.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- how to develop and adapt to an animation style efficiently
- the anatomy, movement and behavior of the 4-legged mammals
- working with multiple characters in animation scenes
- cinematography: staging and posing
- acting and character-specific traits.

Skills:

Students should acquire the skills to:

- analyze the movement of animals
- analyze and implement reference and 4-legged walk
- animate vertebrate animals
- animate a scene with interacting characters
- develop contrasts in the characterization of the emotion of each character, making it clear who is the lead in the interaction
- focus on clear staging with a dominant character and a character in a weaker position watching out for clear silhouettes
- understand each character's inner thoughts and how to portray this through the staging, posing and acting of the scene
- understand the physics of the interaction and how it affects each character
- for those students working in 3D: use inverse kinematics or forward kinematics for a bi-pedal character's arms when appropriate.

Competences:

Students should develop competence to:

- animate complex animation scenes, including animals and interacting characters
- continue to develop their workflow to be organized and efficient
- portray a character's movement and acting, taking animation style into consideration
- develop an idea for an animation scene in accordance with the assignment and analyze the quality and ambition level vs. available time and resources
- set their own learning goals in relation to the outlined learning objectives of the curriculum and their own career goals.

4.6.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

4.6.4. Exams

The learning objectives of the program element are tested at the following exams: At the 2nd year exam at the end of the 4th semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. The learning objectives of the program element are tested at the following exams: At the 2nd year exam at the end of the 4th semester (for more details on Exams, see section 11.1.)

4.7. Advanced Animation 2 – Core Area: 2D or 3D Character Animation: Theory, Methods and Techniques

4.7.1. Content

In this program element, emphasis is now on acting in animation. The students focus on personality and originality in their characters while simultaneously working with lip sync and the technical aspects of constraints during physical interaction between two characters. Attention is on the character's body gestures which may communicate sub-text. The students gain understanding of the importance of polish by having them go back to earlier assignments and finesse them, adding secondary action and details to give them further life.

- Monologue and polish.

4.7.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- how to develop and adapt to an animation style
- working with monologue/dialogue and lip sync in animation
- the basic phonetic mouth shapes for vowels and consonants
- the muscular-skeletal structure of the face
- polishing techniques in animation.

Skills:

Students should acquire the skills to:

- analyze an audio clip in order to animate the dialogue
- utilize a proper work flow for dialogue animation
- animate a scene with character's speech
- make clear gestures and timing
- analyze dialogue for accent, rhythm and emotional phrasing
- break down an action into its sub-parts
- polish animation adding secondary actions and nuance.

Competences:

Students should develop competence to:

- animate complex animation scenes, including dialogue
- portray a character's movement and acting taking animation style into consideration
- continue to develop their workflow to be organized and efficient
- portray a character's movement and acting taking animation style into consideration
- develop an idea for the animation scene in accordance with the assignment and analyze the quality and ambition level vs. available time and resources
- set their own learning goals in relation to the outlined learning objectives of the curriculum and their own career goals.

4.7.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

4.7.4. Exams

The learning objectives of the program element are tested at the 2nd year exam at the end of the 4th semester (for more details on Exams, see section 11.1.).

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. The learning objectives of the program element are tested at the following exams: At the 2nd year exam at the end of the 4th semester (for more details on Exams, see section 11.1.)

4.8. Development and Pre-production - Core Area: Digitally-Based Production Processes for Animators

4.8.1. Content

This program element enables the character animation students to use all the knowledge gained so far to work on the development and pre-production of an animated film or interactive production. Students will be able to go into depth with the original content for character animation that communicates clearly and dynamically the genre, tone and theme.

Management theory, economy, team collaboration, leadership and tools to create a successful project for animators will be addressed. The objective of this program element is for students to become knowledgeable of all the processes involved in development of an original IP through the pre-production from an animator's perspective. It includes working with colleagues in various roles and becoming proficient in the animation-related areas of pre-production, evaluating and delivering their tasks in a production-ready state in a timely manner.

- Development and pre-production for animation
- Planning and management for animation pre-production
- Research and development for animation
- Story and design in relation to animation
- Animation testing
- Animation team meetings.

4.8.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- how to analyze the character design in relation to the animation style
- creating relevant model, construction, pose and expression sheets for 3D characters
- researching and developing the software, tools, workflow and pipeline for the animation
- developing and testing an animation style in relation to the project's storytelling and the economy of the project and team
- creation of a detailed animation bible
- developing and planning the production in accordance with the project brief and analyze the scope for style and ambition level vs. available time and resources
- the process of creating previz as a prototype for the production
- modeling and rigging for previz
- considering the timing and composition of edit/previz for the planned action
- following the lead's direction
- how to plan and hold animation meetings.

Skills:

Students should acquire the skills to:

- apply and develop their draftsmanship
- research and analyze acting references relevant for storytelling and character arc
- develop and adapt to an animation style relevant to the tone, genre and storytelling of the project and the resources of the team

- create character designs that work for the performance required
- set up a previz for their productions
- create models and rigs that function for the purpose of the previz
- rig test and communicate with the character TD
- analyze the economic choices, quality vs quantity, team skillset and prioritize shots
- analyze their team's animation and give and receive constructive feedback
- create consistency in animation style
- deliver a consistent animation finish and add the subtle details and level of polish within the framework of the production style and resources
- follow the direction through 1:1 and/or in production teams.

Competences:
Students should develop competence to:

- plan and hold constructive animation meetings and dailies
- work in a team following the direction of the leading roles and animation bible
- plan an animation scene in accordance with the relevant industry standards and practices
- give and receive constructive criticism
- interpersonally reflect on their own professionalism and collaborative abilities.

4.8.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

4.8.4. Exams

The learning objectives of the program element are tested at the following exams: The 3rd year exam at the end of the 6th semester (for more details on Exams, see section 11.1.).

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. The learning objectives of the program element are tested at the following exams: At the 2nd year exam at the end of the 4th semester (for more details on Exams, see section 11.1.)

4.9. Animation Shot Production - Core Area: Digitally-Based Production Processes for Animators

4.9.1. Content

This program element enables the character animation students to use all the knowledge gained so far to go from pre-production to production of an animated film or interactive production. Students will be able to go into depth with the character animation that communicates clearly the performance of the characters in the content of their development and the arc of the story.

Management theory, economy, team collaboration, leadership and tools to create a successful project for animators will be addressed. The objective of this program element is for students to become knowledgeable of all the processes involved in animation production. It includes working with colleagues in various roles and becoming proficient in the animation-related areas of production, evaluating and delivering their tasks in a production-ready state in a timely manner.

- Planning and management of animation pre-production
- Animation team meetings
- Animation shot production

- Animation finish.

4.9.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- analyzing process, workflow and breakdown of animation shot production
- working as an animation team to develop consistent characters within the animation style and content of the story and character's arc
- planning for animation shot production, including resources available and time management
- working with production management tools
- finalizing animation style through rig and animation testing
- further development of tools to speed up workflow
- defining the weekly animation quota for a specific project
- considering the timing and composition of edit/previz for the planned action
- planning and holding animation team meetings for feedback and evaluation of process
- analyzing the state of production and making economic choices
- animation finish, adding the subtle details and level of polish within the framework of the production style and resources.

Skills:

Students should acquire the skills to:

- start shot production with the animation bible and edit as reference
- thumbnail the animation scene and analyze the quality and ambition level vs. available time and resources
- prioritize shots which are a key to storytelling
- produce animation scenes that relay the intended performance in the context of the story arc and within the given style
- develop of the speed and efficiency of their workflow
- produce in-depth 3D rig and animation testing relating to the needs of the project
- define the approval stages for animation
- create consistency in defined animation style
- execute the plan for the animation team for the shot production
- animate complex scenes, including character's speech and interacting characters with sound and music
- continuously evaluate of the economy and plan for shot production
- execute the animation scenes efficiently through the defined 2D or 3D animation steps following a time schedule
- analyze the work and give and receive constructive criticism
- complete animation for deadline
- set own learning goals in relation to the project and their own career
- give estimates of their working time and track their progress.

Competences:

Students should develop competence to:

- plan and hold constructive animation meetings and dailies
- work in a team following the direction of the leading roles and animation bible
- work as an animation team to develop consistent characters within the animation style and content of the story and character's arc
- make economic choices in order to meet shot production deadlines
- produce an animation scene in accordance with the relevant industry standards and practices
- give and receive constructive criticism
- interpersonally reflect on their own professionalism and collaborative abilities
- keep an overview of the shots, tasks and assets in the breakdowns.

4.9.3. ECTS credits

The program element is equivalent to 20 ECTS credits. The course program is equivalent to a total of 210 ECTS credits

4.9.4. Exams

The learning objectives of the program element are tested at the following exams: The 3rd year exam at the end of the 6th semester (for more details on Exams, see section 11.1.).

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. The learning objectives of the program element are tested at the following exams: At the 2nd year exam at the end of the 4th semester (for more details on Exams, see section 11.1.)

5. Computer Graphic Artist Line Compulsory Program Elements

5.1. CG Art Software 1 Core Area: Digitally-Based Production Processes for CG Artists

5.1.1. Content

This program element will introduce students to the two main tools for CG Art work and productions. Students will learn about the interface and workflow with the two software programs individually and the functionality across software. Reference and assignments will be analyzed to know when to use which software, technique, method and workflow.

- Intro to Adobe Package
- Intro to Autodesk Maya.

5.1.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- interface and workflow of the software
- the basic functions and techniques in industry-standard software
- workflow optimization in relation to software tools.

Skills:

Students should acquire the skills to:

- analyze which software to use for the task
- use the relevant software when required
- determine the correct workflow for the assignment or project.

Competences:

Students should develop competence to:

- maintain their knowledge base and further develop their understanding of the standard tools and software used in the industry
- find and use relevant online resources to learn and problem solve issues they come across as they work with the software.

5.1.3 ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

5.1.4 Exams

The learning objectives of the program element are tested at the 1st semester test after the end the 1st semester (for more details on Exams, see section 1.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

5.2. 3D Workflow Core Area: Graphic and Digital Environment Development and Design: Theory, Methods and Techniques

5.2.1. Content

The objective is for students to gain knowledge of the CG pipeline through theory, methods and techniques in the design and creation of 3D assets, processing the assets through a 3D pipeline and how to use them in a 3D Digital Environment. During this program element, students will also develop their knowledge and skills to design and create assets based on a theme and style guide. Students will strengthen their skills for graphic and digital environment design as well as related and supporting tasks for implementing their assets in CG productions as part of a production team.

- Maya Intro 2
- Environment design
- Modeling and UV mapping environments
- Texturing environments
- Light materials
- Rendering and compositing.

5.2.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- creating concept images and understanding of reference resources
- workflow within a CG pipeline for environments
- analyzing and implementing environment design
- analyzing and implementing CG modelling techniques and workflows
- analyzing hard surface vs. organic modeling
- asset creation and management
- shader creation and management
- texturing fundamentals
- lighting fundamentals
- look development
- rendering fundamentals.

Skills:

Students should acquire the skills to:

- create concept images and understand reference resources
- develop and implement their workflow in a CG pipeline
- analyze and create environment design for the brief
- analyze and implement CG modeling techniques and workflows
- analyze geometry
- create and manage assets for environments
- create and manage shaders for environments
- create and manage textures for environments
- create and manage lighting for environments
- create and manage basic look development for environments
- create and manage rendering for environments.

Competences:

Students should develop competence to:

- develop an idea for the environment scene in accordance with the assignment
- select and apply a relevant method, following the stages of the CG workflow
- set their own learning goals in relation to the outlined learning objectives of the curriculum
- follow direction and work collaboratively
- give and receive constructive criticism.

5.2.3. ECTS credits

The program element is equivalent to 15 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

5.2.4. Exams

The learning objectives of the program element are tested at the 1st semester test after the end the 1st semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

5.3. Biped Character – Core Area: Graphic & Digital Character Development and Design: Theory, Methods and Techniques Content

5.3.1. Content

The objective of this program element is for students to gain knowledge of graphic & digital character development through theory, methods and techniques in the design and creation of a 3D biped. Students will gain knowledge and skills within concept, design and the process of creating and managing assets through a 3D pipeline of modeling and sculpting. Students will strengthen their skills for graphic & digital character development to a style brief of semi realism. Furthermore, students will be introduced to the animation and rigging principles for characters.

- Human anatomy
- Character design
- Character modeling
- Animation
- Rigging.

5.3.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- concept and design of a biped character
- creating concept images and understanding of reference resources
- fundamentals of human anatomy
- analyzing and implementing CG modelling techniques and workflows
- analyzing and implementing CG sculpting techniques and workflows
- understanding CG displacement
- introduction to rigging for character posing and animation
- fundamentals of animation principles.

Skills:

Students should acquire the skills to:

- analyze and implement the concept and design of a biped character
- analyze and implement human anatomy
- analyze and implement CG modelling techniques and workflows for bipeds
- analyze and implement CG sculpting techniques and workflows for bipeds
- analyze and implement CG displacement for bipeds
- rig a character for posing and animation
- make an animation test
- communicate with an animator about the needs of the rig for the character.

Competences:

Students should develop competence to:

- develop an idea for a character in accordance with the assignment
- select and apply a relevant method, following the stages of the CG workflow
- set their own learning goals in relation to the outlined learning objectives of the curriculum
- follow direction and work collaboratively
- give and receive constructive criticism.

5.3.3. ECTS credits

The program element is equivalent to 15 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

5.3.4. Exams

The learning objectives of the program element are tested at the 1st year exam after the end of the 2nd semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

5.4. 2D Workflow Core area: Graphic and Digital Environment Development and Design: Theory, Methods and Techniques

5.4.1. Contents

The objective is for students to gain knowledge of Graphic & Digital Environment Development through theory, methods and techniques creating a layout for a CG environments and within a 2D workflow. Students will Design, Conceptualize, Create and Process CG assets within a 2D pipeline. The purpose of the program element is for students to develop skills to design for layout and projections, working in a variety of different styles and media and in various contexts. Students will strengthen their skills for implementing their assets in CG productions as part of a production team.

- Projections for 2½D environments
- Render and compositing for 2½D environments
- Layout, background and compositing for the short-short film
- Concept design.

5.4.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- working from storyboard to layout on a production
- how to develop and adapt to a visual style a background for a production

- how to create an efficient workflow from layout, background and compositing
- following direction in a specific visual style, through 1:1 with director/teacher and in a team with collaborators/classmates
- concept and design for 2D key shots, backgrounds and projections
- composition and cinematography
- compositing renders in After Effects
- the workflow of After Effects to premiere
- the workflow of digital layout for 2D productions.

Skills:

Students should acquire the skills to:

- translate a storyboard into a layout
- analyze the key shots for potential 2½D projections
- analyze and implement a concept and design for 2D key shots, backgrounds and potential camera projections
- analyze and implement the composition and cinematography of a shot to relay the intention of the scene in regards to tone
- create compositing renders in After Effects
- analyze and implement the workflow from After Effects to Premiere
- reproduce and/or develop an environment design and visual style relevant for the production
- create an efficient workflow from layout, background and compositing
- follow the direction through 1:1 and in production teams
- develop an idea for the key shot in accordance with the assignment, analyzing the quality and ambition level vs. available time and resources
- set their own learning goals in relation to the outlined learning objectives of the curriculum.

Competences:

Students should develop competence to:

- maintain a consistent visual style in relation to the overall production
- adapt to various visual styles
- select and perform a relevant workflow method for the respective production
- work in a team following the given direction.

