FAU

FLORIDA ATLANTIC UNIVERSITY

COURSE CHANGE REQUEST
Graduate Programs

Department School of Communication and Multimedia

College D. F. Schmidt College of Arts And Letters

UGPC Approval _____
UFS Approval _____
SCNS Submittal _____
Confirmed _____
Banner Posted _____
Catalog _____

***Current* Course Prefix and Number**	DIG 6546	***Current* Course Title**	Preproduction, Prototyping and Previsualization

Syllabus must be attached for ANY changes to current course details. See Guidelines. Please consult and list departments that may be affected by the changes; attach documentation.

Change title to:

Change prefix

From: **To:**

Change course number

From: **To:**

Change credits*

From: **To:**

Change grading

From: **To:**

*Review Provost Memorandum

Change description to:

Explores preproduction techniques in the production of large-scale creative projects. Students visualize a concept through illustrations, storyboards, animatics, and interactive prototypes.

Change prerequisites/minimum grades to:

Change corequisites to:

Change registration controls to:

Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade.

Effective Term/Year for Changes: Fall 2019

Terminate course? Effective Term/Year for Termination:

Faculty Contact/Email/Phone Christopher Maraffi/cmaraffi@fau.edu/954-236-1324

Approved by	***Date***
Department Chair	2/22/19
College Curriculum Chair	2/22/19
College Dean	2/25/2019
UGPC Chair	
UGC Chair	
Graduate College Dean	
UFS President	
Provost	

Email this form and syllabus to UGPC@fau.edu one week before the UGPC meeting.

GRADUATE COLLEGE

FAUchangecourseGR, revised Summer 2018

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DIG 6546-001 (CRN 13832)
Preproduction, Prototyping, & Previsualization
Fall 2018 (08/18 - 12/14); Wed. 6:00pm-9:50pm
ES411, Davie Campus

Chris "Topher" Maraffi
Asst. Professor of Multimedia Production
cmaraffi@fau.edu

Office hours: Tues, Wed, Thu, 3-5pm, or By Appt.
LA 417, Davie Campus

Course Description:
Explores preproduction techniques in the production of large-scale creative projects. Students visualize a concept through illustrations, storyboards, animatics, and interactive prototypes.

Course Overview:
This course is an introduction to visual design for multimedia production. Whether students are interested in filmmaking, animation, or game design, preproduction design methods are universally employed in popular media to develop a concept into a visual prototype that can secure funding and streamline all phases of production.

Preproduction designs such as concept art, storyboards, and animatics establish the aesthetics of a media production, providing a "proof of concept" of the story potential before costly sets are built or characters are animated. Though some students may want to pursue a career as a concept artist or storyboard designer, any media producer can benefit from learning how to visualize their ideas for the screen. Students are encouraged to develop a preproduction concept for a media project they want to realize in a future production course.

Projects will introduce students to the techniques and technology that allow designers to digitally draw, paint, render, and manipulate images in the computer. Software used will include Adobe CC programs (Photoshop, Premiere, etc), Audacity, and 3D animation software like Autodesk Maya or Blender. Drawing techniques for non-artists will be taught in class using a sketchbook, as well as digitally using a tablet and stylus in Photoshop. 2D and 3D animatics will be animated as digital flipbooks to visualize timing and block out a scene.

Course Length:

16 Weeks

Credit Hours:

4

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Prerequisites:

Admission to M.F.A. in Media, Technology and Entertainment.

Instructional Methods:

The material for this course will be taught in the lab by alternating design lectures and software demonstrations with hands-on project work and group critiques.

Explanation of Assignments:

Assignments will mainly consist of project designs and media. All of the project assignments contribute to the preproduction visualization of a single scene concept, so it is important that you complete each component to the best of your abilities. Since we won't be having any standard tests, there will be a scholarly component in the form of written design papers and a final "Making of..." research poster. Design papers will be 3-5 pages double spaced, 12-point text, with your name, title, at least three references, and 3-5 images or screenshots. A power-point template will be provided for the research poster, and content can be taken from the two papers.

Assignment details will be given in class. The instructor will specify whether an assignment is due as a file to be turned in or a presentation to be shown during class for critique and grading. All papers will be turned in as electronic word or PDF files on the day they are due. Late assignments will receive an automatic 10-point grade reduction for each day past the due date, which will be computed as part of the final grade for the assignment. Final projects will be turned in on exam day.

Note! Graduate students are expected to do extra research related to their degree work, and include that research in their papers and poster.

