

COURSE NUMBER:	CA4220	INSTRUCTOR:	KRISHNA M. SADASIVAM
COURSE NAME:	Demo Reel Research	TWITTER:	twitter.com/krishna_ait
		EMAIL:	krishna.at.ait@gmail.com
COURSE LENGTH:	11 weeks	OFFICE HOURS:	Available by Appointment
CONTACT HOURS:	44 hours	CREDITS:	4
CLASSROOM #:	Room #TBA	DATE OF SYLLABUS:	7/05/10

COURSE DESCRIPTION:

This course will expose students to the pre-production processes used in animation and related industries. The primary components of the course will be a thorough review of all pre-production activities and project management. Students will focus on the planning of all aspects of an animation production.

PREREQUISITE(S):

CA 3202 ADVANCED DIGITAL COMPOSITION

STUDENT LEARNING OBJECTIVES /COURSE OBJECTIVES:

- Demonstrate an understanding of the preproduction process
- Clearly communicate design ideas and concepts visually, verbally, and in writing
- Document their design and idea development process

STUDENT LEARNING OUTCOMES:

Upon successful completion of the course the student will be able to:

- Demonstrate an understanding of the preproduction process
- Clearly communicate design ideas and concepts visually, verbally, and in writing
- Document their design and idea development process

GRADING OPPORTUNITIES:

Assessment

This is a highly interactive and discussion-oriented course. Students will learn from one another as well as from the instructor, guest lecturers, the text, readings, exercises, presentations weekly assignments and the final project. Professionalism will be put into practice through the students' promptness, class attendance, willingness to create a forum for shared ideas, quality and creativity of work, and the meeting of deadlines. Specifically, grades will be based on the following criteria:

Projects:

- “Found Character” Design project
- “Good Guy / Bad Guy” Character Design project
- “Good Guy / Bad Guy” Model Sheets project
- “Location and Environment layout” project
- “Project Pitch / Preliminary Character Design” project
- “Refined Model Sheets / Turn-arounds” project
- Action Poses / Height Relationship” project
- “Rough Storyboards” project
- Final Project Presentations (storyboard, animatic, environments, model sheets, etc. due) on 11” x 17” due **80%**
- **Attendance:** Attendance is taken twice throughout class time. It goes without saying **20%**
 being absent from class can have a **substantial** negative effect on your final grade

STUDENT LEARNING ASSESSMENT:

Each Project will be evaluated as per the criterion on the enclosed rubric given towards the end of this syllabus.

OVERALL CLASS PARTICIPATION (20% of your grade)

Grading Criteria: (i.e. thoroughness, neatness, concept, design, execution, professionalism, presentation, craft, cleanliness, following instructions) applies to all presentations and individual assignments. **Handwritten work, no matter how neat you think it is, is not accepted.** This is college and all work must be typed. Submission of handwritten work will not even be considered and will receive an F (0) for that assignment. Don’t even try it.

Grading Scale: A= 93-100, A-= 90-92, B+= 87-89, B= 83-86, B-= 80-82, C+= 77-79, C= 73-76, C-= 70-72, D+= 65-69, D= 60-64, F= 0-59

CLASSROOM POLICIES:

Late Work: Since this course is dealing with industry success, all projects will be due on the date assigned and at the beginning of all classes. **Late work will not be accepted. It will be an F/0.** If schedule problems occur, notify the professor before any and all due dates.

Attendance: The Art Institute of Tampa policy requires students to attend a minimum of 82% (36 hours) of scheduled course hours in order to receive a passing grade in a course. Attendance is taken twice throughout the class. Be professional and show up on time.

Sleeping in Class: Sleeping in class is not permitted and will not be tolerated.

Email: Check often, relay the information to your classmates. Ultimately you are responsible for checking email and following up with the instructor if you not receiving assignments, notes and correspondence for the class via email. It is CRITICAL you start the semester off fresh by clearing out your student account and adjust your forwarding address if necessary. I will correspond with the class quite often via email.

Plagiarism: Plagiarism will not be tolerated and may lead to immediate expulsion from the class and/or college. Plagiarism includes taking words, ideas, or artwork from anyone else and presenting it as your own or not citing properly in accordance with APA Style Guide.