5.4.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

5.4.4. Exams

The learning objectives of the program element are tested at the 1st year exam after the end of the 2nd semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

5.5. CG Art Software 2 Core Area: Digitally-Based Production Processes for CG Artists

5.5.1. Content

This program element focuses on compositing software, both full CG and CG integration in live action. Students will gain insight into the interface, uses and workflow of the Nuke compositing software. The program element also uses compositing as a way of understanding the entirety of the pipeline and helping them to improve their workflow. Students will gain understanding of what can

be achieved in compositing by the right use of passes, render layers, 3D-space in compositing software, projections etc. Students are asked to analyze their own production workflow and consider how to optimize it.

- Compositing software
- Shot set-up, pipeline and workflow.

5.5.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- the GUI
- node-based systems
- the most important nodes and how they work
- digital image fundamentals
- linear workflow
- color channel management
- grading and color correction
- setting up render passes and layers in a node-based flow
- working with 3D space in compositing
- how to create projections
- deep compositing and point clouds
- thorough understanding of the 3D pipeline and how compositing connects.

Skills:

Students should acquire the skills to:

- assemble a shot from render passes
- grade and color correct a show
- target certain areas of an image using ID-passes
- set up a shot in Nuke 3D space and projecting the different elements of the image on cards
- work with point clouds and deep compositing
- work with live-action material
- design an optimal workflow that gives a maximum of flexibility in terms of making changes to the shot.

Competences:

Students should develop competence to:

- overview a workflow and making choices that allow for speed, creative freedom and flexibility
- work with digital images in a non-destructive way
- set their own learning goals in relation to the outlined learning objectives of the curriculum
- follow direction and work collaboratively
- give and receive constructive criticism.

5.5.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

5.5.4. Exams

The learning objectives of the program element are tested at the following exams: At the 3rd semester exam at the end of the 3rd semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

5.6. Quadruped Character - Graphic and Digital Character Development and Design: Theory, Methods and Techniques

5.6.1. Content

The objective of this program element is for students to gain knowledge of the aesthetic, communicative, and technical aspects of quadruped development, design and creation of assets. The students will study the anatomy of quadrupeds and their functional relationship with the environments. Students will develop, design and create a CG quadruped to be implemented in the following program element, Look Development 1. The quadruped will be developed to be implemented into one of the live action backgrounds provided.

- Anatomy of quadruped characters
- Character design for 3D quadruped characters, translation from 2D to 3D
- Modeling and sculpting workflow and technique for quadrupeds
- UV mapping and texturing.

5.6.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- anatomy of animals, particularly within the vertebra family
- creating concept images and understanding of reference resources
- concept and design of a quadruped character
- how animal design is influenced by the living conditions animals inhabit
- analyzing and implementing CG modeling techniques and workflows
- analyzing and implementing CG sculpting techniques and workflows
- UV mapping techniques and workflow
- analyzing and implementing texturing workflows and techniques
- understanding of CG displacement.

Skills:

Students should acquire the skills to:

- analyze and implement a concept and design of a quadruped character with consideration to functionality, environment and living conditions
- analyze and implement quadruped anatomy
- communicate with an animator about the possibility of the character's movement
- analyze and implement CG modelling techniques and workflows for quadrupeds
- analyze and implement CG sculpting techniques and workflows for quadrupeds
- operate software that has a sculptural approach to modeling
- analyze and implement texturing workflows and techniques, combining painting and photo bashing with effective layering
- operate "3D" texturing software
- analyze and implement CG displacement for quadrupeds
- understand the relation between topology, UV and texturing maps and how to cultivate an efficient workflow
- understand low, mid and high frequency details and where to generate what within a modeling and texturing workflow
- implement a consistent folder structure and pipeline for this assignment.

Competences:

Students should develop competence to:

- develop an idea for the quadruped in accordance with the assignment
- perform a relevant work method, following the stages of the CG workflow
- set their own learning goals in relation to the outlined learning objectives of the curriculum
- give and receive constructive criticism
- see the importance of making decisions in order to move forward in production
- set and meet deadlines on the basis of a structured working process
- balance artistic choices with economy.

5.6.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

5.6.4. Exams

The learning objectives of the program element are tested at the following exams: At the 3rd semester exam at the end of the 3rd semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with.

5.7. Look Development 1 - Graphic and Digital Environment Development and Design: Theory, Methods and Techniques

5.7.1. Content

The objective of this program element is for students to gain knowledge of the aesthetic, communicative and technical aspects of look development for integrating a CG asset into a live action environment. Students will analyze reference and produce materials for their quadruped asset from the previous program element that will serve to integrate it into their chosen environments. Students will also strengthen their skills in cinematography for implementing their assets in their environment.

- Look development; implementation of the light, shade, render and composting of the quadruped character asset in the final shot.

5.7.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- working with live-action environments
- working with HDRI and photogrammetry sets to match and simulate lighting conditions from a live-action environment
- procedural shading and how it can supplement texturing
- rendering engine works with the aim of creating efficiency and quality in renders
- 3D render passes and how they can be utilized in compositing
- analyzing the set-up of render passes from the 3D software needed for the shot
- multi-pass compositing – recreating the beauty pass in comp
- integration techniques for CG elements to match a live-action environment
- projection analysis and workflow

- set dressing.

Skills:
Students should acquire the skills to:

- create procedural shading for their shot
- integrate CG elements into a live-action environment using HDRI and photogrammetry techniques to simulate lighting conditions from the live-action environment
- apply composite integration techniques to match the live-action environment
- set up render passes
- work with a render engine efficiently while preserving quality
- work with a multi-pass compositing set-up with focus on recreating the beauty pass in comp to allow for maximum flexibility and efficiency in compositing
- develop an efficient workflow for compositing
- implement a consistent folder structure and pipeline for an assignment.

Competences:
Students should develop competence to:

- apply a relevant work method, following the stages of the CG workflow
- set their own learning goals in relation to the outlined learning objectives of the curriculum
- give and receive constructive criticism
- see the importance of making decisions in order to move forward in production
- set and meet deadlines on the basis of a structured working process
- balance artistic choices with economy.

5.7.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

5.7.4. Exams

The learning objectives of the program element are tested at the following exams: At the 3rd semester exam at the end of the 3rd semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

5.8. Character for Animation - Graphic and Digital Character Development and Design: Theory, Methods and Techniques.

5.8.1. Content

The purpose of this program element is for students to gain knowledge of the aesthetic, communicative and technical aspects for creation of 3D character assets animation. Students will strengthen their understanding of translating 2D designs into functional CG assets. Furthermore, students will work in a team and gain insight into and learn about practice for implementing their assets to create a consistent visual look and consider the functionality of the rig for performance.

- Character modeling for animation
- UV mapping workflow and technique
- Character rigging for animation
- CG planning and workflow.

5.8.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- how shape, volume and proportion shapes affect character performance for animation
- awareness of believable anatomy even in stylized or cartoony characters
- sculptural approaches to modeling
- UV mapping workflows and techniques
- rigging a biped character for animation
- communicating with the animators about the character's needs for performance
- analyzing and developing a folder structure and pipeline for an assignment.

Skills:

Students should acquire the skills to:

- model, sculpt and UV a 3D biped character asset and make it production-ready for rigging
- rig a biped character asset and make it production-ready for animation
- analyze the animatic and previz for the rig's functionality
- work within a team to implement a consistent style in the translation of the designs into 3D biped character assets
- work within a team to implement a consistent set-up for the character rigs
- implement a consistent folder structure and pipeline for such an assignment within the team.

Competences:

Students should develop competence to:

- see the importance of making decisions in order to move forward in production
- set and meet deadlines on the basis of a structured working process
- balance artistic choices with economy
- give and receive constructive criticism.

5.8.3. ECTS credits

The program element is equivalent to 10 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

5.8.4. Exams

The learning objectives of the program element are tested at the 2nd year exam at the end of the 4th semester (for more details on Exams, see section 11.1.).

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

5.9. Development and Pre-production - Core Area: Digitally-Based Production Processes for CG Artists

5.9.1. Content

This program element enables the CG artist students to use all the knowledge gained so far to work on the development and pre-production of a CG film or interactive production. Students will be able to go into depth with the original content of the project, developing and planning CG assets and shots that communicate clearly and dynamically the genre, tone and theme.

Management theory, economy, team collaboration, leadership and tools to create a successful project for CG artists will be addressed. The objective of this program element is for students to become knowledgeable of all the processes involved in development of an original IP through pre-production from the CG artist's perspective. It includes working with colleagues in various roles and becoming proficient in the CG related areas of pre-production, evaluating and delivering their tasks in a production-ready format within a timely manner.

- Development and pre-production for CG artists
- Planning and management for CG pre-production
- Research and development for CG assets and shots
- Story and design in relation to CG assets and shots
- Rig testing
- Team meetings for CG artists.

5.9.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- how to analyze the character model in relation to the visual style
- how to analyze the character rig set-up in relation to the animation style
- going from key shot development to previz/layout stage which supports the film's genre, tone and/or mood, including cinematography, cinematic design (camera, focal length, film back/aperture) relating to storytelling elements
- creating relevant model, construction, pose and expression sheets for 2D and/or 3D characters
- researching and developing the software, tools, and workflow for a CG pipeline
- vertical slice: research and development of translations of visual development art into workflow for the production, including texture and look development, light and camera
- developing and testing a visual style in relation to the project's storytelling and economy of the project and team
- using the vertical slice to plan shot production
- research and development of project specific pipeline and its efficiency
- research and development of tools and software needed for production
- time management of CG tasks
- developing and planning the production in accordance with the project brief and analyzing the scope for style and ambition level vs. available time and resources
- considering the timing and composition of edit/previz for the planned locations
- following the leads' direction
- how to plan and hold constructive meetings for CG artists.

Skills:

Students should acquire the skills to:

- research and analyze visual references relevant for the locations, lighting and materials
- develop and adapt to a visual style relevant to the tone, genre and storytelling of the project and the resources of the team
- create character designs that work for the performance required
- rig test and communicate with the animators
- analyze the economic choices, quality vs quantity, team skillset and prioritizing of shots
- analyze their team's CG assets and shots, giving and receiving constructive feedback
- create consistency in the look of the shots
- deliver a consistent look in compositing, adding the subtle details and level of polish within the framework of the production style and resources
- follow the direction through 1:1 and/or in production teams
- research and develop a 3D pipeline and folder structure
- time management of CG tasks to complete shot production

- give estimates of their working time and track their progress.

Competences:
Students should develop competence to:

- work in a team following the direction of the leading roles and style guide
- understand the connection between creative and technical choices in relation to the group's economy
- plan a CG asset and scene in accordance with the relevant industry standards and practices
- plan and hold constructive meetings and dailies for CG artists
- give and receive constructive criticism
- communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

5.9.3. ECTS credits

The program element is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

5.9.4. Exams

The learning objectives of the program element are tested at the following exams: The 3rd year exam at the end of the 6th semester (for more details on Exams, see section 11.1.).

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

5.10. CG Shot Production - Core Area: Digitally-Based Production Processes for CG Arts

5.10.1. Content

This program element enables the CG art students to use all the knowledge gained so far to go from pre-production to production of CG film or interactive production. Students will be able to go into depth with the CG assets and shots to communicate clearly the visual style within the tone and arc of the story.

Management theory, economy, team collaboration, leadership and tools to create a successful project for CG artists will be addressed. The objective of this program element is for the students to become knowledgeable of all the processes involved in a CG production. It includes working with colleagues in various roles and becoming proficient in the CG related areas of production, evaluating and delivering their tasks in a production-ready format in a timely manner.

- Planning and management for CG pre-production
- Team meetings for CG artists
- CG shot production
- Post-production

5.10.2. Learning objectives

Knowledge:
Students should acquire knowledge of:

- working as a CG team to develop consistent character models and rigs within the design style and that can function to achieve the animation style

- working within the CG team to develop a workflow of production meetings to review the edit and criticism of the work
- post-production, adding the subtle details and level of polish within the framework of the production style and resources
- in-depth knowledge of tools and software needed for production
- time management and shot planning for production
- strategies for going from previz to shot production
- how to implement a pipeline.

Skills:

Students should acquire the skills to:

- analyze and produce the quality and ambition level vs. available time and resources - balance between artistic and realistic output
- produce scenes that relay the intended look in the context of the story arc and within the given style
- work economically and efficiently while preserving quality within shading, lighting, rendering and a compositing workflow
- establish and follow a 3D pipeline, folder structure and production plan
- carry out time management of CG task to complete assets and shots
- give estimates of their working time and track their progress.

Competences:

Students should develop competence to:

- plan and hold constructive meetings and dailies for CG artists
- work in a team following the direction of the leading roles and style guide
- work as a CG artist team to develop consistent characters and environments within the visual style and content of the story and character's arc
- produce a CG scene in accordance with the relevant industry standards and practices
- give and receive constructive criticism
- interpersonally reflect on their own professionalism and collaborative abilities
- maintain an overview of the shots, tasks and assets in the breakdowns.

5.10.3. ECTS credits

The program element is equivalent to 20 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

5.10.4. Exams

The learning objectives of the program element are tested at the following exams: The 3rd year exam at the end of the 6th semester (for more details on Exams, see section 11.1.).

It is a prerequisite for taking part in the exam that the participation requirement for this program element has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

6. Elective Elements

In order to complete the Professional Bachelor's Degree Program in Animation, students must complete four elective elements equivalent to 5 ECTS credits each. The placement of the elective elements in the program structure is specified below in the section on placement of program elements and internship.

Electives provide students with the opportunity to enhance their study and professional skills through the personal tailoring of their degree in a desired specialization and role and by adding new perspectives within areas related to the core areas of the course program.

At the Professional Bachelor's Degree Program in Animation, students are offered the following electives:

6.1. Elective: Specialization

6.1.1. Content

During this elective, students will decide on a direction to study more in-depth within the compulsory program elements or choose to expand their study into new program elements. CG Arts students may choose between CG Character (self–study) or CG environment (self-study) while Character Animation students may choose between 2D and 3D Stylized Animation (self-study) or Character Rigging (self-study). Both CG Arts and Animators may choose Concept Design (self-study) and Storyboard (self-study) or Game Design and Writing for Short Formats held as workshops. The workshops will run only if there are enough participants to facilitate them.

6.1.2. Learning objectives for the specializations

6.1.2.1. CG Character (self–study)

Knowledge:

Students should acquire knowledge of:

- analyzing and implementing CG modelling techniques and workflows
- analyzing and implementing CG sculpting techniques and workflows
- understanding of CG displacement
- asset creation and management.

Skills:

Students should acquire the skills to:

- implement relevant software for their chosen workflow related to the stylistic outcome
- analyze and utilize relevant reference material
- analyze and implement CG modelling techniques and workflows for characters
- analyze and implement CG sculpting techniques and workflows for characters
- analyze and implement CG displacement for characters
- analyze and implement texturing workflows and techniques, combining painting and photo bashing and with effective layering
- operate "3D" texturing software
- analyze and implement CG displacement for quadrupeds
- understand the relation between topology, UV and texturing maps, and how to cultivate an efficient workflow
- understand low, mid and high frequency details and where to generate what within a modeling and texturing workflow
- implement a consistent folder structure and pipeline for an assignment
- analyze their workflow for efficiency and speed.

Competences:

Students should develop competence to:

- review their reel considering what type of work they need to produce to strengthen it.
- view their own learning goals in relation to the outlined learning objectives of the curriculum

- maintain an overview of their time management
- analyze their intention in regards to scope, complexity, skillset and time.