How to Avoid Plagiarism on Projects & Papers: Students are required to use visual reference and do online research of other artists as inspiration for developing their own work. In developing imagery for this course, students will need to either self-generate source material through drawing and photography, or sample online images that must then be transformed into unique imagery that no longer resembles the original. All project work turned in for grading must be unique work created for the course, and citations for source imagery and visual influences should be referenced in the design research paper that accompanies each major project. In addition to citing the artists and other resources used in developing project work, papers should describe the design principles and techniques used to compose each project. When writing about designers or industry techniques learned through class or research, to avoid plagiarism, always paraphrase or quote the source and provide a citation to a book or online reference.

Course Objectives

The experiential learning approach of this course is to have students gain design knowledge through hands-on project development and practice-based research. In-class exercises and discussions are just a starting point in the pre-production design process, and students are expected to do self-motivated online research and software exploration to further their knowledge and creative abilities. To be successful, students should strive to understand the fundamental principles of visual design as it applies to media preproduction, and be able to demonstrate their knowledge in the development of concept illustrations, storyboards and animatics. Successful project work should be of a quality that can be used to facilitate future media productions, or can be used as standalone portfolio examples.

Student Learning Outcomes

Students who successfully complete this course should be able to:

1. Apply fundamental design principles and software techniques to produce expressive pre-production artwork and media.
2. Reference industry-standard design methods and vocabulary in critical discussions and writings on pre-production media.
3. Utilize online research and software documentation to creatively solve visual problems in the pre-production design process.

Required Course Materials:

All students are required to buy a sketchbook and have it with you for the remainder of the course from the second class onwards. The sketchbook should be at least 8x10 inches, or larger, and can be purchased online or at a store like Michaels (close to the Davie campus). Students are also required to have a pencil or pen that you can use for sketching during class.

While all needed software will be provided in the lab, students are required to provide a way to back up their work at the end of each class session. Whether through a flash/external hard drive (with at least 16 GB of memory), or an online storage solution like Google Drive/Dropbox, it is the responsibility of each student to save their class work. The lab computers are set to wipe the drives when you log out each day, so back up your projects before you log out, and do not work directly off of a thumb drive (as they frequently crash).

Online References:

- The ILM Art Department Challenge - Working as a Concept Artist: https://www.youtube.com/watch?v=w7l5At0jLI8
- Disney's Moana Concept Art: http://conceptartworld.com/news/disneys-moana-concept-art-by-ryan-lang/
- Walt Disney Animation Studios: https://www.disneyanimation.com/careers/opportunities/creating-great-stories
- CGI Dreamwork's Animation Studio Pipeline: https://www.youtube.com/watch?v=ru0tQRJ4qKs

