

**SIGGRAPH 2015 Student Work Entry**

**University of Central Florida School of Visual Arts and Design, Character Animation Specialization**

**Project list for Snacktime and Enchanted Ink**

**DIG3433C-0001 Visual Story and Visual Development; Fall, 2013**

**Instructor Jo Anne Adams**

**Course Description**

This course is an introduction to the processes and techniques to transform story concepts into a producible 3D visual experience. Emphasis is upon the aesthetic, technical, and conceptual practices of time based image making which will be addressed through lectures, demonstrations, exercises, projects, and readings. Students will understand story and character development, composition, layout, storyboarding, and output using industry-standard software. Students are evaluated based on their contribution to the class discussions, critiques, and their aesthetic, technical, and conceptual development.

**Project List:**

Assignment	Description of the Assignment	% of Grade	Assignment Date	Due Date
One:	<p>Story treatment:</p> <p>Write a 2-page typed story treatment using the suggested methods of idea inspiration and based on one of the types of conflicts in your reading. Upload your treatment to the server in our class folder by the end of day on Wednesday, Aug 31. Develop at least three supporting inspirational sketches to sell the story. Turn them in as jpegs in the same folder as your story. The naming convention for this class is lastNameFirstInitial_DIG3433_Story and lastNameFirstInitial_DIG3433_sketchA,B, or C.</p> <p>The class will vote for eight treatments to pursue as 4 person teams</p>	5%	Aug 21	<b>W Sept 11</b>
Two:	<p>Visual Development</p> <p>Develop preliminary sketches for at least three main story beats per team member. Divide the story into equal parts so the entire story gets a visual treatment. Each team member will re-interpret the characters, sets and lighting in their own style for the part of the story they are responsible to develop. Upload jpegs of your images to the project folder for each of your productions and print 8 x 10 images for presentation to the class Wednesday, Sept 21.</p>	5%	Sept 11	<b>W Sept 25</b>

	<p>Presentation: Board your printed images on black matte board with a one-inch border surrounding and in between each image. Make sure they are trimmed neatly and pasted using double sided removable tape or repositionable adhesive.</p> <p>The team will vote on stylistic direction of the storyboards.  <b>All class members will critique the effectiveness of the boards in telling the story.</b></p>			
Three:	<p>Unification of style</p> <p>Team members will adapt all imagery to the selected board style and further develop the story. Storyboards from this point forward will include Bruce Block charts.</p> <p>Have boards complete for Midterm Pitch Practice Oct 19</p>	10%	Sept 25	<b>W Oct 2</b>
Four:	<p>Midterm Pitch</p> <p>Polished storyboards and visual research will be generated for team presentation of the story for the selection of 4 of the 8 projects to further develop.</p> <p>Faculty and Seniors will give feedback and ask questions. Faculty will make a decision to which stories will be further developed based on feedback and critique.</p>	10%	Oct 2	<b>W Oct 16 F Oct 18 Pitch to Faculty and Seniors</b>
Five:	<p>Expansion and revision of boards.</p> <p>Create an animatic using storyboard panels due for in- progress critique Nov 9</p>	5%	Oct 23 Teams Reorganize	<b>W Nov 6 In Progress Critique</b>
Six:	<p>Update animatic using story board panels due for in- progress critique Nov 23</p>	5%	Nov 6	<b>W Nov 20 In Progress Critique</b>
Seven:	<p>Final Animatics and Boards</p> <p>Final animatic and story board panels due for final critique Nov 30</p>	10%	Nov 20	<b>W Nov 27</b>
Eight:	<p>Final Pitch</p> <p>Final storyboards and visual research will be generated for team presentation.</p> <p>Faculty will vote for two of the four stories to develop into shorts. If only one is deemed strong enough, the whole class will work on that one production.</p>	10%	Nov 27	<b>Friday Dec 6, 12:30 – 2:20 Pitch to Faculty and Seniors</b>

**FIL 3720: Introduction to Animation, Fall, 2013****Instructor: Darlene Hadrika****Course Description:**

This course introduces the principles of animation or artificial character movement, including the process and techniques associated with the design of artificial characters, and the manipulation of those characters in such a way as to convey a story (or other thought, concept, etc..) in a visual medium. Class includes introductory computer graphic techniques utilizing microcomputer systems. Techniques include basic paint systems, color cycling and 2D animation.

