FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—NEW COURSE PROPOSAL[1]

DEPARTMENT: SCHOOL OF COMMUNICATION AND MULTIMEDIA STUDIES	**COLLEGE: COLLEGE OF ARTS AND LETTERS**

RECOMMENDED COURSE IDENTIFICATION:

PREFIX ____ DIG _X_____ COURSE NUMBER 6436 LAB CODE (L or C) _____

(TO OBTAIN A COURSE NUMBER, CONTACT MJENNING@FAU.EDU)

COMPLETE COURSE TITLE: DIG 6436 Survey in Digital Media Techniques

EFFECTIVE DATE
(first term course will be offered)

SPRING 2016

CREDITS[2]: 4 CR

TEXTBOOK INFORMATION:
After Effects Apprentice, Second Edition, Chris & Trish Meyer ISBN-10: 0240811364
Practices of Looking, Marita Sturken and Lisa Cartwright, ISBN-10: 0195314409

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR __X____   SATISFACTORY/UNSATISFACTORY _____

COURSE DESCRIPTION, NO MORE THAN THREE LINES:
This production class explores ideas of visual storytelling in space and time, taking inspiration from personal history, games, scientific theories, and the cultural shifts of digital technology. The class encourages the development of a personal voice and artistic experimentation. The technical and aesthetic elements using Compositing/Visual Effects Software will be explored.

PREREQUISITES *: ADMISSION TO SCMS MTEN MFA PROGRAM	COREQUISITES*:	REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)*: MEDIA, TECHNOLOGY & ENTERTAINMENT MFA, SCMS DOROTHY F. SCHMIDT COLLEGE OF ARTS & LETTERS GRADUATE (MASTER OF FINE ARTS)

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

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE:

Faculty contact, email and complete phone number: Ruth von Spalding rspaldin@fau.edu 954-236-1368	Please consult and list departments that might be affected by the new course and attach comments.[3]

Approved by:	Date:	
Department Chair: _Daniel C. Williams_	3/20/2015	1. **Syllabus must be attached; see guidelines for requirements:** www.fau.edu/provost/files/course syllabus.2011.pdf
College Curriculum Chair: _Miriam Dala_	4/1/2015	
College Dean: _____	4/6/15	2. **Review Provost Memorandum: Definition of a Credit Hour** www.fau.edu/provost/files/Definition Credit_Hour_Memo_2012.pdf
UGPC Chair: _Wm R McDaniel_	9-9-2015	
Graduate College Dean: _____	9-9-2015	
UFS President: _____		3. **Consent from affected departments (attach if necessary)**
Provost: _____		

Email this form and syllabus to UGPC@fau.edu **one week before** the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.

Class: DIG DIG 6436 Survey in Digital Media Techniques
4 credits
Day and Time:
School of Communication & Multimedia Studies
Term:
Instructor: Ruth von Spalding BFA,MFA,MFA
Contact Info: rspaldin@fau.edu
Phone: 954-236-1368

Office Hours:

Course Description

This production class explores ideas of visual storytelling in space and time, taking inspiration from personal history, games, scientific theories, and the cultural shifts of digital technology. The class encourages the development of a personal voice and artistic experimentation.

Course Objectives

This course is designed as an intensive study of the technical and aesthetic elements of visual communication/storytelling using Compositing/Visual Effects, Image /Video Editing and Audio Software.

The tutorials and projects will investigate Camera 3D, Lighting 3D, Expressions, Variables and Java Script that include integrating images, graphics, typography, sound, animation and video. The course will explore experimental and new technological approaches to creating original visual imagery for use in design, animation, interactive media, video and the Internet, in addition to receiving an introduction to compositing. In this graduate Digital Media course, the problems will deal with visual organization and communication, creative brainstorming skills, and experimentation with techniques and a variety of media.

Students acquire the requisite technical skills through hands-on assignments, both in and out of class. This course is an advanced production course with the presumption that the student has acquired basic production skills from previous courses or professional experience.

Students are also introduced to historical traditions of the medium through lecture presentations and screening. Students evaluate contemporary trends and production techniques while creating professional projects on the computer.

Course Learning Objectives: By the end of this course, students will be able to:

1. Demonstrate advanced knowledge of motion graphic editing, programming and compositing software

2. Recognize key concepts related to (film and video production, video gaming, web-based interactive media and mobile media)

3. Recognize key concepts in Multimedia and Design (Composition, Typography, Narrative, Animation/Film)

4. Describe important historical works within the field of (film and video production, video gaming, web-based interactive media and mobile media)

5. Describe important artists within the field of (film and video production, video gaming, web-based interactive media and mobile media)

6. Describe important movements within the field of (film and video production, video gaming, web-based interactive media and mobile media)