6.1.2.2. CG Environment (self-study)

Knowledge:

Students should acquire knowledge of:

- analyzing and implementing environment design
- analyzing and implementing CG modeling techniques and workflows
- analyzing hard surface vs. organic modeling
- asset creation and management
- shader creation and management
- texturing fundamentals
- lighting fundamentals
- look development
- rendering fundamentals.

Skills:

Students should acquire the skills to:

- implement relevant software for their chosen workflow related to the stylistic outcome
- analyze and utilize relevant reference material
- analyze and implement CG modeling techniques and workflows for environments
- analyze and implement CG sculpting techniques and workflows for environments
- analyze and implement CG displacement for environments
- analyze and implement texturing workflows and techniques, combining painting and photo bashing with effective layering
- operate "3D" texturing software
- analyze and implement CG displacement maps for quadrupeds
- understand the relation between topology, UV and texturing maps and how to cultivate an efficient workflow
- understand low, mid and high frequency details and where to generate what within a modeling and texturing workflow
- implement a consistent folder structure and pipeline for this assignment
- analyze their workflow for efficiency and speed.

Competences:

Students should develop competence to:

- review their reel considering what type of work they need to produce to strengthen it.
- set their own learning goals in relation to the outlined learning objectives of the curriculum
- maintain an overview of their time management
- analyze their intention in regards to scope, complexity, skillset and time.

6.1.2.3. Concept Design (self-study)

Knowledge:

Students should acquire knowledge of:

- using visual language to create unique concept designs that creates a strong foundation to build upon
- using visual language to communicate a strong theme and mood
- workflow and techniques for creating concept designs.

Skills:

Students should acquire the skills to:

- implement relevant software for their chosen workflow related to the stylistic outcome
- analyze and utilize relevant reference material
- analyze their workflow for efficiency and speed

Competences:

Students should develop competence to:

- review their previous concept work, considering what type of work would beneficial to produce to add to it
- set their own learning goals in relation to the outlined learning objectives of the curriculum
- maintain an overview of their time management
- analyze their intention in regards to scope, complexity, skillset and time.

6.1.2.4. Storyboard (self-study)

Knowledge:

Students should acquire knowledge of:

- using cinematic language to create a storyboard for an animated sequence that communicates a strong theme and mood
- the importance of research and references to develop their own original film's genre, narrative and visual style
- using editing and pacing to create the appropriate rhythm of a sequence.

Skills:

Students should acquire the skills to:

- implement relevant software and creature a structured workflow
- analyze their workflow for efficiency and speed
- analyze and create a storyboard, animatic and edit to communicate the genre, tone and theme.

Competences:

Students should develop competence to:

- review their previous storyboard work, considering what would be a beneficial genre and narrative style to produce to add to their body of work
- set their own learning goals in relation to the outlined learning objectives of the curriculum
- maintain an overview of their time management
- analyze their intention in regards to scope, complexity, skillset and time.

6.1.2.5. 2D Stylized Animation (self-study)

Knowledge:

Students should acquire knowledge of:

- the animation principles in 2D stylized animation
- how to analyze reference to determine an animation style's use of the principles.
- the connection between clear gesture and timing as the foundation of any performance
- analysing a character's motivation and translation into the performance.

Skills:

Students should acquire the skills to:

- analyze and implement relevant reference material for their stylized animation
- analyze their workflow for efficiency and speed
- use extreme and breakdown poses, smears, timing and pacing to create 2D stylized animation

Competences:

Students should develop competence to:

- review their reel considering what type of work they need to produce to strengthen it.
- set their own learning goals in relation to the outlined learning objectives of the curriculum
- maintain an overview of their time management
- analyze their intention in regards to scope, complexity, skillset and time.

6.1.2.6. 3D Stylized Animation (self-study)

Knowledge:

Students should acquire knowledge of:

- the animation principles in 3D stylized animation
- how to analyze reference to determine an animation style's use of the principles
- the connection between clear gesture and timing as the foundation of any performance
- analysing a character's motivation and translation into the performance.

Skills:

Students should acquire the skills to:

- analyze and implement relevant reference material for their stylized animation
- analyze their workflow for efficiency and speed
- use extreme and breakdown poses, smears, timing and pacing to create 3D stylized animation.

Competences:

Students should develop competence to:

- review their reel considering what type of work they need to produce to strengthen it.
- set their own learning goals in relation to the outlined learning objectives of the curriculum
- maintain an overview of their time management
- analyze their intention in regards to scope, complexity, skillset and time.

6.1.2.7. Character Rigging (self-study)

Knowledge:

Students should acquire knowledge of:

- nodes, attributes, attribute connection and hierarchies to understand the creation of simple rigging mechanics
- what it means to create a good deformation and skinning.

Skills:

Students should acquire the skills to:

- create simple rigging mechanics from basic principles to a biped rig
- analyze and problem-solve the rig's need to produce a specific animation style/performance.

Competences:

Students should develop competence to:

- set their own learning goals in relation to the outlined learning objectives of the curriculum
- maintain an overview of their time management
- analyze their intention in regards to scope, complexity, skillset and time.

6.1.2.8. Game Design (Workshop)

Knowledge:

Students should acquire knowledge of:

- theory of the core mechanics and rules of gameplay
- user experience design in relation to interactive productions such as games and VR/AR productions
- the basics of interactive storytelling for games and VR/AR productions.

Skills:

Students should acquire the skills to:

- design basic interactive mechanics for games, VR/AR and other interactive projects
- create and develop the user journey in an interactive story experience.

Competences:
Students should develop competence to:

- analyze the user experience design process and production needs for an interactive project
- creatively work with the development of interactive projects in teams consisting of various skillsets and professions.

6.1.2.9. Writing for Short Format (Workshop)

Knowledge:
Students should acquire knowledge of:

- story and scene structure of short narrative formats.

Skills:
Students should acquire the skills to:

- analyze and utilize relevant reference material
- create a beat outline
- analyze and develop characters, their motivations and progression
- analyze and develop scenes, considering the environment and props for storytelling.

Competences:
Students should develop competence to:

- analyze and develop upon their story's statement
- analyze their story to fit a short format.

6.1.3. ECTS credits

The elective is equivalent to 5 ECTS credits. The course programme is equivalent to a total of 210 ECTS credits.

6.1.4. Exams

The learning objectives of the elective are tested at the following exam: The 2nd year exam after the end of the 4th semester). Please see section 11.1. Exams for more details.

It is a prerequisite for taking part in the exam that the participation requirement for the elective has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

6.2. Portfolio Self-Study

6.2.1. Content

In this elective, students choose a field they would like to focus their portfolio towards in preparation for applying for internship. Groups will be formed based on the fields selected. The groups will be guided on how to create portfolios as well as meet with specialized teachers for reviews within the selected fields.
In teams of two, students will meet with a staff advisor to assess their goals and make a plan of action. The portfolio teams will meet regularly to give each other feedback and hold each other accountable for meeting their deadlines.

6.2.2. Learning objectives

Knowledge:

Students should acquire knowledge of:

- creating a professional portfolio and/or reel for their chosen field
- the application process
- expectations from recruiters.

Skills:

Students should acquire the skills to:

- analyze their current work to see what is ready, may need more work and/or what may need to be created for their reel
- edit a reel that is well-paced and has an appropriate length
- create an online portfolio the is easy to overview and navigate for recruiters
- create a cover letter and CV.

Competences:

Students should develop competence to:

- balance their time and ambitions
- choose a field to focus on as the first step into their career
- give and receive constructive criticism
- make a successful application for internship
- prepare for an interview
- communicate professionally with recruiters
- interpersonally reflect on their own professionalism.

6.2.3. ECTS credits

The elective is equivalent to 5 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

6.2.4. Exams

The learning objectives of the program element are tested at the following exams: At the internship 2 exam following the internship period (for more details on Exams, see section 11.1).

It is a prerequisite for taking part in the exam that the participation requirement for the elective has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

6.3. Pre-production Role Electives

6.3.1. Content

In this elective, students select a pre-production role they would like to become proficient in and gain experience with on the 3rd year production. Furthermore, they learn about their roles' key responsibilities and tasks in reference to the pre-production of the project. Students may select one or more roles depending on the project and team.

In some cases, their role may include leadership of their pre-production area and team members as well as collaboration with other leading positions.

In a non-leadership position, students train their abilities to support the leadership and collaborate with their colleagues in their pre-production area and across departments.
The Pre-production Role Elective includes: Director, Co-director, Editor, Storyboard Artist, Sound Designer, Production Manager, Art Director, Visual Development Artist: Character Designer and/or Environment Designer, Technical Director, Pipeline Supervisor and Animation Lead, Interaction Designer.
Students may apply to do a VFX study as their elective. VFX students will be selected based on space available.

6.3.2. Learning objectives for the pre-production role electives

6.3.2.1. Director

Knowledge:

Students should acquire knowledge of:

- the role of director, tasks and responsibilities
- their role in relation to the other leads and team members
- development of a project and cultivating their director's voice
- genre, theme and tone in relation to cinematic, visual and sound design
- leadership of their team.

Skills:

Students should acquire the skills to:

- analyze, overview and communicate the vision of the project. This includes, communicating the story arch's correlation with cinematic design to the story and design team
- write the script, if necessary in conjunction with story team
- create the story beats in conjunction with the story team
- create the character development and background description
- communicate with and approve the sound design
- direct actors in conjunction with the Sound Designer
- present the project at various stages of development and pre-production.

Competences:

Students should develop competence to:

- collaborate and communicate constructively and creatively with all supervisors/leads and team members
- overview the film as a whole process (in conjunction with the Production Manager)
- responsibly make final story and art approval with supervisors/leads in consideration of economic decisions
- give and receive constructive criticism
- interpersonally reflect on their own professionalism and collaborative abilities.

6.3.2.2. Co-Director

Knowledge:

Students should acquire knowledge of:

- how to share or divide the role of director, tasks and responsibilities
- their role in relation to the director, other leads and team members
- sharing the development of a project and cultivating their directors' voice
- genre, theme and tone in relation to cinematic, visual and sound design
- sharing leadership of their team.

Skills:

Students should acquire the skills to:

- collaborate with the director, analyzing, overviewing and communicating the vision of the project and communicating the story arch's correlation with cinematic design to the story and design team

- write the script, if necessary in conjunction with story team
- create the story beats in conjunction with the story team
- create the character development and background description
- communicate with and approve the sound design
- direct actors in conjunction with the Sound Designer
- present the project at various stages of development and pre-production.

Competences:

Students should develop competence to:

- collaborate and communicate constructively and creatively with all supervisors/leads and team members
- overview the film as a whole process (in conjunction with the Production Manager)
- responsibly make final art and story approval with supervisors/leads in consideration of economic decisions
- give and receive constructive criticism
- interpersonally reflect on their own professionalism and collaborative abilities.

6.3.2.3. Editor

Knowledge:

Students should acquire knowledge of:

- story structure, pacing and rhythm of the project's genre, theme and tone in collaboration with the director, co-director, storyboard artists and sound designer
- sound design and its effect on the edit
- the use of a click track or temp music to develop the rhythm and pacing
- analyzing reference material to develop the edit.

Skills:

Students should acquire the skills to:

- edit the animatic
- enhance the cinematography on the animatic and previz
- develop the pacing and rhythm
- suggest how to keep the edit within a manageable timeframe based on the resources and economy.

Competences:

Students should develop competence to:

- interpret the director's vision
- collaborate and communicate well with director, sound designer and story team
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.3.2.4. Storyboard Artist

Knowledge:

Students should acquire knowledge of:

- story structure and pacing of the project's genre, theme and tone in collaboration with the director, co-director, editor and sound designer
- cinematography and how to use cinematic design to relay the project's genre, theme and tone in collaboration with the director, co-director and editor
- sound design and its effect on the edit
- staging and posing of the characters to create a strong performance
- developing and creating the story beats through storytelling key shots
- using the environment to enhance the storytelling
- ways to use the camera to limit the economy in the non-key shots

- workflow for the storyboard process.

Skills:

Students should acquire the skills to:

- structure and pace the storyboard to support the genre, theme and tone in collaboration with the director, co-director and editor
- analyze, develop and implement the cinematography to relay the project's genre, theme and tone in collaboration with the director, co-director and editor
- suggest sound design to support the scenes and edit
- develop and create the story beats through storytelling key shots
- stage and pose the characters to create a strong performance
- use the environment to enhance the storytelling
- suggest ways to use the camera to reduce spending in the non-key shots
- collaborate with the visual development team, exchange ideas and give and receive feedback
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

Competences:

Students should develop competence to:

- develop and implement a workflow within the story team for the storyboard and animatic
- keep organized folder structure to ensure the editor always has the most updated animatic
- implement the design into the storyboard
- follow the brief from the director and the reference for the cinematic style
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.3.2.5. Sound Designer

Knowledge:

Students should acquire knowledge of:

- story structure, pacing and rhythm for the project's genre, theme and tone in collaboration with the director, co-director and edit
- sound and its effects on the edit relaying the tone of the project
- the use of a click track or temp music to develop the rhythm and pacing
- analyzing reference material to develop the edit.

Skills:

Students should acquire the skills to:

- research and reference for sound design and music in collaboration with the director
- create a scratch track for animatic in collaboration with the director
- communicate with school supervisor, composer and external sound designer
- if necessary, direct actors in collaboration with the director.

Competences:

Students should develop competence to:

- interpret the director's vision
- collaborate and communicate well with the director and edit
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.3.2.6. Production Manager

Knowledge:

Students should acquire knowledge of:

- how to overview and plan the project in regard to team's skillset vs. vision vs. time in conjunction with the director and other leads and supervisors
- production tools such as the production projection, asset management tools and excel and shotgun
- leadership of team and collaboration with other leading roles.

Skills:

Students should acquire the skills to:

- set up, overview and edit production schedule and time management tools in conjunction with the whole team
- analyze, maintain and/or adjust the deadlines based on production needs
- provide organizational and administrative support to the team
- lead and structure the team's meetings.

Competences:

Students should develop competence to:

- keep communication and collaboration flowing with the whole team and across all leads
- move the production forward in collaboration with the director and other leads
- be responsible for distribution of all related paper-work in conjunction with the whole team
- arrange external appointments in conjunction with the supervisors as needed
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.3.2.7. Art Director

Knowledge:

Students should acquire knowledge of:

- the role of art director, tasks and responsibilities
- their role in relation to the other leads and leadership of the visual development team
- genre, theme and tone in relation to visual development
- development of a style guide for the art direction of the production
- consideration of complexity and economy.

Skills:

Students should acquire the skills to:

- lead the visual development based on the director's vision and reference material
- direct the research and reference process
- thoroughly establish the style guide
- lead the visual development of the key shot for each sequence or tone shift with designer(s)
- collaborate with the story team; exchange ideas and give and receive feedback
- lead the light and color script
- lead and structure the visual development team's meetings.

Competences:

Students should develop competence to:

- interpret the director's vision
- create a consistent visual look of the project in conjunction with the director and technical art director
- communicate with the director and technical art director to define whether the look is achievable with the given resource
- consideration of skillset of the team, the complexity and the economy – suggest ways to keep this in balance for feasibility of the project

- facilitate communication and collaboration with the art team
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.3.2.8. Visual Development: Character Designer

Knowledge:

Students should acquire knowledge of:

- genre, theme and tone in relation to visual development
- establishing an original look based on the reference material
- consideration of complexity and economy
- principles, theory and methods of character design.

Skills:

Students should acquire the skills to:

- carry out character development, character specific traits and background description
- research and test whether the design is possible based on the art director, animation lead and available human ressources
- create model sheets, turnarounds, expression sheets and pose sheets in conjunction with the animation lead
- if 3D production, joint placement and rig planning with the modellers/riggers and animators before CG asset creation starts.