This class utilizes traditional hand drawn techniques to teach students the principles of animation as defined by Frank Thomas and Ollie Johnston. All assignments are individual efforts.

**Project List**

Assignment	Description of the Assignment	Grade Value	Assign Date	Due Date
Bouncing Ball	Student will draw and shoot a one second title card and then 30 drawings of a ball traveling in from frame right, bouncing twice and exiting frame right. Students will shoot the ball drawings on ones, then on twos, and then on threes. Students should consider arcs, path of action, stretch & squash, timing and spacing of the ball so that it appears to have weight. Student will turn in a digital movie file of this test along with this hand-drawn artwork.	9%	08/20	<b>Final Due: 08/27</b>
Surprise	In class, the student will present a six-panel storyboard of his idea for approval before he begins his animation. Student will draw and shoot a one second title card and then a 2-4 second animation. The student will choose between animating an egg about to crack or a teapot about to whistle. The animation should anticipate and then depict the potentially explosive reveal of whatever is in the egg or teapot. Motion of objects should have a strong path of action. Attention should be placed on the correct use of arcs, weight, stretch/squash, anticipation, staggers, and effects. Exposure sheets must be filled out and turned in along with artwork and a digital movie file of this test	9%	08/27	Boards due: Section 63: 9/10 Section 62: 9/12  WIP due: Section 63: 9/17 Section 62: 9/19  <b>Final Due: 09/24</b>
Floursack	In class, the student will present a six-panel storyboard of his idea for approval before he begins his animation. Student will shoot a one second title card and then a 3-5 second animation of a partially filled flour sack jumping. Story, staging, anticipation, stretch/squash, arcs, follow-through, weight, personality, attitude, overlapping action, path of action, line of action should all be considered. Student will turn in his storyboards, exposure sheets and animation artwork and a digital movie file of this test	9%	09/20	Boards due: Section 63: 10/1 Section 62: 10/3  WIP due: Section 63: 10/8 Section 62: 10/10

				<b>Final Due: 10/15</b>
Facial	In class, the student will present a six-panel storyboard of his idea and a short edited sound file for approval before he begins his animation. Student will shoot a one second title card and then a 3-5 second animation of a character reacting to or lip-syncing to the sound file. Story, anticipation, stretch/squash, arcs, follow-through, weight, personality, attitude, overlapping action, path of action, line of action, acting, and sound synchronization should all be considered. Student will turn in his storyboards, exposure sheets and animation artwork and a digital movie file of this test	9%	10/15	Boards due Section 63 10/22 Section 62 10/24  WIP due Section 63 10/29 Section 62 10/31  <b>Final Due 11/2</b>
Walk Cycle	In class, the student will present a musical loop and act out the walk cycle with attitude that fits the music. Student will draw and shoot a walk cycle of a given character so that its timing matches the beat of the music. The length in frames of the walk cycle should be an exact factor of the musical loop so that when the music is looped, the character cycle matches the sound file. Story, anticipation, stretch/squash, arcs, follow-through, weight, personality, attitude, overlapping action, path of action, line of action, acting, counter balance and sound synchronization should all be considered. Student will turn in his exposure sheets and animation artwork and a digital movie file of this test	9%	11/2	Music due Section 63 11/12 Section 62 11/14  WIP due Section 63 11/19 Section 62 11/21  <b>Final Due 11/26</b>
Sketch Port-folio	Grades for the sketch portfolio should showcase the students' best works done in the Life Drawing Lab. It will be turned in at the end of the semester for grading.	15%	8/20	<b>Due: 11/30</b>
Final Reel	Counting as the Final Exam grade, the student will edit together and create a demo reel containing a title card and all six assignments that he has completed in class. The reel may include revised versions of particular assignments. The walk and facial assignments should contain original synchronized sound. The student may add sound or music to the rest of the reel. Student will turn in a digital movie file of this reel.	20%	11/26	<b>Due: 12/3</b>

**ART 3643C: Digital Effects and Compositing, Fall 2013**  
**Instructor: Cheryl Cabrera**

**Course Description:**

Special effects and compositing for computer animation and film, focusing on the use of After Effects, Premier and Photoshop or comparable software.