Food/Beverages: Food and non-sealed beverage containers are NOT permitted in any classroom, lab or studio.

Cell Phones and other electronic devices: Cell phone usage is not permitted in any classroom, lab or studio. All cell phones, beepers, games, two-way radios (Nextel), or any other communication device must be turned off before entering the classroom.

Add/Drop: The first six (6) academic days (not including Saturdays, Sundays and holidays) of each quarter are designated as the schedule adjustment period. During this time, students may make registration adjustments (adding, dropping, or changing days/times of courses) without financial penalty.

Holidays: This quarter has no holidays that will impact the delivery of this course.

Required Text(s): “Prepare to Board!: Creating Story and Characters for Features and Animated Shorts” by Nancy Beiman, ISBN-13: 978-0-240-80820-8

Recommended Text(s):

- **Creating Unforgettable Characters**, Linda Seger ISBN: 0805011714
- **The Hero with a Thousand Faces**, Joseph Campbell, ISBN: 0691017840
- **Making Comics: Storytelling Secrets of Comics, Manga, and Graphic Novels**, Scott McCloud, ISBN: 0060780940

Required Supplies:

Media Arts and Animation

- 9” x 12” Sketchbook
- Wacom Tablet
- Production notebook
- DVD-R
- an open, creative mind and a passion for your work!
- hard work
- A notebook for jotting down inspirations, teacher and class suggestions
- Other items TBD
- 11 x 17 artfolio

Recommended Supplies:

- 1GB jump drive
- A portable hard drive
- a back-up drive for all your work

ADA Statement: To meet the needs of our students with disabilities, The Art Institute offers reasonable accommodations for qualified students with disabilities. Students or applicants who would like to request reasonable accommodations should contact the Student Services Coordinator for the school. Students with disabilities are encouraged to contact your instructor and the Dean of Student Affairs in advance of the quarter of study when accommodations are needed.

Saving Work: It is the student’s responsibility to save his or her work to disk. Multiple copies should be saved and verified prior to leaving the classroom. The teacher is in no way responsible for the work saved on hard drives, nor is he/she bound to give an extension on work improperly saved. The hard drives will get purged regularly. **Students are expected to back up all work. Loss, theft, computer failure, etc. are not acceptable excuses.**

| PARTICIPATION CRITERIA

Excellent

A (93-100)

A- (90-92)

Outstanding participation. The student is actively engaged in every facet of the class. He/She comes to every class session ready to engage in informed discussion based on a thorough and critical reading of their homework assigned material (if applicable), and he/she maintains complete critical reading notes and brings it to every class session and keeps copies of everything in their journal. The student makes extraordinary contribution to the class through consistently thoughtful, well focused, and original examples. The student works collaboratively with his/her classmates and instructor and the student seeks assistance should he/she need it. **The student misses no classes.**

Very Good/Good

B+ (87-89)

B (83-86)

B- (80-82)

Good participation. The student is actively engaged in most facets of the class. He/She comes to every class session ready to engage in informed discussion based on a careful reading of the assigned material, and he/she maintains substantial number of critical reading notes and brings it to most class sessions. The student makes a solid contribution to the class through regular relevant and thoughtful comments, questions and examples. The student works collaboratively with his/her classmates and instructor and the student is likely to seek assistance should he/she need it. The student misses the maximum of **one** class.

Satisfactory

C+ (77-79)

C (73-76)

C- (70-72)

Average participation. The student is actively engaged in some facet of the class. He/She comes to many class sessions ready to engage in informed discussion based on a general reading of the assigned material, including few critical reading notes and brings it to many class sessions. The student makes a contribution to the class through general, incomplete and/or tangential comments. The student, for the most part, works collaboratively with his/her classmates and instructor and is not likely to seek assistance on his/her own. The student misses **two** class sessions.

Below Average

D (60-64)

Poor participation. The student rarely demonstrated an active engagement in some facets of the class. He/She comes to many class sessions unprepared for informed discussion, and his/her critical reading notes are substantially incomplete and rarely bring it to the class sessions. The student does not collaborate with his/her classmates and instructor and the student is not likely to seek assistance on his/her own or even with direction. The student misses two-three class sessions.