Competences:

Students should develop competence to:

- interpret the director and art director's vision
- create a consistent visual look of the project in conjunction with the visual development team
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.3.2.9. Visual Development: Environment Designer

Knowledge:

Students should acquire knowledge of:

- genre, theme and tone in relation to visual development
- establishing an original look based on the reference material
- consideration of complexity and economy
- principles, theory and methods of environment design.

Skills:

Students should acquire the skills to:

- carry out environment development and communicate the tone and create background description
- research and test whether the design is possible based on the art director, technical art director and available human ressources
- create location maps and turnarounds of the environment sheets as needed for background artists or modellers.

Competences:

Students should develop competence to:

- interpret the director and art director's vision
- create a consistent visual look of the project in conjunction with the visual development team

- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.3.2.10. Technical Director

Knowledge:

Students should acquire knowledge of:

- research and development
- visual look testing
- pipeline and workflow development in collaboration with the pipeline supervisor
- developing an efficient workflow
- achieving the look in an economic fashion and communication with the art director and director about the possibilities based on the skillset of the team and the resources available.

Skills:

Students should acquire the skills to:

- develop the pipeline and workflow in collaboration with the pipeline supervisor
- oversee the asset creation; models, rigs, textures and shading in conjunction with various team members
- develop a consistent visual look throughout in the asset creation and shot production in collaboration with the art director
- create the asset and shot break downs in conjunction with the production manager
- be responsible for distributing who is doing the scene set-up
- if a 3D production, joint placement and rig planning with the character designer, modellers, riggers and animators before 3D asset creation starts
- lead and structure the CG artists team meetings.

Competences:

Students should develop competence to:

- interpret the director and art director's vision
- create a consistent visual look of the project in conjunction with the team
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.3.2.11. Pipeline Supervisor

Knowledge:

Students should acquire knowledge of:

- analyzing and implementing pipeline development
- scripting in python
- naming convention and folder structure
- problem solving render issues
- research and look development.

Skills:

Students should acquire the skills to:

- analyze and implement the pipeline with the technical art director
- scripting pipeline tools in python
- create and maintain the naming convention and folder structure
- problem solve rendering: find out the best way to keep the render time limited and problem solve render issues
- research and look development with the technical art director.

Competences:

Students should develop competence to:

- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.3.2.12. Animation Lead

Knowledge:

Students should acquire knowledge of:

- analyzing and implementing reference material
- analyzing and creating model sheets, turnarounds, expression sheets and pose sheets in conjunction with character designer(s)
- how to develop an animation style and communicate it precisely in an animation bible
- how test animation based on the needs of the character in the animatic
- if a 3D production, joint placement and rig planning with the character designers, modellers and riggers before 3D asset creation starts
- how to lead an animation team.

Skills:

Students should acquire the skills to:

- research and define the animation style in conjunction with the director
- research together with the art director and animation team whether the style is possible based on the resources available
- be responsible for preparing the animation team to produce the animation style
- lead discussion to delegate shots to the team
- create the asset and shot break downs in conjunction with the production manager and animation team
- lead and structure the animation team meetings.

Competences:

Students should develop competence to:

- interpret the director's vision
- create a consistent animation style for the project in conjunction with the animation team
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.3.2.13. Interaction Designer

Knowledge:

Students should acquire knowledge of:

- the core principles of user experience design and the role of an interaction designer in a computer game, VR/AR production or other visual interactive productions
- the role in relation to the other members and roles on a production team
- game mechanics and the user journey
- testing the design through usability tests and prototypes created in an iterative production set-up.

Skills:

Students should acquire the skills to:

- work with and facilitate the interaction design process on a game or VR/AR production
- create interactive prototypes on an iterative level
- run a user test and test prototype sessions.

Competences:

Students should develop competence to:

- further develop their understanding of interaction design and user experience design
- interpret the director's vision
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.3.2.14. VFX study

Knowledge:

Students should acquire knowledge of:

- research and development
- creating photo-realistic computer graphics and integrating them seamlessly with live action footage
- visual look testing
- pipeline and workflow development
- developing an efficient workflow
- achieving the look taking economy into consideration.

Skills:

Students should acquire the skills to:

- develop the pipeline and workflow
- create photo-realistic computer graphics and integrating them seamlessly with live action footage
- overseeing the asset creation; models, rigs, textures and shading
- develop a consistent visual look throughout in the asset creation and shot production
- create the asset and shot break downs.

Competences:

Students should develop competence to:

- create a consistent visual look of the project
- give and receive constructive criticism
- collaborate and communicate constructively
- interpersonally reflect on their own professionalism and collaborative abilities.

6.3.3. ECTS credits

The elective is equivalent to 10 ECTS credits. The course program is equivalent to a total of 210 ECTS credits.

6.3.4. Exams

The learning objectives of the elective are tested at the following exams: The 3rd year exam at the end of the 6th semester for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for the elective has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

6.4. Production Role Elective

6.4.1. Content

In this elective, students select a production role they would like to become proficient in and gain experience with on the 3rd year production. Furthermore, they learn about the key responsibilities and tasks of their roles in reference to the production of the project. In some cases, their role may include leadership of their production area and team members as well as collaboration with other leading positions.

In a non-leadership position, students train their abilities to support the leadership and collaborate with their colleagues in their production area and between departments.

6.4.2. Learning objectives for the production role electives

6.4.2.1. Director

Knowledge:

Students should acquire knowledge of:

- the role of director, tasks and responsibilities
- their role in relation to the other leads and team members
- facilitating production of the project and keeping sight of their director's voice
- genre, theme and tone in relation to the edit and sound design
- leadership of their team through production.

Skills:

Students should acquire the skills to:

- analyze, overview and communicate the vision of the project through shot production
- keep focus on the story beats and key shots in conjunction with the other leads
- present the project at various stages of production
- participate in dailies with the animation and CG teams
- overview the creation of the press kit with the rest of the team.

Competences:

Students should develop competence to:

- collaborate and communicate constructively, successfully and creatively with all supervisors/leads and team members
- give clear feedback on the shot production while keeping in mind the economy of the shot
- continue to overview the film as a whole process in conjunction with the production manager
- give and receive constructive criticism
- interpersonally reflect on their own professionalism and collaborative abilities.

6.4.2.2. Co-Director

Knowledge:

Students should acquire knowledge of:

- how to share or divide the role of director, tasks and responsibilities
- their role in relation to the director, other leads and team members
- sharing responsibility for facilitating production of the project and keeping sight of their director's voice
- genre, theme and tone in relation to the edit and sound design
- sharing leadership of their team through production.

Skills:

Students should acquire the skills to:

- analyze, overview and communicate the vision of the project through shot production
- keep focus on the story beats and key shots in conjunction with the other leads
- present the project at various stages of production
- participate in dailies with the animation and CG teams
- overview the creation of the press kit with the rest of the team.

Competences:

Students should develop competence to:

- collaborate and communicate constructively, successfully and creatively with all supervisors/leads and team members
- overview the film as a whole process in conjunction with the production manager

- responsibly make final art and story approval in consideration of economic decisions with supervisors/leads
- give and receive constructive criticism
- interpersonally reflect on their own professionalism and collaborative abilities.

6.4.2.3. Editor

Knowledge:

Students should acquire knowledge of:

- efficient production workflow for keeping the edit up to date.

Skills:

Students should acquire the skills to:

- edit alternative versions of the animatic to test pacing and tone
- edit alternative versions of the animatic to manage the economy of the project if required
- keep the edit up to date with the most recent shots for all production meetings and presentations
- create a teaser for the press kit.

Competences:

Students should develop competence to:

- interpret the director's vision
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members, especially the director, sound supervisor and composers as well as the internal and/or external sound designer
- interpersonally reflect on their own professionalism and collaborative abilities.

6.4.2.4. Sound Designer

Knowledge:

Students should acquire knowledge of:

- the terminology used by the sound designers and composers
- the use of sound or absence of sound to create tension and tone for the audience
- the process of creating sound design and/or music composition.

Skills:

Students should acquire the skills to:

- create alternative versions of the sound design to test pacing and tone
- communicate with school supervisor, composer and external sound designer
- if necessary, edit the voice recording in collaboration with the director.

Competences:

Students should develop competence to:

- interpret the director's vision
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.4.2.5. Production Manager

Knowledge:

Students should acquire knowledge of:

- how to overview and continue to update the plan for the project in regards to the team's production speed vs. vision vs. time in conjunction with the director and other leads and supervisors
- how to lead a team through production, organizationally and motivationally.

Skills:
Students should acquire the skills to:

- edit production schedule and time management tools in conjunction with whole team
- analyze, maintain and/or adjust the deadlines based on the needs of the production
- provide organizational and administrative support to the team
- lead and structure the team's meetings.

Competences:
Students should develop competence to:

- keep communication and collaboration flowing with the whole team and across all leads
- move the production forward in collaboration with the director and other leads
- be responsible for distribution of all related paper work in conjunction with the whole team
- arrange external appointments in conjunction with the supervisors as needed
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities
- overview the press kit organizationally.

6.4.2.6. Art Director

Knowledge:
Students should acquire knowledge of:

- how to art direct through the shot production phase
- attention to details versus production time – where to focus the work of the team
- methods of workflow for art direction through production.

Skills:
Students should acquire the skills to:

- thoroughly follow up on the style guide and consider how to prioritize economy in collaboration with the director, production manager and the technical art director
- keep focus on the key shot of each sequence or tone shift
- follow through with the color script with the CG artists and compositors.

Competences:
Students should develop competence to:

- interpret the director's vision
- create consistency of the visual look of the film in conjunction with the director and technical art director
- facilitate communication and collaboration with the CG art team
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.4.2.7. Technical Director

Knowledge:
Students should acquire knowledge of:

- how to lead the technical art direction through the shot production phase
- attention to details versus production time – where to focus the work of the team
- methods of workflow for technical art direction through production.

Skills:
Students should acquire the skills to:

- thoroughly follow up on the style guide and consider how to prioritize the economy in collaboration with the director, production manager and the art director
- keep focus on the key shot of each sequence or tone shift

- keep the asset and shot break downs updated in conjunction with the CG team and production manager and redistribute the workload if needed
- lead and structure the CG artists' teams' meetings.

Competences:

Students should develop competence to:

- interpret the director's vision
- create a consistent animation style for the project in conjunction with the animation team
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.4.2.8. Pipeline Supervisor

Knowledge:

Students should acquire knowledge of:

- analyzing and following up on the pipeline process
- render problem-solving.

Skills:

Students should acquire the skills to:

- analyze the implementation of the pipeline with the technical art director
- assess pipeline tools and keep them functional
- maintain the naming convention and folder structure
- render problem solve: find out the best way to keep the render time limited and problem solve render issues.

Competences:

Students should develop competence to:

- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.4.2.9. Animation Lead

Knowledge:

Students should acquire knowledge of:

- how to lead the animation team through the shot production phase
- lead the animation team to create a consistent animation style within the director's vision
- define character specific traits and lead the animation team to express character performance and contrast in characters
- attention to details versus production time – where to focus the work of the team
- collaborate with other production departments leads

Skills:

Students should acquire the skills to:

- thoroughly follow up on the animation progress, considering how to prioritize the economy in collaboration with the director and production manager
- keep focus on the key shot of each sequence or tone shift
- keep the asset and shot break downs updated in conjunction with the animation team and production manager and redistribute the workload if needed
- lead and structure the animation teams' meetings.

Competences:

Students should develop competence to:

- interpret the director's vision
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.4.2.10. Interaction Designer

Knowledge:

Students should acquire knowledge of:

- the core principles of user experience design and the role of an interaction designer in a computer game, VR/AR production or other visual interactive productions
- the role in relation to the other members and roles on a production team
- game mechanics and the user journey
- testing the design through usability tests created in an iterative production set-up.

Skills:

Students should acquire the skills to:

- work with and facilitate the interaction design process on a game or VR/AR production
- create interactive prototypes on an iterative level
- curate user tests throughout production.

Competences:

Students should develop competence to:

- understand and describe the user journey and game mechanics of a game and VR/AR production
- further develop their understanding of interaction design and user experience design
- interpret the director's vision
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.4.2.11. Animator

Knowledge:

Students should acquire knowledge of:

- working with animation shot production
- working in an animation team to create a specific and consistent animation style
- efficiency and speed in animation workflow
- character performance, defining character specific traits and contrast in characters
- organization in animation shots, naming convention and folder structure.

Skills:

Students should acquire the skills to:

- create animation shot production
- create a specific and consistent animation style
- analyze their workflow for efficiency and speed in animation
- create character performances with clear silhouettes, character-specific traits and contrast in characters
- keep their animation files organized and tidy
- follow the naming convention and folder structure.

Competences:

Students should develop competence to:

- interpret the director's vision
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.4.2.12. CG Generalist

Knowledge:

Students should acquire knowledge of:

- working with CG asset and shot production
- working in a CG artist team to create a specific and consistent visual look
- efficiency and speed in CG workflow
- cultivating strong translations of the design, material and light reference into the CG assets and shots
- organization in shots, naming convention and folder structure.

Skills:

Students should acquire the skills to:

- create CG assets and shot production
- create a specific and consistent visual look
- analyze their CG workflow for efficiency and speed
- keep their files organized and tidy
- follow the naming convention and folder structure.

Competences:

Students should develop competence to:

- interpret the director's vision
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.4.2.13. Compositor

Knowledge:

Students should acquire knowledge of:

- working with compositing passes
- working with the art director to create a specific and consistent visual look
- efficiency and speed in compositing workflow
- cultivating strong translation of the color script into the final shots
- organization in shots, naming convention and folder structure.

Skills:

Students should acquire the skills to:

- create compositing passes relevant to the production
- create a specific and consistent visual look
- analyze their compositing workflow for efficiency and speed
- keep their files organized and tidy
- follow the naming convention and folder structure.

Competences:

Students should develop competence to:

- interpret the director's vision
- create a consistent animation style for the project in conjunction with the animation team
- give and receive constructive criticism
- collaborate and communicate constructively and successfully with their team members
- interpersonally reflect on their own professionalism and collaborative abilities.

6.4.3. ECTS credits

The elective is equivalent to 10 ECTS credits. The course progam is equivalent to a total of 210 ECTS credits.

6.4.4. Exams

The learning objectives of the elective are tested at the following exams: The 3rd year exam at the end of the 6th semester (for more details on Exams, see section 11.1.)

It is a prerequisite for taking part in the exam that the participation requirement for the elective has been complied with. In this program element, students must take part in all scheduled lessons (see section 12.4. for more details on attendance and participation requirements).

7. Credit transfer

Passed program elements, including internships, may equate the program elements available at other educational institutions in Denmark offering the Professional Bachelor's Degree Program in Animation or a similar program.

Credit transfer is awarded based on a professional evaluation of whether or not the passed elements or prior work experience matches the level and contents of one or more elements and/or internships in the Professional Bachelor's Degree Program in Animation.

The rules for automatic, compulsory credit transfer can be found in the Ministerial Order on Admission to Academy Profession Programs and Professional Bachelor Programs and in the Ministerial Order on Academy Profession Programs and Professional Bachelor Programs.

The obligation to inform on passed program elements from other institutions on the same level as well as the rules for automatic, compulsory credit transfer can be found in the Ministerial Order on Admission to Academy Profession Programs and Professional Bachelor Programs and in the Ministerial Order on Academy Profession Programs and Professional Bachelor Programs. These rules also apply to elective elements on the Professional Bachelor's Degree Program in Animation.

