

# FLORIDA ATLANTIC UNIVERSITY™

## Graduate Programs—NEW COURSE PROPOSAL<sup>1</sup>

UGPC APPROVAL \_\_\_\_\_  
 UFS APPROVAL \_\_\_\_\_  
 SCNS SUBMITTAL \_\_\_\_\_  
 CONFIRMED \_\_\_\_\_  
 BANNER POSTED \_\_\_\_\_  
 CATALOG \_\_\_\_\_

DEPARTMENT SCHOOL OF COMMUNICATION AND  
MULTIMEDIA STUDIES

COLLEGE D.F. SCHMIDT COLLEGE OF ARTS AND LETTERS

RECOMMENDED COURSE IDENTIFICATION (TO OBTAIN A COURSE NUMBER, CONTACT [NMALDONADO@FAU.EDU](mailto:NMALDONADO@FAU.EDU))

**EFFECTIVE DATE**

PREFIX DIG COURSE NUMBER 6358 LAB CODE (L or C) \_\_\_\_\_

(first term course will be offered)

COMPLETE COURSE TITLE: PREPRODUCTION, PROTOTYPING AND PREVISUALIZATION

CREDITS<sup>2</sup>

TEXTBOOK INFORMATION

4

NONE REQUIRED

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR X SATISFACTORY/UNSATISFACTORY \_\_\_\_\_

COURSE DESCRIPTION, NO MORE THAN THREE LINES: EXPLORES PREPRODUCTION TECHNIQUES AND WORKFLOWS IN THE PRODUCTION OF LARGE-SCALE CREATIVE PROJECTS. STUDENTS WILL 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.

PREREQUISITES\*

COREQUISITES\*

REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)\*

ADMISSION TO SCMS MTEN MFA PROGRAM

MEDIA, TECHNOLOGY AND ENTERTAINMENT MFA, SCMS COLLEGE OF ARTS AND LETTERS (MASTER OF FINE ARTS)

\* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE:

INSTRUCTOR MUST HOLD AN MFA OR PH.D. AND HAVE AN UNDERSTANDING OF DIGITAL PREPRODUCTION TECHNIQUES

Faculty contact, email and complete phone number:

Please consult and list departments that might be affected by the new course and attach comments.<sup>3</sup>  
NA

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Approved by:

Date:

Department Chair: [Signature]

9/4/15

College Curriculum Chair: [Signature]

9/4/15

College Dean: [Signature]

9/4/15

UGPC Chair: Wm R McDaniel/Park

9-9-2015

Graduate College Dean: [Signature]

9-9-2015

UFS President: \_\_\_\_\_

Provost: \_\_\_\_\_

1. Syllabus must be attached; see guidelines for requirements: [www.fau.edu/provost/files/course\\_syllabus.2011.pdf](http://www.fau.edu/provost/files/course_syllabus.2011.pdf)

2. Review Provost Memorandum: Definition of a Credit Hour [www.fau.edu/provost/files/Definition\\_Credit\\_Hour\\_Memo\\_2012.pdf](http://www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf)

3. Consent from affected departments (attach if necessary)

Email this form and syllabus to [UGPC@fau.edu](mailto:UGPC@fau.edu) one week before the University Graduate Programs Committee meeting.

DIG-6358  
**Preproduction, Prototyping, & Previsualization**  
[Semester], [Year]; [Day(s)]; [Time]  
[Room]

**Brad Lewter**  
[blewter@fau.edu](mailto:blewter@fau.edu)

Office hours by appointment (Davie: LA412)  
[Office hours]

**Course Description for DIG-6358 Preproduction, Prototyping, & Previsualization**

This course explores preproduction techniques and workflows utilized in the production of various large-scale creative projects. Over the semester, students will create a number of products around a developing core idea that will culminate in a pitch/project book and/or demo reel of the idea's development throughout the course. This idea could then later be brought to fruition through a creative thesis or commercial project/product. Through weekly engagement in demonstrations and assigned readings and tutorials, students will gain a thorough understanding of both the technical and practical issues involved in creating convincing and effective preproduction materials and prototypes.

**Course Outcomes:**

Students will be given a number of exercises and readings throughout the first half of the class. The techniques, concepts, and theory learned in readings and the execution of these short projects will then be applied to the creation of a visual demo and preproduction pitch. The visual demo and pitch will be specific to each student's work and research, and as such no standard format will be required. Regardless, students will be encouraged to thoroughly address the narrative, aesthetic, theoretical, historical, social, and conceptual underpinnings of their proposed project to lay the foundation for work that is engaging and thought provoking.

**Objectives:**

This course aims to give students a broad overview of preproduction, prototyping and previsualization techniques and methodologies used in commercial industry and in academic research. Ultimately, students should finish the course with an understanding of project planning, visual development, project presentation, and conceptual development for use in future work. Student work should demonstrate an understanding of the course content and ultimately provide the student with examples of work for a digital art portfolio.

**Required Books:**

*Sketchbook*  
By You!

**Recommended Books:**

*The New Media Reader*  
Editor: N. Wardrip-Fruin; N. Montfort  
ISBN: 0262232278

*Media and Cultural Studies: Key Works*  
Editors: M. G. Durham; D. M. Kellner  
ISBN: 1405132582

<b>Course Length:</b>	16 Weeks
<b>Credit Hours:</b>	4
<b>Prerequisites:</b>	Admission to MTEEn MFA

**Instructional Methods:**

The material for this course will be taught through a series of lectures and hands on exercises. There may also be an occasional fieldtrip.