### Project List

Assignment	Description of the Assignment	Grade Value	Assign Date	Due Date
Still Frame Video Composite	Student will select a historical photo and composite themselves into the image, using green screen techniques and photoshop.	10%	8/21	9/4 FINAL CRITIQUE
Still Frame CG integration Composite	Student will select or take a photo of a simple object, recreate that object in Maya using modeling, UVing, texturing, lighting, and rendering techniques, and composite the object seamlessly into the image using NUKE, such that the CG object can not be distinguished from the real.	10%	9/4	Weekly IN-PROGRESS REVIEW  9/18 FINAL CRITIQUE
Dynamics	After working through a series of tutorials, student will create an elemental effect, such as smoke, fire, or dust, in Maya using dynamics, texturing, lighting, and rendering techniques, and composite the effect seamlessly into an image using NUKE.	15%	9/18	Weekly IN-PROGRESS REVIEW  10/16 FINAL CRITIQUE
Keying and Tracking with full CGI integration	Student will video themselves against a green or blue screen, then composite themselves seamlessly into a tracked, moving background video.	15%	10/16	Weekly IN-PROGRESS REVIEW  11/27 FINAL CRITIQUE

### DIG 4325C: Look Modeling Workshop; Spring, 2014 Instructor: Terrell Then

#### **Course Description:**

This course will emphasize developing the finished look for 3D Maya environments with an emphasis on rendering, shading, texturing, and lighting. In addition students will develop an understanding of camera usage and animation.

#### **Week Begin Date                      Description**

<b>Jan 8 Lecture</b>	Syllabus Schedule <b>Main Project Discussion</b>
<b>Lab</b>	Brainstorming ideas for Major Project – Have general concept spelled out by end of lab. All components must be 100% original, to be designed and drawn by student. <b>Assignment #1</b> – Research paper on the story and history behind your major project. (Due next lab)
<b>Jan 15 Lecture</b>	Smooth Mesh Preview, Soft Select
<b>Lab</b>	<b>Assignment #1 DUE – Before class begins</b> <b>Assignment #2</b> – Powerpoint presentation of Look Development (Due in two weeks)
<b>Jan 22 Lecture</b>	Nurbs Surfaces
<b>Lab</b>	<b>Lab Assignment (Book) TBA</b>
<b>Jan 29 Lecture</b>	Advanced Exterior Lighting
<b>Lab</b>	<b>Assignment #2 DUE – Before class begins for presentation</b> <b>Assignment #3</b> – Concept Sketches No Color (Due next week – electronic format)

<b>Lecture</b>	
<b>Lab</b>	<b>Assignment #3 DUE – Before class begins for presentation and critique</b> <b>Assignment #4 – Concept Art Digital Painting (Due in two weeks)</b>
<b>Feb 11 Lecture</b>	Advanced UV Texturing (Preparing your model)
<b>Lab</b>	<b>Lab Assignment (Book) TBA</b>
<b>Feb 18 Lecture</b>	Atmospheric Effects
<b>Lab</b>	<b>Assignment #4 DUE – Before class begins for presentation and critique</b> <b>Assignment #5 – Creating model designs (perspective and top, side, front orthographics)</b>
<b>Feb 25 Lecture</b>	3D Paint FX
<b>Lab</b>	<b>Assignment #5 DUE – Before class begins for presentation and critique</b> <b>Assignment #6 – UV all objects (Due next lab)</b>
<b>March 5 Lecture</b>	<b>SPRING BREAK!!!</b>
<b>Lab</b>	<b>SPRING BREAK!!!</b>
<b>March 12 Lecture</b>	Painting Realistic Textures in Photoshop
<b>Lab</b>	<b>Assignment #6 DUE – Before class begins for presentation and critique</b> <b>Assignment #7 – Texture Painting (Due Next Lab)</b>
<b>March 19 Lecture</b>	Mental Ray Materials
<b>Lab</b>	<b>Assignment #7 DUE – Before class begins for presentation and critique</b> <b>Assignment #8 – Create 3D scene and render passes and composite final rendering</b>
<b>March 26 Lecture</b>	SSS
<b>Lab</b>	Lab Assignment (book) TBA
<b>April 2 Lecture</b>	Mental Ray Rendering Techniques
<b>Lab</b>	<b>Work time</b>
<b>April 9 Lecture</b>	Advanced Interior Lighting
<b>Lab</b>	<b>Assignment #8 DUE – Before class begins for presentation and critique</b> <b>Assignment #9 – Final Presentation of your overall project (Due Finals Week PP)</b>
<b>April 16 Lecture</b>	Organizing your materials, developing a presentation
<b>Lab</b>	<b>Work time</b>
<b>April 23 Lecture</b>	<b>Work time</b>
<b>April 25</b>	<b>FINALS WEEK – Final Project Presentation (TBA)</b>