- Visual Development Artist Aurora Jimenez (Sony Animation): https://www.youtube.com/watch?v=9gxrvhDkues
- ILM Senior Concept Artist for Latest Star Wars Film (2 mins in): https://www.youtube.com/watch?v=e0qUbe0hsD0
- Behind The Scenes: Bryn Williams - Senior Game Concept Artist: https://www.youtube.com/watch?v=PC5Ujnrl_K0
- Top Box Office Logline Examples: http://www.filmdaily.tv/logline/top-box-office-logline-examples
- Becoming a Concept Artist for a Hollywood Film: https://magazine.artstation.com/2017/07/concept-artist-hollywood-film/
- Film Studies (Foreground, Middleground, Background): https://www.ctrlpaint.com/videos/film-studies-foreground-middleground-background
- How to Draw Gesture: https://www.youtube.com/watch?v=74HR59yFZ7Y&t=25s
- Film Studies (Gesture): https://www.ctrlpaint.com/videos/?tag=Film%20Studies
- Principles of Design: https://www.ctrlpaint.com/videos/?tag=Principles%20of%20Design
- Design Principles, Dominance, Focal Points, and Hierarchy: https://www.smashingmagazine.com/2015/02/design-principles-dominance-focal-points-hierarchy/
- How to Use Color in Film: https://www.studiobinder.com/blog/how-to-use-color-in-film-50-examples-of-movie-color-palettes/
- Dreamwork's Timothy Lamb: https://www.youtube.com/watch?v=BLCbOi3-nBM
- Working at Blizzard - Trents Burning Crusade Concept Art Tour: https://www.youtube.com/watch?v=T-EnbtPNVEg
- Tomb Raider Concept Art Environments: https://www.youtube.com/watch?v=sEA4-vYaV48
- Succeeding as a Concept Artist: https://www.youtube.com/watch?v=v4MQiyt4g7E
- Opus Arts Game Concept Studio: https://www.youtube.com/watch?v=i1ENJ6xcktw
- Toy Story 3 Game Concept Art: http://seungleekim.blogspot.com/2010/10/toy-story-3-ds-art-direction.html
- Art of Preproduction; Concept Art: https://www.premiumbeat.com/blog/art-pre-production-concept-art/
- 5 Fundamental Skills Every Artist Should Master: https://design.tutsplus.com/articles/5-fundamental-skills-every-artist-should-master--psd-28054
- Color Script Concept Art for Pixar's Up: http://louromano.blogspot.com/2009/06/up-color-script.html
- Intro to Thumbnail Sketching: https://www.youtube.com/watch?v=HLTC_wENj1U
- Thumbnail Sketches: https://www.youtube.com/watch?v=OpomYfeR2ec
- Aaron Blaise on Thumbnailing for Disney: https://www.youtube.com/watch?v=EQ8q__Fd-F0
- Glen Keane Fagin Thumbnails: https://www.youtube.com/watch?v=e2Qyl62a5uU
- Film Blocking Tutorial: https://www.youtube.com/watch?v=9AGaECt9j4g
- Shot Composition Basics: https://www.youtube.com/watch?v=Jc_uf43wU3s
- Types of Shots: https://www.youtube.com/watch?v=wU3gJd8BGBo
- Ultimate Guide to Camera Shots: https://medium.com/@studiobinder/the-ultimate-guide-to-camera-shots-over-50-types-of-shots-and-angles-in-film-a6842d159fa6
- A Beginner's Guide to Storyboarding: https://blog.pond5.com/6727-something-sketchy-a-beginners-guide-to-storyboarding/
- Steven Spielberg on Storyboarding: https://www.youtube.com/watch?v=nBH89Y0Xj7c

- Storyboarding for Film: https://www.youtube.com/watch?v=-578C3gFepU
- Purpose of Storyboarding (Disney): https://www.youtube.com/watch?v=BSOJiSUI0z8
- Jennifer Yu Nelson (Storyboarding): https://www.youtube.com/watch?v=YQVKyMWhM0A
- Aaron Blaise on Story Boarding: https://www.youtube.com/watch?v=YSXOKS82BgQ
- George Lucas Storyboard Planning for Star Wars: https://www.starwars.com/video/episode-i-visual-effects-planning
- How You Pitch Scenes at Pixar (Storyboards): https://www.youtube.com/watch?v=EOI0wDqc5Bg
- Pixar Storyboarding Mini-Doc: https://www.youtube.com/watch?v=7LKPVAIcDXY
- Toy Story Storyboarding (with animatic): https://www.youtube.com/watch?v=QOeaC8kcxH0
- Disney's Lion King Storyboard Walkthrough: https://www.youtube.com/watch?v=YjGWY4y-ES0
- Storyboards to Films: https://vimeo.com/glassdistortion?cjevent=0c967ad4c19611e8803f00c40a240613
- Art of Storyboarding: https://cinephiliabeyond.org/the-art-of-storyboarding/
- Saul Bass on Storyboarding Hitchcok's Psycho: https://www.youtube.com/watch?v=8q5kL_-76wE
- Storyboard of Vertigo (1958): https://www.youtube.com/watch?v=QHHBDkUkQw8
- Storyboarding & 2D Animatic: https://www.youtube.com/watch?v=ZXNkLk4pe5w
- Animation Layout (2D Animatic): https://www.youtube.com/watch?v=jsXKYiqxpLg
- Incredibles clip for 2D animatic demo: https://www.youtube.com/watch?v=SW411UUOcSI
- Monsters Inc Production Demo (3D Animatic): https://www.youtube.com/watch?v=NJEbw4uRUIU
- Monsters University Progression Reel (3D Animatic): https://www.youtube.com/watch?v=bxdnsjLst1Y
- Ratatouille Progression Reel (3D Animatic): https://www.youtube.com/watch?v=WyQZ--fBNfc
- Tangled Animation Process (3D animatic): https://www.youtube.com/watch?v=FM8fXYZ-6u0&t=10s
- Star Wars Clone Wars 3D Animatic: https://www.youtube.com/watch?v=1tSQD0Rdx5A

Recommended Books:

- Film Directing Shot by Shot: Visualizing from Concept to Screen, Steven Katz, 1991.
- The Illusion of Life: Disney Animation, Ollie Johnston and Frank Thomas, 1995.
- Walt Disney Animation Studios, The Archive Series: Design, 2010.
- Setting the Scene: The Art & Evolution of Animation Layout, 2011.
- Layout & Background (Walt Disney Animation Archives), 2011.
- Dali & Disney: Destino: The Story, Artwork, and Friendship Behind the Legendary Film (Disney Editions Deluxe), 2015.
- The Art of Pixar: 25th Anniv.: The Complete Color Scripts and Select Art from 25 Years of Animation, 2011.
- Star Wars Storyboards: The Original Trilogy, Lucasfilm LTD, 2014.