The application for credit transfer, which is not covered by the rules for compulsory credit transfer, must be submitted to the course administration not later than one month prior to the start of the program element/internship for which credit is applied. The application for credit transfer must be submitted to:

The Animation Workshop, VIA University College
Kasernevej 5
8800 Viborg
Att.: Animation
Email: taw.bachelor@via.dk

8. Placement of program elements and internships, including exams in the program structure

The Professional Bachelor's Degree Program in Animation is a full-time higher education. Students who follow the standard program structure, including exams, will follow the below progression:

CharacterAnimation

Core Elements / Semester	1. semester	2. semester	3. semester	4. semester	5. semester	6. semester	7. semester
Visual Communication and Presentation	10 ECTS		5 ECTS	5 ECTS			
Character Animation and Computer Graphics Arts		5 ECTS		5 ECTS			
Animation Production, Technology and Industry		5 ECTS	5 ECTS		10 ECTS	15 ECTS	
2D Character Animation: Theory, Methods and Techniques	20 ECTS	15 ECTS					
3D Character Animation: Theory, Methods and Techniques			15 ECTS	10 ECTS			
Digitally Based Production for Animators		5 ECTS			5 ECTS	5 ECTS	
Elective Elements				5 ECTS	15 ECTS	10 ECTS	
Internship			5 ECTS	5 ECTS			20 ECTS
Bachelor Project							10 ECTS
End of Semester Exam							

Computer Graphics Arts

Core Elements / Semester	1. semester	2. semester	3. semester	4. semester	5. semester	6. semester	7. semester
Visual Communication and Presentation	10 ECTS		5 ECTS	5 ECTS			
Character Animation and Computer Graphics Arts		5 ECTS		5 ECTS			
Animation Production, Technology and Industry		5 ECTS	5 ECTS		10 ECTS	15 ECTS	
Graphic And Digital Character Development and Design		15 ECTS	5 ECTS	10 ECTS			
Graphic And Digital Environment Development and Design	15 ECTS	5 ECTS	5 ECTS				
Digitally Based Production Processes for CG Artists	5 ECTS		5 ECTS		5 ECTS	5 ECTS	
Elective Elements				5 ECTS	15 ECTS	10 ECTS	
Internship			5 ECTS	5 ECTS			20 ECTS
Bachelor Project							10 ECTS
End of Semester Exam							

The Professional Bachelor's Degree Program in Animation can deviate from the above progression in case of periods of extended illness, maternity/paternity leave or for other valid reasons. In such cases, a student will not follow the above progression. Likewise, a student whose progression has been altered cannot be assured to follow the program with the same group of students.

9. Parts of the program which can be completed abroad

Internships may be done abroad without special application/agreement to this effect.

In addition, students may complete a program element equivalent to as a minimum 5 and as a maximum 30 ECTS credits abroad (i.e. maximum one full semester). To enroll in a program abroad, students must submit an application to the program management of the Professional Bachelor's Degree Program in Animation. Students may study abroad on the 2nd or 3rd year (i.e. on the 3rd, 4th, 5th or 6th semester).

Application to complete program elements abroad must be submitted to the Study Coordinator for the class that the program elements to be completed are a part of. Application to complete elements on the autumn semester must be submitted prior to 1 June whereas application for elements on the spring semester must be submitted prior to 1 December.

The application must include a description of the elements that replace the elements under this curriculum (scope, purpose, learning objectives).

To complete one or more program elements abroad, students must as a minimum have finished their first year of study.

10. Internship

To complete a period of internship, students must meet the requirements of the internship agreement. After the internship period, The Professional Bachelor's Degree Program in Animation approves or fails (a period of) the internship, based on recommendation from the internship company and the completion of the written report.

Compulsory attendance applies to the full period of the internship.

10.1. The role of the educational institution

It is the responsibility of the educational institution to ensure that the internship requirements specified are complied with. This is necessary to secure that the student has the possibility of meeting the learning objectives of the internship.

The educational institution must ensure that the student doing the internship works towards complying with the learning objectives of the internship in an appropriate manner. In the event that the educational institution suspects that a student enrolled in an internship program will not be able to comply with the learning objectives of the internship or does not work appropriately to meet the objectives, the educational institution may contact the student to offer guidance to the student.

The internship company does not hold the authority to evaluate whether the intern has the necessary skillset and level to work professionally within the Animation/CGI field. The evaluation of the intern that the host writes is solely an evaluation of the internship and whether the intern fulfilled the requirements of the internship as a whole.

The internship company is under commitment not to terminate the internship prematurely before the program management of the Professional Bachelor's Degree Program has been contacted with the purpose of solving a conflict or problem between the student and host.

11. Exams on the Professional Bachelor's Degree Program in Animation

All exams on the Professional Bachelor's Degree Program in Animation are conducted in English.

The Professional Bachelor's Degree Program in Animation offers exams under special conditions to students with special needs, e.g. health and linguistic issues, to ensure that these students will have the possibility to complete exams on an equal footing with students without such needs. The level of the exam as well as the objectives and criteria for assessment of the exam performance can never be altered by an offer to do an exam under special conditions.

Exams under special conditions are offered to students by application and on an individual basis. The program management assesses the merits of each application and decides if and to what extent an exam under special conditions is warranted.

11.1. Exams on the Professional Bachelor's Degree Program in Animation

The exams on the Professional Bachelor's Degree Program in Animation are assessed on the basis of the learning objectives of one or more of the program elements of the program. The learning objectives assessed at each specific exam are specified below.

At the start of each program element, a student is automatically registered for all exams in that particular element. By being registered for an exam, a student uses an exam attempt.

11.1.1. First Semester Exam – Character Animation Line

Area
The learning objectives for the program elements that are part of the 1st semester exam:

- 3.2 Drawing and Design
- 4.1 Animation Drawing
- 4.2 Animation Physicality

Competences
The focus of the 2D animation exam assignment is on the physics of the character and the basic animation principles.
Students should be able to carry out the animation, choosing an appropriate workflow method, as well as involve reference material as needed in order to portray a character's movement.
Consideration should be given to the model construction and consistency of the design as well as the staging and posing of the character.

Prerequisites for the exam
As a prerequisite to attend the exam, students prepare and hand in a showreel with the following assignments from the first semester.

- Jam Project: 1-2 shots from the film with animation or artwork that the student has worked on;
- Construction for Animation: 3 assignments 1) sketching and construction assignment 2) gesture and expression assignment 3) character turnaround;
- Design I: 3 assignments 1) a line-based assignment; 2) a shape-based assignment 3) a value-based assignment;
- Drawing: 2 assignments 1) a perspective assignment 2) a value-render assignment;
- Animation Basics: 2 animation assignments 1) a ball with an attitude 2) a flour sack jump;

- Animation Workflow: an animation scene with key drawings;
- Inbetweening: 2 assignments 1) inbetweened animation scene from Animation Workflow course 2) an inbetweened professional animation scene;
- Digital Painting: a composition assignment based on the given theme;
- Design 2: 4 assignments 1) a dimensional object design 2) a spatial composition assignment 3) a spatial composition including atmospherics 4) a texture design assignment;
- Walk Cycle animation: 2D animation assignment;
- Attitude Walk animation: 2D animation assignment;
- Intro to TV Paint: 2D digital animation assignment;
- Acting to Music Animation: 2D animation assignment;
- Dance Animation: 2D animation assignment;

In addition, students write the Mid–Year Reflection paper, focusing on their own development during the 1st semester. The scope of this paper is 1200-1600 words, and the reflection must be structured according to the template handed out prior to the end of the semester.

It is a prerequisite for participating in the oral exam that the exam assignments have been handed in within the deadline.

Exam form
Oral test based on exam assignment
Duration: 25 minutes.
The exam is individual.

Basis for exam
The exam is based on the 2D animation assignment that the student should create over a period of three days based on an outline. The outline is handed out at the beginning of the exam.

Scope, project and written product
Students are required to complete 72 frames (3 seconds) of animation based on the given storyboard, model sheets and background.

Basis for assessment
The individual oral exam is based on the animation exam assignment. Students are expected to briefly present their assignment; the intention, where they succeeded and struggled, and talk about the planning of their scene and workflow. When assessing the student's assignment, emphasis is placed on the extent to which the student is able to demonstrate the knowledge of the core areas covered on the 1st semester in their work.

Moreover, the assessment is based on the extent to which the student is able to reflect on his/her own learning and development during the semester as displayed through the assignment and reflection paper.

Assessment
The exam is assessed according to the 7-point grading scale by an internal examiner.

11.1.2. First Semester Exam – CG Artist Line

Area
The learning objectives for the program elements that are part of the 1st semester exam:

- 3.2 Drawing and Design

- 5.1 CG Art Software 1
- 5.2 3D Workflow – Environment Development

Competences
Students should address the workflow and pipeline of an entire 3D indoor environment in which the students develop, design and produce work for each step of the production.

Prerequisites for the exam
As a prerequisite to attend the exam, students prepare and hand in a showreel with the following assignments from the first semester:

- Jam Project: 1-2 clips from the film with animation or other aspects the student has worked on
- Intro to Adobe: short film assignment created as part of introduction to the Adobe software package.
- Design 1: 3 assignments 1) a line-based assignment 2) a shape-based assignment 3) a value-based assignment.
- Construction Drawing: 2 assignments 1) a perspective assignment 2) a value-render assignment
- Intro To Maya Part I: 1) an intro to a simple Polygon modeling assignment 2) intro to Polygon, Paint FX & UV editor assignment 3) intro to NURBs modeling and camera animation assignment
- Design 2: 4 assignments 1) dimensional object design 2) spatial composition assignment 3) spatial composition & atmospherics design 4) texture design assignment
- Intro To Maya Part II: 1) advanced modeling assignment 2) intro to render engine assignment.

As a prerequisite, students write the Mid–Year Reflection paper focusing on their own development during the 1st semester. The scope of this paper is 1200-1600 words, and the reflection must be structured according to the template handed out prior to the end of the semester.

It is a prerequisite for participating in the oral exam that the exam assignments have been handed in within the deadline.

Exam form
Oral exam based on making of reel and reflection paper
Duration: 25 minutes.
The exam is individual.

Basis for exam
The exam is based on the making of a reel from the 3D Workflow – Environment Development program element. Students are given five working days at the end of the semester to assemble and complete their project.

Scope, project and written product
Students are required to hand in a "Making of Reel", demonstrating their work from each of the pipeline and production steps on their 3D Workflow – Environment Development program. This includes from Environment Design, Environment Modeling and UV mapping, Intro to Texturing and Lighting Materials. Furthermore, the students are required to hand in their Maya Project directory for review.

Environment Project – Making of Reel

a) Concept Design – Mood board/Material & light board. Thumbnails and sketches and final piece
b) Turnaround of hero assets/props and UV and texture maps.
c) Final render and breakdown of compositing.

Basis for assessment
The individual oral exam is based on the making of reel. Students are expected to briefly present their assignment; the intention, where they succeeded and struggled. When assessing the student's

reel, emphasis is placed on the extent to which the student is able to demonstrate knowledge of the core areas covered on the 1st semester in their work.

Moreover, the assessment is based on the extent to which the student is able to reflect on his/her own learning and development during the semester as displayed through the assignment and reflection paper.

Assessment
The exam is assessed according to the 7-point grading scale by an internal examiner.

11.1.3. First Year Exam (at the end of the 2nd semester) - Character Animation Line

Area
At the exam, the learning objectives for the following program elements on the 1st and 2nd semester are tested:

- 3.1 Animation and Film Studies 1
- 3.3 Preproduction Methods and Workflow 1
- 4.3 Animation Stylization
- 4.4 Animation Software & Production

Competences
Emphasis is placed on the extent to which students are able to plan and prepare a storyboard and a complex digital animation scene, following the necessary animation stages and choosing the appropriate workflow method as well as involve reference material as needed in order to portray a character's acting.

Prerequisites for the exam
As a prerequisite to attend the exam, students prepare and hand in a showreel with the following assignments from the second semester.

- Storyboard: animatic assignment
- Color: digital color assignment
- Designing for Stylization: character design and stylized 2D animation assignment
- Monologue Animation: 2D animation assignment
- Layout/AE: 3 layout assignments 1) 2D animation layout 2) 2D camera movement 3) digital layout 4) intro to after effects assignment(s);
- SSF Project: a short "*making of*" reel with student's work from the project: story beats, designs and animation scenes, crediting other artists when relevant.
- Interaction Animation: 2D animation assignment;
- Stylized Animation: 2D animation assignment;
- La Poudriere Collaboration: 2D animation tests & scenes.

In addition, students are required to write an End-Year Reflection paper focusing on their own development during the 2nd semester. The scope of this paper must be 1200-1600 words, and the reflection must be structured according to the template handed out prior to the end of the semester.

It is a prerequisite for participating in the oral exam that the exam assignments have been handed in within the deadline.

Exam form
Oral exam based on storyboard assignment, animation assignment, showreel and reflection paper
Duration: 25 minutes.
This is an individual exam.

Basis for exam
The exam is based on the storyboard assignment and the digital 2D animation assignment. The outline for the assignments are handed out at the beginning of the exam.

Scope, project and written product
Students are required to do 120 frames (5 seconds) animation completed in TV Paint using the given storyboard, layout and model sheets. Students have four and a half days to complete the assignment.

In addition, the storyboard assignment is handed out to students (they have 2 ½ hours to complete this assignment).

Basis for assessment
The individual oral exam is based on the exam assignments, storyboard and animation. Students are expected to briefly present their assignment; the intention, where they succeeded and struggled, and talk about the planning of their scene and workflow. When assessing the student's exam, emphasis is placed on the extent to which the student is able to demonstrate knowledge of the program elements covered on the 1st semester and 2nd semester in their work.

Moreover, the assessment is based on the extent to which the student is able to reflect on his/her own learning and development during the semester as displayed through the assignment and reflection paper.

Assessment
The exam is assessed according to the 7-point grading scale by an external examiner.

11.1.4. First Year Exam (at the end of the 2nd semester) – CG Artist Line

Area
At the exam, the learning objectives for the following program elements on the 1st and 2nd semester are tested:

- 3.1 Animation and Film Studies 1
- 3.3 Pre-production Methods and Workflow 1
- 5.3 Biped Character - Development
- 5.4 2½D Workflow – Environment Development

Competences
Students should have a firm grasp of both the creative and technical aspects of the production pipeline for a CG Artist. The student will be tested on their perception and implementation of 2D work and 3D modeling work. Emphasis is placed on the student's ability to plan and implement a complex production task in a CG pipeline. Students are expected to choose and select relevant software tools and apply their knowledge of visual communication relevant for the assignment requirements.

Prerequisites for the exam
As a prerequisite to attend the exam, students prepare and hand in a showreel with the following assignments from the second semester:

- Storyboard: animatic assignment
- Color: digital color assignment
- Biped Character: The students must document their progression in their Biped Project.

- Layout & Compositing: 1) 2D layout assignment 2) 2D camera movement assignment 3) digital layout and compositing assignment
- SSF Project: Create a short *making of* reel with work from the project: story beats, designs and background work, crediting other artists when relevant
- Concept Development: concept development work, final piece
- Intro to Rigging: The students must include a video demonstration of the rig created during the Intro to Rigging.

Furthermore, they are required to write an End-Year Reflection paper focusing on their own development during the 2nd semester. The scope of this paper must be 1200-1600 words, and the reflection must be structured according to the template handed out prior to the end of the semester.

It is a prerequisite for participating in the oral exam that the assignment has been handed in within the deadline stipulated and complies with the criteria described above.