7. Demonstrate familiarity with advanced image editing and movement

8. Demonstrate familiarity with advanced image making and advanced compositing

9. Demonstrate familiarity with expressions, variables and Javas script programming

10. Demonstrate familiarity with 3 D camera Tracking

11. Design, produce and create short narratives using audio, video and image sequencing

Attendance
It is very important to attend every class. Most topics build on previous lecture material; missing a lecture will reduce your ability to successfully complete assigned projects. Punctuality is expected. Attendance on critique days is crucial; getting class feedback, presenting your work, and providing input for classmates are vital to the creative process. Partial or full absenteeism on presentation day counts against the project grade. Attendance and participation on days that we are discussing proposals, screening assignments and/or executing in-class production exercises are vital to your development as a media maker. Your presence on these days figures significantly into your process assignments grade. Please note that three absences from the class lower your final grade by one letter grade. Three late arrivals or early departures will be marked as the equivalent of one absence. Absence from a class does not excuse skipping a tutorial, reading assignment, or project. Students are fully responsible for completing their work.

Grading
Twenty-five percent of your grade is based on Process Assignments,, Participation and a Presentation. Process assignments encourage the development of conceptual, design and technology skills.

The other seventy -five percent of your grade is based on the quality and creativity of your projects. Late projects will be dropped a letter grade each week overdue. Carefully determine the scope of each project and effectively use your time so that you can complete your work on schedule.

Projects Seventy-five percent

Process Assignments & Test & Participation & Presentation & Self-Evaluation & Creative Journal	25%
4 Projects	75%

Your project grade is based on five areas: concept, design, technology, innovation and effort.

Concept	ideas, critical examinations, creative explorations
Design	ability to communicate concept, image making, composition, sequencing, pacing and timing, interface, interaction
Technology	software fluency, scripting ability

Innovation	unique approaches, unexpected creativity, self-initiated experiments
Effort	time spent, work beyond minimum requirements, enthusiasm, commitment

Projects
Project 1 Digital self-reflection Part 1 15%
Project 2 Making lives visible   30%
Project 3 Digital self-reflection Part 2 15%
Project 4 Space & Time, Personal Narrative and Experimentation 40%

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.

Course Length: 16 Weeks
Credit Hours: 4
Prerequisites: Admission to MTEN MFA

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.

LATE POLICY
Proposals and projects will be marked down one full letter grade per day after the due date. Assignments turned in after the start of class on the day they are due are considered one day late. Projects turned in without the required production paperwork are considered incomplete and will be marked down for each day that the paperwork is not turned in.
In addition, you must complete all assignments, projects, exercises and readings to pass the course.

Texts
Required
After Effects Apprentice, Second Edition
Chris & Trish Meyer ISBN-10: 0240811364
Practices of Looking
Marita Sturken and Lisa Cartwright, ISBN-10: 0195314409
Handouts
HELPFUL RESOURCES & Links

The Visual Story, Second Edition: Creating the Visual Structure of Film, TV
and Digital Media (Nov 7, 2007)
Bruce A. Block ISBN-10: 0240807790
Creating Motion Graphics with After Effects: Essential and Advanced
Techniques, 5th Edition, Version CS5,
Chris & Trish Meyer ISBN-10: 0240814150
Flash Cinematic Techniques: Enhancing Animated Shorts and Interactive
Storytelling,
Chris Jackson, ISBN-10: 0240812611
After Effects Expressions
by Marcus Geduld ISBN-10: 024080936X
Compositing Visual Effects Essentials for the Aspiring Artist
Steven Wright, ISBN 13: 978-0-240-80963-2
Digital Compositing for Film and Video Second Edition
Steven Wright, ISBN 978-0240 80 7607
Visual Cultures and Critical Theory
Patrick Fuery and Kelli Fuery, ISBN 0 340 80747 4

BACK UP YOUR WORK Do not depend on the University server space as the only place to
back-up your work—back up your files on a jump drive,portable HD or burn a DVD. Remember
that discs can corrupt and jump drive's can break; always, always have your work backed up in at
least two places. You are responsible for your files, work will not be excused because a file is
missing or corrupted. In this class you will need the following materials:

STUDENTS REQUIRED MATERIAL small loosleaf notebookor sketchbook to be used as a
creative journal to work through ideas and write down lecture notes.

External Harddrive, USB 4GB-8GB thumb drive. Students are required to bring their thumb
drives/or portable HD to each class.
FAU e mail address
Headphones are required when you work with audio (older headphones will be provided. Bring
your own if you like) A device (cell phone, digital camera or video camera) to takes pictures that
can be downloaded to your computer

STUDENTS WITH DISABILITIES: In compliance with the Americans with Disabilities Act
(ADA), students who require special accommodations due to a disability to properly execute
coursework must register with the Office for Students with Disabilities (OSD) located in Boca
Raton SU 133 (561-297-3880), in Davie - LA 240 (954-236-1657), in Jupiter - SR 110 (561-799-
8585) and follow all OSD procedures. http://osd.fau.edu/

STATEMENT OF ACADEMIC INTEGRITY: Students at Florida Atlantic University are
expected to maintain the highest ethical standards. Academic dishonesty, including cheating and
plagiarism, 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

(http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf).
 SAFEWALK – Night Owls Boca Raton 561-297-6695 Davie 954-236-1902 Ft. Lauderdale 954-762-5611 Jupiter 561-799-8700 Campus security will escort individuals, day or night. Call ahead or go to their offices at Room 155 in the LA Building, Davie to make appropriate arrangements.