- Star Wars Art: Concept, LucasFilm LTD, 2013.

Weekly Course Outline (subject to change on Canvas)

1. **08/22:** Course Intro. Media production pipeline. Visualizing story with preproduction designs. Concept artist. Use source material for aesthetic ideas. Intro to Photoshop.
    a. **Homework:** Read "Becoming a Concept Artist for a Hollywood Film". Develop two scene ideas for a short film, animation, or game, and write a short synopsis (who, what, where, when). Bring to class at least two concept art illustrations or artists you like or that show a distinct mood or aesthetic you want to achieve.
2. **08/29:** How to use reference materials to collage or composite an illustration. Manipulating images in Photoshop. Graphical processing with filters. Creating a dynamic layout with design principles (Rule of Thirds, etc) and depth (Foreground, Midground, Background).
    a. **Homework:** In Photoshop, use photographic reference on layers to create three rough composites that illustrate the most dramatic scenes in your narrative.
3. **09/05:** Still-frame visual design principles. Drawing with layers and a stylus in Photoshop. Creating an aesthetic style through lines and shapes. Figure drawing from photo reference. Using chiaroscuro or value contrast and silhouettes to create a dramatic image.
    a. **Homework:** In Photoshop, use a tablet and stylus layers to draw on top of your three rough comps, using line quality and value contrast to create sketches.
4. **09/12:** Adding a light source and color to create a mood or temperature for your scenes. Color design principles and color palettes. Painting color illustrations in Photoshop using brushes and complementary colors.
    a. **Homework:** Develop a color palette that creates a specific aesthetic, and paint complementary colors in layers to make your monotone drawings full-color illustrations.
5. **09/19: Project #1 Due:** "Three Full-color Concept Illustrations". Presentations and critiques.
    a. **Homework:** Finish Design Paper #1, "My Concept Illustration Design Process", due next class.
6. **09/26: Design Paper #1 due.** History of the storyboard. Intro to cinematography. Storyboard examples and "pitching". Gesture drawing to show action.
    a. **Homework:** In your sketchbook, draw rough "thumbnail" sequences for two of your concept illustrations. Use gesture drawing to convey the action and show camera angles. Find a movie or animated scene to use as inspiration, and find a storyboard example from the same or another source to use as reference.
7. **10/03:** Using reference to refine your rough sketches into a finished storyboard in Photoshop. Drawing using brushes and layers.
    a. **Homework:** Choose one thumbnail sequence to draw a storyboard for in Photoshop. Do each individual frame full-size, and then re-size smaller to composite into a sequence of 6-10 key frames on one large image.
8. **10/10: Midterm Designs Due:** "Scene Storyboard" due for midterm grades! Adding audio to a storyboard sequence. Recording and editing audio in Audacity.
    a. **Homework:** Record dialogue and sound effects, as well as background music, and edit clips in audacity.
9. **10/17:** Animating your storyboard as a 2D "animatic" in Premiere. Recording audio in Audacity. Importing your image sequence and audio to Adobe Premiere to edit and render a movie file. Ken Burns Effect.
    a. **Homework:** Import all your image and sound assets to Premiere, and edit with create an animated sequence with audio to render into a movie or 2D animatic.