Exam form
Oral exam based on storyboard assignment, 3D production pipeline assignments, showreel and reflection paper
Duration: 25 minutes.
This is an individual exam.

Basis for exam
The exam is based on storyboard assignment and 3D production pipeline assignments. The outline for the assignments is handed out at the beginning of the exam.

Scope, project and written product
Students have 4½ days to complete a selection of 3D production pipeline assignments.

In addition, the storyboard assignment is handed out to students (they have 2 ½ hours to complete this assignment).

Basis for assessment
The individual oral exam is based on the exam assignments, storyboard and 3D pipeline. Students are expected to briefly present their assignment; the intention, where they succeeded and struggled. Emphasis is placed on the student's reflections on and argumentation for his/her choices in working with the assignment, and the extent to which the student is able to demonstrate knowledge of the program elements covered on the 1st semester and 2nd semester in their work.

Moreover, the assessment is based on the extent to which the student is able to reflect on his/her own learning and development during the semester as displayed through the assignment and reflection paper.

Assessment
The exam is assessed according to the 7-point grading scale by an external examiner.

11.1.5. 3rd Semester Exam - CG Artists Line

Area
The purpose of the exam is to assess the knowledge level of each student, based on the different workflows and programs that were introduced during the 3rd semester.

The learning objectives of the following program elements are tested at the exam:

- 3.5 Storytelling, Cinematography and Previz
- 5.5 CG Art Software 2
- 5.6 Quadruped Character Development
- 5.7 Look Development 1

Competences
Students should address the workflow and pipeline of their quadruped character through look development, for which the students develop, design and produce work for each step of the production.

Prerequisites for the exam
As a prerequisite to attend the exam, students write the Mid–Year Reflection paper, focusing on their own development during the 3rd semester. The scope of this paper must be 1200-1600 words, and the reflection must be structured according to the template handed out prior to the end of the semester.

It is a prerequisite for participating in the oral exam that the reel and reflection paper have been handed in within the deadline stipulated and comply with the criteria described above.

Exam form
The oral exam is based on the making of a reel.

Duration: 40 minutes.
The exam is individual.

Basis for exam
The exam is based on the making of reel from the Quadruped Character and Look Develop 1 program elements and the digitally-based production processes for CG Artist. Students are given 3 working days at the end of the program elements to assemble the making of reel.

Scope, project and written product
Students are required to hand-in work from each of the pipeline steps which make up the program elements listed above as a showreel. The reel must include:

- CG Art Software 2 Nuke Compositing: progression break down of all assignments
- Quadruped Character Development: 1) quadruped concept design, 2) turnaround of quadruped model showing topology, UV, maps, texture, shading and final composite with integration of all the elements
- Look Development 1: 1) live-action shot where the quadruped is integrated into a live-action environment and 2) breakdown of the live-action shot to see how the student has worked with the integration of the creature into the live-action setting.

Basis for assessment
The individual oral exam is based on the showreel. Students are expected to briefly present their assignment; the intention, where they succeeded and struggled. When assessing the student's assignment, emphasis is placed on the extent to which the student is able to demonstrate knowledge of the core areas covered on the 3rd semester in their work.

Moreover, the assessment is based on the extent to which the student is able to reflect on his/her own learning and development during the semester as displayed through the assignment and reflection paper.

Assessment
The exam is assessed according to the 7-point grading scale by an external examiner.

11.1.6. Second Year Exam (at the end of the 4th semester) – Character Animation Line

Area
The learning objectives of the following program elements are tested at the exam:

- 3.4 Animation and Film Studies 2
- 3.5 Storytelling, Cinematography and Previz
- 3.6 3d Production Methods, Roles, Collaboration and Entrepreneurship
- 3.7 Story Development and Pitching
- 4.5 Animation Basics
- 4.6 Advanced Animation 1
- 4.7 Advanced Animation 2
- 3.12.1 Internship 1 – NGO production
- 6.1 Elective: Specialization

Competences
At the oral exam, students must defend the artistic and technical choices made in their practical assignment as well as reflect on their workflow. Furthermore, emphasis is placed on the student's ability to demonstrate and reflect on knowledge, skills and competences gained over the 3rd and 4th semesters in regards to their specialization and from the NGO production working with their client as well as the collaboration with their team.

Prerequisites for the exam
As a prerequisite to attend the exam, students prepare and hand in a showreel with the following assignments from the 3rd and 4th semester.

- Animation Basics: animation assignments
- Storytelling, Cinematography and Previz: NGO Previz produced in groups
- Quadruped: animation assignment
- Monologue & Polish: animation assignment
- Interaction: animation assignments
- NGO production: animation scenes, crediting other artists when relevant
- NGO production: the finished 35 second NGO spot done in groups
- Elective Specialization: the results from their elective assignment.

In addition, students are required to hand in written Mid-year and End-Year Reflection papers focusing on their own development during the 3rd and 4th semester of studies. The scope of these papers must each be 1200-1600 words, and the reflections must be structured according to the template handed out prior to the end of the semester.

It is a prerequisite for participating in the oral exam that all exam assignments have been handed in within the deadline. Furthermore, it is a prerequisite for participating in the exam that the attendance requirement has been complied with (for more details, see the section 12.4 on attendance and participation).

Exam form
Oral review based on the animation assignment, showreel and reflection papers
Duration: 40 minutes.
The exam is individual.

Basis for exam
The exam is based on a 3D animation assignment. The outline for the assignment is handed out at the beginning of the exam. Students have five days to complete the assignment.

Scope, project and written product
Students are required to do a 6-8 seconds 3D animation scene.

Basis for assessment
The individual oral exam is based on the student's presentation of their exam assignment. Students are expected to briefly present their assignment; the intention, where they succeeded and struggled, and talk about the planning of their scene and workflow. When assessing the student's exam, emphasis is placed on the extent to which the student is able to demonstrate knowledge of the core areas covered on the 2nd year in their work.

Moreover, the assessment is based on the extent to which the student is able to reflect on his/her own learning and development during the semester as displayed through the assignment and reflection paper.

Assessment
The exam is assessed according to the 7-point grading scale by an external examiner.

11.1.7. Second Year Exam (at the end of the 4th semester) – CG Artists Line

Area
The learning objectives of the following program elements are tested at the exam:

- 3.4 Animation and Film Studies 2
- 3.6 3D Production Methods, Roles, Collaboration and Entrepreneurship
- 3.7 Story Development and Pitching
- 5.8 Character for Animation
- 3.12.1 Internship 1 – NGO production
- 6.1 Elective: Specialization

Competences
At the oral exam, students must defend the artistic and technical choices made in their practical assignment as well as reflect on their workflow. Furthermore, emphasis is placed on the student's ability to demonstrate and reflect on knowledge, skills and competences gained over the 3rd and 4th semesters in regard to their specialization and from the NGO production, working with their client as well as the collaboration with their team.

Prerequisites for the exam
As a prerequisite to attend the exam, students prepare and hand in a showreel with the following assignments from the fourth semester.

- Character for Animation: 1) character design, crediting other people when relevant 2) character model, 3) rig breakdown
- NGO production Look dev 2: NGO shot(s), crediting other artists when relevant
- NGO production: the finished 35 second NGO spot done in groups
- Elective Specialization: the results from their elective assignment.

In addition, students are required to hand in a written End–Year Reflection paper, focusing on their own development during the 4th semester. The scope of this paper must be 1200-1600 words, and

the reflection must be structured according to the template handed out prior to the end of the semester.

It is a prerequisite for participating in the oral exam that the reel and reflection paper have been handed in within the deadline stipulated and comply with the criteria described above.

Exam form
The oral exam is based on:
Oral review based on the presentation of their showreel from the 4th semester handed in and reflection paper.

Duration: 40 minutes.
The exam is individual.

Basis for exam
A showreel with the outcome of the following program elements, Story Development and Pitching, Character for Animation, Internship 1 – NGO production, and Elective: Specialization. Students have 2 days to finish putting the showreel together.

Scope, project and written product
Students edit a showreel based on the content listed below. It must be clear how the work has been produced.

- Character for Animation: 1) character design, credited other people when relevant, 2) character model and 3) rig breakdown
- NGO production Look dev 2: NGO shot(s), crediting other artists when relevant
- NGO production: the finished 35 second NGO spot done in groups
- Elective Specialization: the results from their elective assignment.

Basis for assessment
The individual oral exam is based on the student's presentation of their showreel from the 4th semester. Students are expected to briefly present their assignment; the intention, where they succeeded and struggled. When assessing the student's reel, emphasis is placed on the extent to which the students is able to demonstrate knowledge of the core areas covered on the 4th semester.

Moreover, the assessment is based on the extent to which the student is able to reflect on his/her own learning and development during the semester as displayed through the assignment and reflection paper.

Assessment
The exam is assessed according to the 7-point grading scale by an internal examiner.

11.1.8. Third Year Exam (at the end of the 6th semester)

Area
The learning objectives of the following program elements are tested at the exam:

- 3.8 Pre-production Methods and Workflow 2
- 3.9 Production Methods and Workflow
- 6.3 Pre-production Role Elective
- 6.4 Production Role Elective

For Animators:

- 4.8 Development and Pre-production for Animation

- 4.9 Animation Shot Production

For CG Artists:

- 5.9 Development and Pre-production for CG Arts
- 5.10 CG Art Shot Production

Competences

The assignment prepared by the student should demonstrate knowledge and skills within the program elements scheduled on the 3rd year. Emphasis is placed on the student's ability to facilitate their role(s) within the production. The student must present and edit their work in a reel which stands for itself, clearly representing the student's contribution to the 3rd Year Production.

Prerequisites for the exam

If the exam assignment is handed in after the deadline stipulated, it will be considered a failed attempt, and the student must apply for a re-exam.

Exam form

Delivery of their assignment will be reviewed by their production supervisor with consideration of their teachers evaluations which are most relevant for their roles; direction, production, art, or technical etc.
There is no oral exam review.
This is an individual exam.

Basis for exam

The exam is based on the student's making of reel from their participation in the 3rd Year Production.
The reel prepared by the student should demonstrate their knowledge and skills within the program elements of the 3rd year.

Students must fill in the **Work Areas for Credit**.

Work areas for Credit

NAME: _____

Please tick the subjects you worked on/with:

- ☐ Director
- ☐ Co-director

- ☐ Production Manager
  - ☐ Animation
  - ☐ CG

- ☐ Story development
- ☐ Storyboard
- ☐ Editor
- ☐ Sound Design

- ☐ Art Director
- ☐ Concept work
- ☐ Style guide

- [ ] Design
  - [ ] Character
  - [ ] Environment
  - [ ] Prop
- [ ] 2D Layout
- [ ] 3D Layout / Previs
- [ ] Background Painting
- [ ] Game Design
- [ ] Gameplay
- [ ] Game Mechanics
- [ ] Technical (Art) Director
- [ ] Pipeline Supervisor
- [ ] CG Generalist
- [ ] Modelling
- [ ] Rigging
- [ ] Texturing
- [ ] Shading
- [ ] Light
- [ ] Render
- [ ] Compositing
- [ ] RnD on:
  - [ ]
  - [ ]
  - [ ]
- [ ] Scripting for:
  - [ ] Pipeline
  - [ ] Riggind
  - [ ] Other:
- [ ] Animation Lead
- [ ] Animation
- [ ] Press Kit
- [ ] Other:

Scope, project and written product

A "Making Of" presentation consists of the student's contribution to the project.

Presentation of the contents of reel will be evaluated. It must be clear how the work has been produced; therefore reference, research and development and progression of the work must be included. Furthermore, the student's role should be clearly documented with the reel.

Students must follow these guidelines:

- Present your work in a step-by-step process sequentially
- Include a title page (your name, title of film and project, title of course program and educational institution and date)
- Add The Animation Workshop: VIA University College logo at the end
- Add titles in the lower or upper margins to explain what is being viewed
- Make breakdowns with clear titling of processes like scene set-up, dynamics, render passes and compositing, showing how the image was constructed
- If work has been done in collaboration with someone else, label the work clearly as to whom as done what
- If including references, credit the artist
- Add music which is paced well and not too distracting
- Present animation with related sound or dialogue
- Consider the pacing of material on the reel and be sure the audience has time to comprehend what they are viewing
- When showing stills, ensure that the length of time that the image is on the screen is long enough to see them (3-4 seconds)
- Avoid scrolling images
- Avoid fancy camera moves, wipes or dissolves, making sure it is your work that is in focus
- When scanning images, be sure that the quality is good enough or adjust the contrast
- The Making of Reel must not exceed 300MB in size
- Making of Reel Output:
  Format: Quicktime
  Codec: H.264/Mp4
  Size: 1920 x 1080
  Data rate: limit at 6000kb/s
  Pixel aspect ratio: square
  Field order: progressive
  Audio: AAC 192kb/s
  Frame Rate: **24**

Basis for assessment
The student's individual contribution to the 3rd Year Production. The reel should speak for itself. Therefore, attention to presentation in labeling the student's role(s), production stage, breakdown their workflow and assigning credit to collaborative work will be important.

Assessment
The exam is assessed according to the 7-point grading scale by an internal examiner.

11.1.9. Internship 2 Exam - Common Exam for Character Animation and CG Artists lines

Area
The exam is based on the following program elements:

- 3.10 Career Design and Entrepreneurship
- 6.2 Portfolio Self-Study
- 3.12.5 Internship 2

Competences

The students reflect on their own learning and effort as well as the nature and relevance of the internship host. Furthermore, they consider how their portfolio and internship preparation affected their internship. And finally how their internship contributes to or affects their choice of career path.

Exam form
This is an individual written exam.

Basis for exam
A written report prepared on the basis of a template worked out by the educational institution. The template is handed out prior to commencement of the student's internship. The internship report prepared on the basis of the template must be handed in by the hand-in date specified. The date for the internship report hand-in will be announced at the start of the semester.

Scope, project and written product
The scope of the report must be 1200-1600 words, and the report must be structured according to the template handed out prior to the first internship check-in.

Basis for assessment
Emphasis is placed on the student's ability to reflect on their role on the internship in the context of their technical, artistic and a professional skillset and competences. Furthermore, the students should consider how their work prior to the internship period resulted in their internship. Feedback from the company confirmation will be included in the assessment.

Assessment
The exam is assessed by an internal examiner according to the 7-point grading scale.

11.1.10. Bachelor Exam - Common Exam for Character Animation and CG Artists lines

Area
The Bachelor Project and exam are based on a topic of the student's own choice within one or more of the core areas covered by the course program. The students create a Synthesis Portfolio representing their work so far oriented towards their chosen career path.

The project should demonstrate a high level of artistic and technical skills as well as independent, critical analysis and reflection within the project topic. Furthermore, the student must explain how the project relates to their career design plan. This must be documented in a project and a report.

Competences
The bachelor project provides the students with the opportunity of independently carrying out a project, working with a practice-based problem scenario related to a key area within their specialization using an experimental, empirical and/or theoretical approach.

Using their 3rd year production and internship as a point of departure, the students reflect on their own values, goals, ambition and analyze their work so far ultimately defining a career path.

The aim of the bachelor project is for students to define their goals for stepping into their career and branding themselves. Students must research what knowledge, skills and competences are relevant within their career path. Through their Synthesis Portfolio, students culminate their work, editing out irrelevant sections and adding relevant pieces that demonstrate and link the knowledge, skill and competences acquired during the course program that are required in their chosen field. The project should demonstrate the students' ability to use a holistic and interdisciplinary approach and to

consider all aspects of the outcome, including craft and commercial value.