Other Policies and Resources

1. Anti-Discrimination and Anti-Harassment Policy
2. Add, Drop, Withdrawal Procedure
3. Blackboard Support
4. Libraries

Week 1
Objectives: Lecture
Modernism & Postmodernism, Storyboards,Introduction to Course, Rules & Procedures
Due: Student Survey

Week 2
Objectives: Lecture & Hands-on Poststructuralism, Digital aesthetics: Timing, Narrative structure
Cinematic & Editing
. Learning the Graphics portion of the software
      a. Motion Basics Animating with Personality
      b. Transforming and Animating Layers,
      c. Animating position,scale, rotation, and opacity,
      d. Editing motion paths
      e. Adding a solid
      f. Applying effects

Due: Project 1 Digital self-reflection Part 1
Reading: Practices of Looking Ch 1 Images, Power and Politics

Week 3
Objectives: Lecture & Hands-on Learning the Graph Editor
Motion control moves, Speed versus Value Graphs, Roving Keyframes

Reading: Practices of Looking Ch 2 Viewers Make Meaning

Due: Research & Storyboards Project 2, Alter Project 1

Week 4
Objectives: Lecture & Hands-on Sound, Design,
in class Work Day
Reading: Practices of Looking Ch 3 Modernity: Spectatorship, Power and Knowledge

Week 5

Reading: Practices of Looking Ch 4 Realism and Perspective: From Renaissance Painting to Digital Media
Presentation & Critique Project 2

Week 6
Objectives: Lecture & Hands-on Layering & Compositing
a. Hierarchies
b. Blending Modes
c. Behavior presets
d. Parenting & Nesting

Advanced Solar System,
      a. Particles, Nulls, PreComps
      b. Nesting a Group of Layers Nesting and animating a precomp
      c. Parenting basics, Parenting with null objects
      d. Building the parenting chain, Geometric constructs

Due: Research & Storyboards Project 3 Digital self-reflection Part 2
Reading: Practices of Looking Ch 5 Visual Technologie, Image Reproduction, and the Copy

Week 7
Objectives: Lecture & Hands-on Altered Time, Effects, AE Camera, AE Lighting in 3 D Space
Learning the Multiplaning
      a. Multiplaning From a Single Source
      b. Multi-planing workaround in 2D, Using 3D views,
      c. Natural multi-planing in 3D Assigned

Reading: Practices of Looking Ch 6 Media in Everyday Life

Week 8
Objectives: Lecture & Hands-on Rotoscoping, Animation
Puppet Building Overview of the Puppet,
      a. Pin tool, Distorting a layer,
      b. Keyframing a puppet animation,
      c. Motion-sketching an animation,
      d. The Puppet Overlap tool & Starch tool

Reading: Practices of Looking Ch 7 Advertising, Consumer Cultures and Desire

Week 9
Due: Presentation & Critique Project 3 Digital self-reflection Part 2
Reading: Practices of Looking Ch 8 Postmodernism, Indie Media and Popculture

Week 10
Objectives: Lecture & Hands-on Track and Key
a. Tracking Overview
b. Warp Stabilizer basics

c. Point-Based Tracking and Stabilization

e. Tracking and Effects

f. Perspective Tracking

Due: Research &Storyboards Project 4 Space & Time, Personal Narrative and Experimentation
Reading: Practices of Looking Ch 9 Scientific Looking, Looking at Science

Week 11
Objectives: Lecture & Hands-on Track and Key

g. The 3D Camera Tracker

h. Using Keylight

i. Basic keying

j. Refining the key

Reading: Practices of Looking Ch 10 The Global Flow of Visual Culture

Week 12
Objectives: Lecture & Hands-on Motion & Keyframes , Expressions, Variables,
Expression and Java Script Programming
   a. Exploration Basic Expressions
   b. Creating and Managing expressions,
   c. Modifying Expressions, Simple math
   d. Coordinating simple Properties, Linear interpolation
   e. Looping,
   f. The wiggle expression
   g. Java Script Programming

Week 13
Objectives: Lecture & Hands-on Aninmation, Typography, Digital Painting, Expressions & Java
Script
Type and Painting
   a. Entering, editing, and styling type,tracking and kerning,
   b. Randomizing order
   c. Animated tracking
   d. Exploring offset plus selection shapes,
   e. Ramp selection shapes,
   f. Anchor point grouping,Enabling per-character 3D

Week 14
Guest Speaker or Museum visit & In-class workday

Week 15
In-class workday & in class One-on-one Meeting with instructor

Week 16

Topics Presentation Project 4 & Critique Wrap up
Due Self-Evaluation & Creative Journal