**Explanation of Assignments:**

Over the course of this semester, you will execute number of rapid iteration projects in various software packages, propose a number of developed ideas, and then develop that idea into various preproduction materials including, but not limited to: storyboards, concept art, beat boards, color keys, character/prop/environmental designs, previsualizations, animatics, scale models & prototypes, timelines, budgets, project pitch/demonstration, & project development book/reel. The goal of the course is to give students materials with which they may recruit a team, secure funding, and/or further develop a larger project/thesis and an array of tools and methodologies with which they may create materials for future projects. The course will be a rapid survey of many different techniques and technologies and will be flexible for each student's chosen path of study.

**Sketchbook:**

You are required to maintain a sketchbook in any format with which you feel comfortable (from 3" x 5" Moleskine to 11" x 17" sketchbook). However, you will be required to have sufficient space in said notebook each class for critique notes and/or conceptual sketches. If you run out of room you are required to bring an additional sketchbook. These notebooks

may be collected at my discretion and will be evaluated based on individual diligence in planning of work and documentation of critique.

Grading for this class will break down as follows:

Sketchbook	10%
Participation	20%
Rapid Iteration Projects	30%
Proposal	10%
Final	30%

**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:**

Students should be present for every class of the semester, arriving before class begins and staying until class is dismissed. Students are encouraged to attend every class as participation in critiques or discussion of readings will be assessed in the participation portion of the final grade and could be adversely affected by absenteeism.

Students are allowed 2 unexcused absences. Each additional absence will result in a 10 point reduction to the student's final grade. Absences can be excused with sufficient documentation.

In the case of absence, students are responsible for finding out what work they have missed, or in obtaining notes from a classmate. Extensions on work due are not granted for being absent for the class that they were assigned in or due in. 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.

Reasonable accommodations can be arranged AHEAD OF TIME through email or meeting for religious, University, research, or limited professional obligations.

**Tardiness:**

Being late to class or when returning from break 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 late student is expected to join the class with a minimum of disruption to the lesson. A student who is late three times will receive an automatic 10 point deduction from their participation grade with additional 5 point deductions for each additional instance of tardiness.

**Late Work:**

You must turn in your work on the indicated date. A 10 point grade deduction for each day late will be computed in that assignment's final grade. Your work is "on-time" if it is provided when asked for on the day of critique. If you are asked to so, you will be expected to have your work available on a server, portable media, or instructor computer at the beginning of class. Failure to have your work available immediately on the day of critique will result in a grade deduction of up to 10 points. Being absent on the day the project is due does not grant you a free pass. If you are not there it is your responsibility to get your project to me. If you do not turn in your project on the day its due I will not ask you about your project. It is your responsibility to turn it into me.

**Statement on Academic Dishonesty:**

Plagiarism is the act of taking words, ideas, or artwork and presenting them as your own without due credit. Plagiarism can include the assistance or complicity in another's plagiarism. Plagiarism is extreme academic misconduct, which defeats your objectives in attending this institution. Plagiarism will not be tolerated. Cheating students will fail the class and discovery may lead to immediate expulsion from the college.

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.

An additional note: with the plethora of assets available online it can be tempting to use some freely available resources to complete your assignments. This is acceptable as long as such assets are identified as borrowed and credit is clearly given to the contributing artist. Failure to indicate "borrowed" assets will be considered academic dishonesty and treated as such.

**Saving Work:**

It is strongly suggested that you back up your work in triple redundancy (3x). It is solely your responsibility to save your work. If you lose your work, I will sympathize with your loss but I will be forced to mark you for zero credit on any assignment you fail to submit.

**Changes to the Syllabus:**

Changes to course content are at the discretion of the professor. It is the student's responsibility to stay informed of these changes, every attempt will be made by the professor to inform the class of changes in a timely manner.

**Disability Policy:**

In compliance with the Americans with Disabilities Act (ADA), students who require reasonable accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880); in Davie, LA 240 (954-236-1222); in Jupiter, SR 110 (561-799-8010); or at the Treasure Coast, CO 117 (772-873-3441) – and follow all OSD procedures.

**Week 1:** Intro, Syllabus, Course Overview, The Hero's Journey

**Week 2:** Narrative, 3 Act Structure, Research & Reference

**Week 3:** Storyboarding, Visual Development

**Week 4:** Editing Pacing, Continuity, Impact

**Week 5:** Storyboard Critique

**Week 6:** Previsualization in 3D; Rapid Prototyping using high poly modeling

**Week 7:** Rendering & Output

**Week 8:** Project Milestone Presentations

**Week 9:** Special Topics: Motion Capture

**Week 10:** Special Topics: Mocap and Camerawork in 3D

**Week 11:** Special Topics: Effects in 3D and Animatic

**Week 12:** Animatic WIP Presentations

**Week 13: Special Topics: Advanced Modeling, Lighting, & Rendering**  
**Week 14: Advanced Topics: Advanced Editing, Animate Polish**  
**Week 15: Final Project Presentations**  
**Week 16: Final Project Presentations**