Moreover, the bachelor project should show individual, critical consideration on their own practice, including their choice of working methods and how their career goals fit into, develop upon or influence the current animation industry.

Finally, the students must analyze their choices and reflect on the process of creating their project.

Prerequisite for the exam
It is a prerequisite for participating in the oral exam that the bachelor project as well as the report has been handed in within the deadline stipulated and that it complies with the requirements for the project specified in the description below (scope, project and written product).

Exam form
The individual oral exam is based on a written and visual piece of work (see description below for more details).

Duration: 30 minutes.
The project may take place as a collaboration between one or more students and may include a company.
This is an individual exam.

Basis for exam
The exam is based on:
1) The Bachelor Project
2) The Bachelor Report
3) The Oral Exam

Scope, project and written product.
1) The Bachelor Project
   The Bachelor Project is a Synthesis Portfolio within an area of the core curriculum based on the student's specialization and career path.
   The student must independently prepare a timetable for the project. The date for project hand-in is announced at the start of the semester.

2) Bachelor Report
   The Bachelor Report must have a scope of 4000-5000 words.
   In the report, the students must analyze their choices for the Synthesis portfolio and reflect on the process of creating their project and on whether the goal set by the student for the project has been attained. Moreover, the student must reflect on strengths and weaknesses of the project. Furthermore, this report must include the student's career design plan and explain how this project relates to it.

Basis for assessment
The exam is split into four parts:
1) The Bachelor Project
2) The Bachelor Report
3) The Oral Exam

Assessment
The exam is assessed according to the 7-point grading scale by an internal and external examiner. Students are given an overall grade for the bachelor project, the reflection report and the oral exam.

Students cannot complete the bachelor project until all other exams of the course program, including the internship exam, have been passed.

11.2. Diploma

The following program elements, projects and exams will appear from the diploma issued on completion of the course program.

Program elements completed:
Common
Animation and Film Studies 1
Drawing and Design
Pre-production Methods and Workflow 1
Animation and Film Studies 2
Visual Storytelling, Cinematography and Previz
3D Production Methods, Roles, Collaboration and Entrepreneurship
Story Development and Pitching
Pre-production Methods and Workflow 2
Production Methods and Workflow
Career Design and Entrepreneurship

CA
Animation Drawing
Animation Physicality
Animation Stylization
Animation Software & Production
Animation Basics
Advanced Animation 1
Advanced Animation 2
Development and Pre-production for Animation
Animation Shot Production

CGA
CG Art Software 1
3D Workflow Environment Development
Biped Character Development
2½D Workflow
CG Art Software 2
Quadruped Character Development
Look Development 1
Character for Animation
Development and Pre-production for CG Artists
CG Shot Production

Electives 1 - 4
Internship 1 (client internship)
Internship 2 (studio internship)

Major projects completed:
Short-Short Film
NGO production

3rd year production
Bachelor project

Exams
First semester exam (at the end of the 1st semester)
First year exam (at the end of the 2nd semester)
Third semester exam (at the end of the 3rd semester)
Second year exam (at the end of the 4th semester)
Third year exam (at the end of the 6th semester)
Internship exam
Bachelor exam

11.3. First year exam

The exams at the end of the 1st semester and 2nd semester (first year exam) must be passed before the end of the first year of study. If the exam is passed at a re-exam before the commencement of the program elements that make up the 2nd year of study, the exam is considered to have been passed on time, and the student may continue their studies in accordance with the progression outlined above under placement of program elements and internship.

Students cannot be exempted from the requirement to pass the first-year exam before the end of the first year of study as specified in section 6, subsection 3, of the Ministerial Order on Examinations on Professionally Oriented Higher Education Programs.

Applying for transfer, changing academic major or leave of absence for other reasons than illness, maternity/paternity leave, adoption or conscription is not possible until the student has passed all the exams that are part of the first-year exam.

11.4. Re-examination and illness

11.4.1. Illness

Students who are exempt from participating in a particular exam due to documented illness or other documented reason according to section 7 of the Ministerial Order on Examinations on Professionally Oriented Higher Education Programs will be re-examined as soon as possible. Students are automatically registered for the re-examination.

In exceptional cases, a re-examination can be planned in connection with the next ordinary exam in the same program element.

Students are informed of the time and place of the re-examination as soon as possible after the ordinary exam.

11.4.2. Failed attempt

Students who do not pass an exam will be automatically registered for re-examination and informed of the time and place of the re-examination, which must take place as soon as possible after the ordinary exam.
The re-examination assignment must be equivalent to the original assignment.
Re-examinations held as a result of documented illness are considered the second exam attempt for students who have not passed the ordinary exam.

In exceptional circumstances, a re-examination can be planned in connection with the next ordinary exam in the same program element.

According to Ministerial Order on Examinations on Professionally Oriented Higher Education Programs, the student has 3 attempts in all to pass each exam. In case the student fails all 3 attempts, she/he may apply for an exemption to register for an additional attempt. An exemption can be granted by the educational institution (represented by the Director of the Education), if the student can justify that the failed attempts were caused by extraordinary circumstances.

If the student has used all his/her attempts to pass an exam, his or her enrolment in the course program will be terminated (according to the Ministerial order on access to Professionally Oriented Higher Education Programs. Not showing up for an exam or handing in on time, is considered a missed attempt.

11.5. Cheating, plagiarism and disruptive behavior

11.5.1. Cheating

According to section 19 of the Ministerial Order on Examinations on Professionally Oriented Higher Education Programs, cheating is defined as obtaining or providing unlawful aid in answering any test which is part of an exam or using non-permitted aids.

If cheating is discovered during an exam, the involved student(s) will be ordered to leave the exam. If cheating is confirmed, the student will be considered to have used an exam attempt.

If an exam has been graded before any cheating is confirmed, the grade will be revoked, and the exam is considered to have been failed if the cheating is later confirmed.

In certain exceptional circumstances, cheating can be overlooked if it has not affected or will not affect the assessment of the exam.

11.5.2. Plagiarism

Plagiarism is defined as passing off the work of others as one's own or using one's own, previously assessed work without stating a reference.

If plagiarism is discovered during an exam, the involved student(s) will be ordered to leave the exam. If the plagiarism is confirmed, the student will be considered to have used an exam attempt.

If an exam has been graded before any plagiarism is confirmed, the grade will be revoked, and the exam is considered to have been failed if plagiarism is later confirmed.

In certain exceptional circumstances, plagiarism can be overlooked if it has not or will not affect the assessment of the exam.

11.5.3. Disruptive behavior

If a student exhibits disruptive behavior during an exam, the program management of the Professional Bachelor's Degree Program can order the student to leave the exam. In cases of minor disturbances, a warning is used first.

If a student is ordered to leave an exam due to disruptive behavior, the student is considered to have used an exam attempt.

11.5.4. Aggravating circumstances

If cheating, plagiarism or disruptive behavior takes place in aggravating circumstances, the program management of the Professional Bachelor's Degree Program can initiate an immediate, temporary expulsion.
Repeat behavior may repeat may result in permanent expulsion from the program.

11.6. Complaints about exams and appeals

11.6.1. Complaints about exams

A student can complain about an exam. The complaint must be submitted in writing and include arguments supporting the merits of the complaint. It must be submitted to the program management of the Professional Bachelor's Degree Program in Animation not later than two weeks after the student has had the chance to learn the results of the exam.

A complaint about an exam can be any and all of the following:

– Complaint about the basis for the exam (written material, questions, etc.)
– Complaint about the events or actions during the exam (e.g. an examiner's behavior)
– Complaint about the assessment of the exam (the grade, the criteria used for assessment, etc.)

The program management of the Professional Bachelor's Degree Program in Animation immediately sends any complaints to the examiners who must submit a statement to the case. After receiving statements from the examiners, the program management of the Professional Bachelor's Degree Program in Animation will forward these to the student who has one week to comment.

The Professional Bachelor's Degree Program in Animation, as represented by the Head of Studies responsible for the exam, will make a decision on the case. The decision must be written and include the reasons for the results as well as information on how to appeal. A decision on a case concerning a complaint about an exam can have one of the following outcomes.
– An offer of a new assessment (re-assessment) (only applicable to written exams)
- An offer a new exam (re-examination)
- Dismissal.

Only when the examiners agree can a complaint about an exam result in dismissal.
The program management of the Professional Bachelor's Degree Program in Animation immediately makes the result of the decision known to the student and the examiners. The student has a deadline of two weeks to accept an offer of re-assessment or re-examination. Re-assessment or re-examination must be planned as soon as possible

Note that both re-assessment and re-examination can result in a lower mark than the original assessment or exam. New examiners are appointed for both re-assessment and re-examination. The new examiners have access to all files and documents from the complaints case. The new examiners must include written arguments to substantiate their assessment.

11.6.2. Appeals

A student can appeal a decision on an exam complaint. The appeal will be decided upon by a board of appeals set up by The Animation Workshop. An appeal must be submitted in writing stating the reasons for the appeal and received by The Animation Workshop not later than two weeks after the student has had the chance to learn the results of the exam.

The appeals board is set up on an ad hoc basis. The board consists of two appointed external examiners, one lecturer entitled to conduct examinations and one student. All members of the board must represent the specialty areas covered by the Professional Bachelor's Degree Program in Animation.

The appeals board decides the case based on the material on which The Animation Workshop made the original decision as well as the appeal. The appeals board decides one of the following:

– To offer a new assessment (re-assessment) (only applicable to written exams)
- To offer a new exam (re-examination)
- To dismiss the case.

The appeals board announces its decision as soon as possible. The program management of the Professional Bachelor's Degree Program forwards the decision to the student.

The student has a deadline of two weeks to accept an offer of re-assessment or re-examination. Re-assessment or re-examination must be planned as soon as possible

Note that both re-assessment and re-examination can result in a lower mark than the original assessment. New examiners are appointed for both re-assessment and re-examination. The new examiners have access to all files and documents from the complaints case. The new examiners must include written arguments to substantiate their assessment.

The appeals board's decision is final and cannot be appealed further.

11.7. Formal requirements for written assignments, productions and exam papers

11.7.1. Formal requirements

The following requirements apply to all written assignments and exam papers at the Professional Bachelor's Degree Program in Animation:

- Table of Contents
- Title, including:
  - Author
  - Date
  - Title of the course program and educational institution
  - Title of the project and paper
- Header on all pages should include your name and project title
- Headlines for the chapters
- Page numbers throughout the document
- 1½ line spacing
- 11pt font
- Format: PDF
- Must be within the given word count and include documentation of the word count at the end of the paper
- All written assignments must be handed in digitally to the specified drive and folder following the relevant naming convention

If the above is not followed, the work will be considered incomplete, and it will be sent back to be re-done.

11.7.2. References

Quotations in written assignments and projects at the Professional Bachelor's Degree Program in Animation must be clearly marked in the text. In-text quotations should be set off with quotation marks at the beginning and end of the quotation. Quotations should be indented, written in italics or otherwise clearly marked in the text. References should be listed for visual quotations as well.

The following referencing requirements apply to all written and visual assignments, productions, reels, projects and exam papers at the Professional Bachelor's Degree Program in Animation:

Author, name of reference, year of publication, edition, publishing company, page number(s).

When using digital material, the name of the author, reference, year of publication and URL should be stated.

Referencing should be in the form of footnotes, end notes or as a parenthesis in the main text (in written assignments).

Incorrect referencing, including omitted references, will be counted as an error and can become the subject of investigations into plagiarism.

11.7.3. Acknowledgement of extra-curricular activities

As per Ministerial Order no. 597 of 3 March 2015 of Talent-initiatives under the Ministry of Higher Education and Science (The Talent Order).
Acknowledgment of extra-curricular activities on the final diploma requires that the student has participated in documented activities related to the Professional Bachelor's Degree Program in Animation. These extra-curricular activities must be said to strengthen the quality in the program as well as the program's relevance to the labor market to secure course program quality and labor market relevance.

Extra-curricular activities can include participation in national or international conferences, publishing articles in international journals, participating in relevant competitions and courses which are not a part of the ECTS credits awarded for program activities, participating in research and development projects, etc.

Application for acknowledgement of extra-curricular activities must be sent to the Head of Studies who decides whether or not the activity fulfills the criteria for acknowledgement.

Application for acknowledgement of extra-curricular activities cannot be submitted until the activities have been completed and documented.

Activities fit for acknowledgement must be planned and completed within the prescribed period of study of the program.

11.8. Professional board

On the recommendation of The Animation Workshop, the management of VIA University College appoints a professional board with representatives from the specialty areas covered by the course

program. The professional board is charged with assessing whether students are entitled to graduate with distinction, cf. section 11.7.3.

The board's work is covered by the rules on disqualification in the Public Administrations Act.

12. Instruction and working methods at the Professional Bachelor's Degree Program in Animation

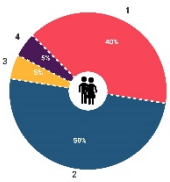
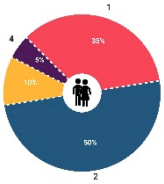
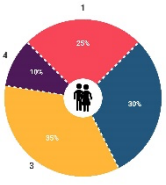
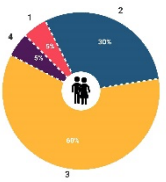
The students enrolled in the Professional Bachelor's Degree Program in Animation are expected to demonstrate a high level of commitment in all aspects of the course program. Students are encouraged to take part in and exert influence on their education through active participation in the activities that are part of the course program as well as by offering feedback to lecturers on their teaching and to fellow students on their work. Moreover, they should take an active role in the study environment of the course program as well as of The Animation Workshop in general. Apart from the requirement on active participation in teaching (see below for more details), extensive evaluation procedures and a long tradition of strong and dedicated collaboration with coordinators and management through the Student Council are an integral part of the Professional Bachelor's Degree Program in Animation.

Below is a description of the course program organization as well as of the instruction and working methods applied. The requirement for students to participate actively in teaching and other activities is equally described (the participation requirement).

12.1. Study activity model

The below study activity model describes the types of activities that are part of the course program and shows who is responsible for initiating the activities as well as who the participants are: Students are required to attend all activities and participate actively in all activities listed under category 1 and 2. The activities in category 1 are typically scheduled activities while students are expected to plan their own time and activities within the remaining categories.

At the commencement of the course program, an overview is handed out to illustrate how students are expected to gradually spend more time on individual activities as the number of teacher-managed activities goes down, and the course program becomes increasingly project-based.

	1st year	*2nd year*	*3rd year*	*4th year*
				
Category 1 *The lecturer has primary responsibility for the study activities, and the students have co-responsibility through their preparation and participation. Participation by students and one or more lecturers.* * Teaching & Guest Lectures * Consulting & Supervising * Presentation & Criticism * Evaluation of Teaching * Post Mortems * Class Meetings * Exam Reviews	*40%*	*35%*	*25%*	*5%*

Category 2 *The lecturer has primary responsibility for defining the learning activities, and the students have primary responsibility for taking an active part in the planned study activities. Participation by students only.* * Projects & Assignments * Group Meetings * Writing Papers * Preparing for Exams * Exam * Screenings * Collaborations with External Partners	*50%*	*50%*	*30%*	*30%*
Category 3 *Students have primary responsibility for the study activities, and the lecturer has co-responsibility for ensuring appropriate settings for the activities. Participation by students only.* * Research Business * Internship * Study Groups & Mentoring * Group Meetings * Workshops * Student Council Meetings	*5%*	*10%*	*35%*	*60%*
Category 4 *Students have primary responsibility for the learning activities, and the lecturer has co-responsibility for ensuring appropriate settings for the activities. Participation by students and one or more lecturers.* * Social Activities & Events * Network & Mentoring * TAW Talks * Screenings * Workshops * Self-guided projects	*5%*	*5%*	*10%*	*5%*

12.2. Planning of teaching activities

12.2.1. Modules

Teaching at the Professional Bachelor's Degree Program in Animation is planned in modules which use an experimental and practice-based approach.