Failure

F (0-59)

Unacceptable participation. The student is not an active member of the class.

Syllabus Changes: Syllabus is subject to change at the instructor's discretion. Awareness of these changes is the student's responsibility

CLASS SCHEDULE:

WEEK 1:

Topics:

- Introductions / Ice-Breaker
- Syllabi
- Appealing or Unappealing: Beginning Character Design
- Silhouette Value, Foundation Shapes, Construction Sights
- Going Organic, Creating Characters from Inanimate Objects

In-class:

- Lecture
- Presentation
- Exercise: Pushing the Proportions (p. 67)
- Exercise: Blending Organic with Inanimate (p. 74)
- Exercise: Dog Designs (p. 78)

Assignment Due Next Week:

- “Found Character” Design
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WEEK 2:

Topics:

- Size Matters: The Importance of Scale
- Stereotypes of Scale
- Working with Characters with Similar Silhouettes
- Creating Character Contrasts in Design
- Contrasting Appearance and Personality Refining Character Designs

In-class:

- Assignment Critique
- Lecture
- Presentation
- Exercise: Three Drawing Human to Animal Morph
- Exercise: Large vs. Small

Due Today:

- “Found Character” Design

Assignment Due Next Week:

- “Good Guy / Bad Guy” Design Assignment

WEEK 3:

Topics:

- Pushing Your Design - How much is too much?
- Standardizing your Design
- Creating Clean-up Model Sheets
- Creating Character through Color
- Testing your Color Models
- Turn-arounds, action poses, and height relationships
- Digital Inking and Coloring Techniques

In-class:

- Lecture
- Presentation
- Exercise: Standardizing Your Design
- Exercise: Working with the Wacom Tablet
- Exercise: Digital Inking and Coloring Techniques

Due Today:

- “Good Guy / Bad Guy” Design Assignment

Assignment Due Next Week:

- “Good Guy / Bad Guy” Model Sheets Assignment

WEEK 4:

Topics:

- Location: Art Direction and Storytelling
- Basic Staging
- Tonal Sketches
- Using Contrast to Direct the Eye
- Structure: The Mind’s Eye
- Art Direction and Storytelling
- Colors and Tonal Values
- Going Back to the Source (for Inspiration)

Due Today:

- “Good Guy / Bad Guy” Model Sheets Assignment

In-class:

- Critique: “Model Sheets” Assignment
- Lecture
- Presentation
- Studio Time

Due Today:

- “Good Guy / Bad Guy” Model Sheets Assignment

Assignment Due Next Week:

- Location and Environment Assignment

WEEK 5:

Topics:

- Layout and Design

In-class:

- Critique: “Location and Environment” Assignment
- Lecture
- Presentation
- Studio Time

Due Today:

- Location and Environment Assignment

Assignment Due Next Week:

- **Midterm Presentations:** Finalized character model sheets, turn-arounds, action poses and environment / location process and finalized work (11” x 17” format)

WEEK 6:

Topics:

- **Midterm Presentations**
- Linear and Nonlinear Storytelling
- Setting Limitations and Finding Liberation
- Shopping for Story: Creating Lists
- Researching Action
- The Importance of Quick Sketches and Thumbnails
- Reality is Overrated
- Researching Settings and Costumes

In-class:

- Lecture
- Presentation
- Exercise: Creating Lists
- Exercise: Using References in Character Design

Assignment Due Next Week:

- Project Pitch with Character and Environment Design Process Work (including preliminary turn-arounds) Due
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WEEK 7:

Topics:

- The Use of Symbolic Animals and Objects
- The Newsmen's Guide: Who, What, Where, When, and WHY?
- Defining Conflict
- Log Lines
- Stealing the Show
- Parodies and Pastiches
- Beginning at the Ending
- Establishing Rules

In-class:

- Lecture
- Presentation

Assignment Due Next Week:

- Refined Character Model Sheets, Turn-arounds Due

WEEK 8:

Topics:

- Establishing the Framework of the story
- Creating Story Sequences
- Prioritizing the Action
- Arcs and Triumphs
- Climactic Events