10. **10/24:** 2D Animatic project updates and WIP critiques, followed by and project-paper lab work. Review of assignments and rubrics due next class.
    a. **Homework:** Finish your 2D animatic in Premiere, and start writing **Design Paper #2:** "Developing <Your Scene> Using Storyboards and a 2D Animatic".
11. **10/31: Project #2 Due:** "2D Animatic with Sound". Presentations and critiques. Lecture: Designing a 360-degree environment for a 3D animatic in Photoshop and Maya. Creating a panorama with layers in Photoshop using Photomerge and Polar Coordinates filter.
    a. **Homework:** Use Photoshop to create a finished 360 background panorama for an environment in your storyboard scene. Finish Paper #2, due next class.
12. **11/07: Design Paper #2 due** as PDF uploaded to Canvas. Lecture: Developing a 3D scene in Maya. Creating a character model sheet. Modeling and UV texturing objects. Setting keyframes on the timeline and the graph editor.
    a. **Homework:** Begin modeling and texturing one 3D object for your scene in Maya, and create a character model sheet for one character in your scene.
13. **11/14:** Importing your 2D animatic with sound to Maya from Premiere. Keyframing a virtual camera. Using your character model sheet on an image plane as a guide for extrusion modeling simple polygon character.
    a. **Homework:** Import your 2D animatic and character images into Maya, and start modeling your character and setting camera angles for your 3D animatic.
14. **11/21:** Rigging and animating your simple character in Maya. Developing your scene.
    a. **Homework:** Rig your character and start animating the camera and character in your environment to create a 3D animatic of your storyboard.
15. **11/28:** Editing your Maya renders in Premiere to have sound. Doing final HD-quality renders of your 3D animatic in Maya and Premiere. Due on final exam day.
    a. **Homework:** Finish editing your 3D animatic in Premiere, and render for presentation at the beginning of the next class. Finish your research poster.
16. **12/12: Final Projects Due:** "3D Animatic Render" and final "Making of <Name of Your Project>" research poster due as a PDF. Presentations and critiques.

Final Exam Day is Wed. 12/12/2018 at 7:00pm (all project work due).

Course Grading:

Each assignment will count 100 points, and then be calculated as a percentage of your final grade for the course. Final grades for this class will break down as follows:

Concept Illustrations	15%
Design Paper #1	10%
Storyboard	15%
2D Animatic	15%
Design Paper #2	10%
Final 3D Animatic	15%
Final Research Poster	20%
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Total	100%

Grading Legend:

93-100 %	A

90-92.9 %	A-
88-89.9 %	B+
83-87.9 %	B
80-82.9 %	B-
78-79.9 %	C+
73-77.9 %	C
70-72.9 %	C-
68-69.9 %	D+
63-67.9 %	D
60-62.9 %	D-
0 – 59.9 %	F

A grading rubric that defines the evaluation of each assignment will be given on that assignment's handout.

Attendance:

Since this is a multimedia production course being conducted in the lab as software demonstrations and hands-on project work, attendance is required. To keep up with all the required material, students should be present for every class of the semester, arriving before class begins and staying until class is dismissed. In the case of absences, students are responsible for finding out what work they have missed and are still expected to turn in assignments on the scheduled due dates. If an absence is unavoidable it is strongly recommended to contact the instructor before the absence and make any arrangements to turn in work early. Special exceptions to these policies include religious observances and absences due to an event or purpose that is officially recognized by the University. Students are expected to notify me in advance of these special exceptions and they will be accommodated on an individual basis.

Tardiness:

Being late to class will be recorded as a tardy and can affect a student's grade as it impacts participation. Tardy policy states that any student who is more than ten minutes late will be considered absent for that class. A student who is late more than three times will receive an automatic 10 point deduction from their participation grade with additional 5 point deductions for each additional instance of tardiness.

Code of Academic Integrity:

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value

on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to http://www.fau.edu/counseling/

Disability Policy:

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/

Current Catalog

Preproduction, Prototyping and Previsualization (DIG 6546) 4 credits
Prerequisite: Admission to M.F.A. in Media, Technology and Entertainment
Explores preproduction techniques and workflows in the production of large-scale creative projects. ~~Students create a number of products around developing a core idea that will culminate in a pitch/project book and/or demo reel of the idea's development throughout the course.~~

~~Interactive Interface~~ Design (DIG 6605) 4 credits
~~Introduces design interactive interfaces for software and hardware. By emphasizing a conceptual approach toward interacting with technology, students learn creative coding techniques using the processing language and Arduino microcontroller. These techniques bridge~~ the gap between design, technology, engineering and art.

New Catalog Entries

Preproduction, Prototyping and Previsualization (DIG 6546) 4 credits
Prerequisite: Admission to M.F.A. in Media, Technology and Entertainment
Explores preproduction techniques in the production of large-scale creative projects. Students visualize a concept through illustrations, storyboards, animatics, and interactive prototypes.

Immersive Extended Reality Design (DIG 6605) 4 credits
Creative exploration of immersive design frameworks in a game engine for extended reality interfaces such as the latest mobile devices and headsets. Projects bridge the gap between design, technology, engineering and art.

Immersive

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