The modules are based on the learning objectives of the core areas of the course program. All in all, the course program has been planned so that the complexity of the theory and applied methods increases through the program.

The modules are divided into the following main categories:

12.2.1.1. Tool modules

The purpose of the tool modules is for students to acquire knowledge of how relevant tools are used. The modules introduce both analogue and digital tools. Through the modules, students should acquire knowledge of both the tools that are industry-standard and new, innovative tools. These modules are process-oriented.

12.2.1.2. Craft modules

In the craft modules, students work with a specific skill within animation and CG arts (e.g. life drawing, perspective, dialogue and much more). The aim is for students to acquire knowledge of and master a broad range or relevant technical skills within Animation and CG Arts. These modules are sometimes process and other times product-oriented.

12.2.1.3. Production modules

The production modules are courses where students typically work with a specific production. Production modules will typically include a number of smaller assignments that are part of the hand-in of a large production. Moreover, production modules will normally include topics and issues that students should address through the production (e.g. clarity, plot structure, genre and much more). These modules are sometimes process and other times product-oriented.

12.2.1.4. Theory modules

Theory modules aim to introduce students to theories related to the whole area of Animation and CG Arts. To a lesser extent, the modules will include practical exercises, the purpose of which is for students to demonstrate knowledge of the theories.

12.3. Working methods

12.3.1. Teacher-managed instruction with active participation

12.3.1.1. Teaching

Classroom instruction in the form of lectures, demonstrations, description of assignments, discussions, exercises and small assignments, etc. Students are expected to listen actively and participate in ways required by the teacher.

12.3.1.2. Studio work

When doing studio work, students carry out assignments individually or in groups at their work stations. Students are expected to complete assignments to the best of their ability, receive or ask for the teacher's guidance and feedback and hand in completed assignments in time to the designated folder with the proper naming convention.

12.3.1.3. Presentation and criticism

Evaluation of assignments in class with the teacher and/or the rest of the class. Students are expected to present their work, to give and receive feedback from fellow students and teachers openly, positively and reflectively, to ask and answer clarifying questions for feedback and to make note of feedback on their own work. The format:

- This was my intention:
- Here is where I succeed:
- This is where I struggled:
- This is what I would like feedback on:

12.3.1.4. Evaluation of teaching

Individual, written evaluation and/or joint evaluation of the workshop and teacher will take place on an average of every other year for the specific workshop/teacher. Students are required to make their honest and reflective opinion known and thereby contribute actively to continuous improvement of the teaching and curriculum at the Professional Bachelor's Degree Program in Animation.

12.3.1.5. Class meetings

Joint information and discussions in class are managed by the coordinator or students. Students are expected to listen, participate actively and contribute constructively to the discussions.

12.3.1.6. Writing papers

As part of the Professional Bachelor's Degree Program in Animation, students prepare a number of written papers, including the bachelor project and internship report, but also film analyses and

reflection papers. The purpose of reflection papers is for students to reflect on their own learning. Reflection papers form the basis of individual meetings between the student and their coordinator as well as exam reviews.

Written papers must be written in appropriate language and comply with guidelines for academic hand-ins, including notes, references, etc. Students are expected to proofread their text before handing it in. Written papers must be handed in at the deadline stipulated by the educational institution and comply with the formal requirements, including length and mode of hand-in.

12.3.1.7. Preparing for exams

Students are expected to prepare for their oral exams. Therefore, the educational institution hands out a precise description of the exam and its purpose as well as the students' starting point for the presentation of their work.

My intention with the assignment or project:
Here is where I succeed:
This is where I struggled:
This is what I would like feedback on:

12.3.1.8. Exam reviews

Oral exams are based on portfolio, exam assignments and/or written papers handed in.
The purpose of oral exams is for students to demonstrate understanding of the individual program elements as well as of the overall course program content and structure. The oral exam is a discussion between the student, the coordinator and the internal or external examiner.
Students are expected to be able to explain their intentions in connection with projects and assignments.
Students present their work and discuss their working process, demonstrating their ability to reflect on their method. Finally, they are expected to receive feedback from the internal and external examiner openly, positively and reflectively, asking clarifying questions and taking note of feedback on their work.

12.3.2. Project and group work with active participation

12.3.2.1. Group projects

Projects where students work together in groups of two or more to complete assignments or projects. The individual student is expected to contribute actively to the group work with the aim of reaching a compromise and to assume responsibility for completing assignments on time and using a professional attitude and qualified approach.

12.3.2.2. Production meetings

Production meetings with or without teachers or coordinators. Students are expected to discuss projects constructively with their group, to give the teacher or coordinator a status on the project and on group discussions as well as be open and positive to the suggestions and feedback from the teacher, supervisor, or consultant.

12.3.2.3. Post-Mortem

Post-Mortems are for students to reflect upon a completed project. What were the main insights to take away? Students are expected to discuss their own learning and professional development as well as give and receive feedback from their team members and supervising teachers. Students are expected to promote an open environment and to participate constructively and reflectively, to ask and answer clarifying questions for feedback and to make note of feedback on their own work and professionalism.

12.3.2.4. Collaborations with external partners

On a current basis, the Professional Bachelor's Degree Program in Animation and The Animation Workshop initiate collaboration with different relevant external partners, including studios and educational institutions all over the world, for the purpose of strengthening the network of potential partners that may teach modules or do guest lectures at the program.

12.3.3. Main projects

Students complete 4 main projects as part of the course program, and it is a prerequisite for taking the exams scheduled on these semesters that students have participated actively in completing the projects.

12.3.3.1. Short-Short Project

Project description:
This project is a collaboration between the CG Artist and Character Animation programs. The students will work together from initial concept through to the finished short film targeted at a children's audience. It is required to incorporate the given random elements and style guides assigned to the group. The film must be produced with mixed media of 2½D backgrounds with relevant 3D elements and 2D animation.

Project learning objectives:
Common for Animators and CG Artists:

- 3.1 Animation and Film Studies 1
- 3.3 Pre-production Methods and Workflow 1

For Animators

- 4.3 Animation Stylization

For CG Artists

- 5.4 2½D Workflow – Environment Development

12.3.3.2. NGO Project

Project description:
Students, staff and clients pitch ideas for NGOs they would like to work with as a client, and together the class chooses the client they would like to work with for the NGO project.

The client briefs the students on the NGOs background, target and goal for a social media film. In groups of 4-5 CG Artists and 4-5 Animators, students pitch ideas to the client and produce a 35 sec. spot
The project will take the students through the entire 3D animation pipeline covering modeling, rigging, animation, texturing, shading, lighting, rendering and compositing.

Project learning objectives:
Common for Animators and CG Artists:

- 3.4 Animation and Film Studies 2
- 3.5 Storytelling, Cinematography and Previz
- 3.6 3d Production Methods, Roles, Collaboration and Entrepreneurship
- 3.12.1 Internship 1 – NGO production

The students gain experience working with a client for a social media spot. The students will act both as an ad agency and a production house. Students will come with general directions towards the ad, researching the target audience and on how best to reach it. They will create a pitch to the

client within the given parameters, communicating the core message. They will gain insight into the process of working with a client to deliver the film with the budget and deadline.

Furthermore, the project is meant to strengthen the student's ability to come up with ideas for original concepts and tell a story within a very condensed timeframe with awareness of cinematography, staging and composition.

12.3.3.3. The 3rd Year Production

The 3rd year production is a major compulsory project, spanning over the 5th and 6th semesters. Students pitch ideas for films or interactive productions at the end of the 4th semester. During the project, students work individually and/or in groups. This is determined via the pitch, project selection and team formation process. The projects are selected based on produceability: If it is possible to create a team of interested students with relevant learning objectives to produce the idea within a realistic scope.

The production is taught by supervisors, guest lecturers and consultants who support the student's learning and collaboration.

Short Film Production
The goal is a 3-5 minute film, with a clear genre and tone, aimed at a specific target audience. As the films are longer than the previous productions students have worked on so far, there is a more in- depth research and development as well as pre-production, followed by assets building and production.

Game Production
The production of a game will go through all phases from concept, pre-production (implementation of game design and prototyping) and production to at least a minimal, viable product. The students should consider a feature-light game for a pitch. The focus area of a game should be on the playable experience itself in terms of story, mood, atmosphere and visual design as well as a simple yet strong gameplay.

VR/AR
The goal would be to integrate storytelling into a VR or AR piece, with a clear genre and tone, aimed at a specific target audience. The piece could be interactive or passive as a 360 film experience. The VR or AR could also relate to one of the short films as a transmedia product.

The purpose of the project is to train students' compliance with the following learning objectives:
Common for Animators and CG Artists:

- 3.8 Pre-production Methods and Workflow 2
- 3.9 Production Methods and Workflow
- 6.3 Pre-production Role Elective
- 6.4 Production Role Elective

For Animators:

- 4.8 Development and Pre-production for Animation
- 4.9 Animation Shot Production

For CG Artists:

- 5.9 Development and Pre-production for CG Arts
- 5.10 CG Art Shot Production

12.3.3.4. Bachelor Project

See sections 3.11 and 11.1.11

12.4. Attendance, participation and study activity at the Professional Bachelor's Degree Program in Animation

12.4.1. Study activity

According to the Ministerial Order on Professional Bachelor's Degree Program in Animation and Professional Bachelor Programmes, students must participate in the program scheduled by the educational institution.

The Animation Workshop expects all students to commit themselves fully to their studies and take an active role in teaching, projects and all other program and study activities. Students are required to take responsibility for the development of their own professional and personal skills by participating in learning activities and teamwork with other students.
During internships, compulsory attendance is required. In general, weekly working hours will be 37 hours. However, in busy periods, the student must expect to work more if this is also expected from the other employees at the internship company or organization.

The Animation Workshop expects a high level of study activity and that students all take an active role in all modules and program elements that are part of the course program. A high level of study activity is required for students to develop professional competences, and it is essential that students take responsibility for the development of their own professional and personal skills by participating in learning activities and teamwork with other students.

Please note
Failure to comply with the participation requirement may impact on students' eligibility for the State Educational Grant and Loan Scheme (SU).

12.5. Texts in foreign languages

All teaching and instruction at the Professional Bachelor's Degree Program in Animation is in English.

13. Changing academic major and transfers

13.1. Changing academic major

Should a student enrolled in another course program wish to change to the Professional Bachelor's Degree Program in Animation at VIA University College, the student must submit an application to the program management.

Changing to the Professional Bachelor's Degree Program in Animation, requires that:

- the applicant presents a portfolio and a motivational letter that *both* comply with the general admissions requirements of the Professional Bachelor's Degree Program in Animation as well as

correspond to the level of education of the Professional Bachelor's Degree Program in Animation that the student applies for enrolment in.
- the applicant is enrolled in another higher education program at the same or a higher level than the Professional Bachelor's Degree Program in Animation and that the student who wishes to change academic major has passed the exam(s) that are part of the first year of study of the course program that the student applying for change in academic major is enrolled in at the time of application.

Changing to the Professional Bachelor's Degree Program in Animation requires that there are available study places at the course level of the program that the student applies for enrolment in.

13.2. Transfers

Transferring to the Professional Bachelor's Degree Program in Animation at VIA University College from the same program at another Danish educational institution requires that the student has passed exams that are equivalent to the first year of study of the Professional Bachelor's Degree Program in Animation.

Transferring to the Professional Bachelor's Degree Program in Animation further requires that there are available study places at the course program level that the student applies for enrolment in.

13.2.1. Applying for change of academic major and transfers

Applications for changing academic major or transferring to the Professional Bachelor's Degree Program in Animation at VIA University College must be sent to:

The Animation Workshop, VIA University College
Kasernevej 5
8800 Viborg
Att.: Animation, Course Administration
Email: taw.bachelor@via.dk

There are two annual deadlines. 15 March for semesters starting 1 September and 15 November for semesters starting 1 February.

An application for change in academic major must include:
- Motivational letter
- Application portfolio as specified in the application guidelines for the course program
- Portfolio supplement demonstrating skills at a level corresponding to the level of education at the Professional Bachelor's Degree Program in Animation that the student applies for admission to
- Documentation for passed program elements at the course program that the student is presently enrolled in
- Documentation for compliance with general admissions requirements.

An application for transfer must include:
- Motivational letter
- Application portfolio as specified in the application guidelines for the course program
- Portfolio supplement that demonstrates skills at a level corresponding to the course level at the Professional Bachelor's Degree Program in Animation that the student applies for admission to
- Documentation for passed courses and program elements
- Documentation for compliance with general admissions requirements.

13.3. Leave of absence

Taking a leave of absence means that a student cannot participate in classes, exams or any other activity as part of the Professional Bachelor's Degree Program in Animation during the leave of absence. Upon conclusion of the leave of absence, the student resumes his/her studies at the point in the program from which the leave started.

If it is not possible to start at that point in the program, the Professional Bachelor's Degree Program in Animation will, if at all possible, provide program elements until the normal progression can be resumed, such that the student's program is not extended beyond the prescribed period of study. Only when this is not possible can the student have periods with no study-related activities.

Leave of absence can only be granted for periods of complete program elements. This does not apply to maternity/paternity leave or leave on the basis of adoption and conscription.

A student cannot receive funds form the State Education Grant and Loans Scheme (SU) during leave of absence except in cases of maternity/paternity leave or adoption.

13.3.1. Maternity/paternity leave, adoption and conscription

The Professional Bachelor's Degree Program in Animation cannot reject an application for leave of absence on the basis of documented maternity/paternity leave, adoption or conscription. The end of a leave of absence should, as far as possible, be planned to coincide with study start or the start of certain program elements. This is done to ensure the fewest periods without study-related activities as possible as well as the least amount of time where the student does not have access to the State Educational Grant and Loans Scheme (SU).

13.3.2. Application

An application for leave of absence must be in writing and stating the reasons for the leave of absence. VIA University College can ask that the application is submitted on a special form, which can be digital.

Leave of absence for any other reason than maternity/paternity leave, adoption or conscription can only be applied for after the student has passed the 1st year exam(s).

Leave of absence cannot take effect retroactively and application must be submitted at least one month prior to the start of the leave.

13.4. Exemptions

The Professional Bachelor's Degree Program in Animation at VIA University College can make exemptions from any rule in this curriculum.

13.5. Entry into force and transition rules

13.5.1. Entry into force

This curriculum enters into force from the onset of the academic year 2022. Any prior curriculum for the Professional Bachelor's Degree Program in Animation will be repealed as from this date.

14. Legal basis

This curriculum is based on the following legal documents.

- The Academy Profession Programs and Bachelor Programs Act (as amended by Ministerial Order no. 1343 of 10 December 2019).

- Ministerial Order no. 15 of 09 January 2020 on Academy Profession Programs and Bachelor Programs

- Ministerial Order no. 470 of 9 May 2018 on the Professional Bachelor's Degree Program in Animation

- Ministerial Order no. 152 of 26 February 2020 on Admission to Academy Profession Programs and Bachelor Programs
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- Ministerial Order no. 18 of 9 January 2020 on Examinations on Professionally Oriented Higher Education Programs

- Ministerial Order no. 114 of 3 February 2015 on the Grading Scale and Other Forms of Assessment of Study Programs under the Ministry of Higher Education and Science (The Grading Scale Order).