In-class:

- Lecture
- Presentation

Due Today:

- Refined Character Model Sheets / Turn-arounds Due

Assignment Due Next Week:

- Rough Storyboards Due
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WEEK 9:

Topics:

- Creating Performance on Storyboard
- Pitching Your Storyboards

In-class:

- Studio Time: One-on-one guidance

Due Today:

- Rough Storyboards Due

WEEK 10:

Topics:

- One-on-one Critique: Rough Storyboards
- Studio Time

In-class:

- Studio Time: One-on-one guidance

Assignment Due Next Week:

- All Final Project Assets: character process work, model sheets (including turn-arounds, action poses, height relationship chart), animatic
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WEEK 11:

Topics:

- Final Project Presentations (storyboard, animatic, environments, model sheets, etc. due)

In-class:

- Final Project Presentations

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INSTRUCTOR: Krishna M. Sadasivam

- I have completely read and fully understand the contents of this syllabus
- I take full responsibility for living up to these obligations including, but not limited to attendance, participation, notes, quizzes, projects, etc.
- I will ask for help/assistance (both in and out of class) if needed
- It is my responsibility to check the website (<http://www.sivamstudios.com/ait>) if I am unable to attend class. I furthermore understand that I am responsible for all work assigned on the day its due.
- I will go in with an open mind and give this course my best effort.

Student Signature: _____ Instructor Signature: _____

Print Name: _____ Print Name: **Krishna M. Sadasivam**

Date: _____ Date: _____

Print, sign and return this sheet at the beginning of class Week 2 to receive **20 points of Extra Credit.**

	Excellent (4)	Good (3)	Average (2)	Poor (1)
Printed Content 20 points	Flatbook includes concept sketches, storyboards, character turn-arounds, color swatches for characters and set designs, character descriptions, action poses, and environments in an attractive and professional format.	Flatbook includes concept sketches, storyboards, character turn-arounds, character descriptions, action poses, and environments, but lacks a consistent, unified look and feel	Flatbook shows no unified theme, Poorly presented pages or flatbook missing 2 components. Unprofessional and amateurish in overall look and feel of flatbook.	Flatbook missing 4 or more components.
Storytelling and Planning 20 points	Fully developed storyboard that includes dialogue, set changes, and camera directions. Used storyboards extensively during project development for goal-setting, organization and task assignment.	Strong storyboard that indicates dialogue and set changes. Storyboard used as a guideline for project development.	Basic storyboard Referred to storyboard / plan during project building process	Did not use storyboard or animation plan during process or is incomplete.
Character and Set Background Development 20 points	Fully developed characters – correct size for the set, intricate detailing and appropriate to the story. Richly detailed sets (two or more) to meet the needs of the storyline. Sets can be viewed from 3 sides so that the camera angles can be changed.	The characters aligned with the storyline, matched the scale of the set and are detailed and appropriate to the story. Set detailed to meet the needs of the storyline. Can be viewed from 3 sides so that camera angles can be changed.	Characters are random – not scaled to the size of the set. Sparse set – can be viewed from only one side.	No lead characters are defined. Confusing. Did not fit into the storyline. Background did not meet needs of storyline
Final Animatic 20 points	Animatic is clear, employs limited animation and accurately accounts of timing and pacing of short. Story is followed and very clear. Voices, music, and sound effects are a part of the film and are relevant to the story. Titles and credits are well designed and appropriate to the “look” of the film.	Animatic follows the story. Story points are solid and flow well. Music and sound effects are a part of the film. Titles and credits are added to the film.	Story is evident. Animatic includes confusing camera angles / story hard to follow from the visuals. No sounds or music.	Not coherent – story is not evident.
Technical Specifications 20 points	Flatbook files are printed on 11” x 17” format and organized in a clear and professional manner.	Flatbook files are printed on 11” x 17” format, but image layout / organization lacks professional look	Flatbook files printed, but not in the proper format. Spelling mistakes and haphazard organization.	Flatbook files not printed, in an incorrect format, or poorly organized.

Please note: Zeros are recorded for projects not turned in.