**DIG 4451C: Visual Story and Visual Development Workshop, Spring 2014**  
**Instructor: Jo Anne Adams**

**Course Description:**

This course explores the theory and techniques of scriptwriting, storyboarding, and cinematography by studying award winning films and creating original concept production elements.

**Project List**

Assignment	Description of the Assignment	Grade Value	Assign Date	Due Date
One	<p>Story critiques</p> <p>Each team member will write a minimum 10-item list of strengths and weaknesses of their assigned story.</p> <p>E-mail your documents to me and place them in our class folder for other teammates to read. Use the naming convention:</p> <p>lastNameFirstInitial_DIG4451_StoryCrit</p>	5%	1/6	1/6
Two	<p>Revised Story Treatment:</p> <p>Write a 2-page typed individual story treatment based on the discussions in class. Upload your treatment to the server in our class folder <b>by midnight Wednesday, Jan 18</b>. E-mail your treatments to me using the naming convention:</p> <p>lastNameFirstInitial_DIG4451_Treatment</p>	10%	1/6	1/13
Three	<p>Teams will assess changes to be incorporated into the stories based on revised treatments and write a new script <b>due 7pm Tuesday, Jan 31</b>. Send your script to me via e-mail using the naming convention:</p> <p>StoryTitle_DIG4451_Script</p> <p>Team meetings with the Instructor to discuss new scripts. Distribute story panels to team members for boarding.</p>	10%	1/15	1/29
Four	<p>Re board utilizing the new script <b>due Wednesday, Feb 27 and update animatics</b></p>	10%	1/29	<p>2/12 IN-PROGRESS REVIEW</p> <p>2/27 FINAL CRITIQUE</p>
Five	<p>Update boards in response to class comments.</p>	10%	2/27	3/26
Six	<p>Begin Workbooks</p> <p>Create first workbook pages incorporating an overhead map of the layout with character staging panels for detailed camera direction and brief</p>	10%	3/26	4/16

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**FIL 3734: Intermediate Animation, Spring 2014**

**Instructor: Darlene Hadrika**

**Course Description:**

Focus on 3D computer modeling and animation systems. Hands-on exercises on the type of high-end animation systems used in the film industry. This combined lecture/lab course reinforces the principles of animation, examines in detail the techniques and mechanics of designing and manipulating artificial characters, and discusses the notion of attitude in action for artificial characters. It also investigates the personality of character expressions in thought, action, and emotion, with the objective of bringing the character to life as perceived by the audience

Assignment	Description of the Assignment	Grade Value	Assign Date	Due Date
Assign. #1 Cup & Saucer	In class, the student will present a six panel storyboard of his idea for approval before he begins his animation. Student will be given a Maya file containing a 3D cup, saucer, ball and table. Student will create <b>a single shot</b> depicting the ball hitting the cup and saucer in some way as to draw attention to it. Student will decide on the staging and execute the scene planning and camera set-up for the shot as well as the animation of the elements in the scene. Student will turn in the Maya file and a digital movie file of this test along with the storyboard artwork.	9%	1/7	Storyboard DUE 1/9  WIP DUE 1/23  <b>Final animation DUE 1/30</b>
Assign. #2 Walk Cycle	Using the artwork from last semester as reference, Student will animate a given 3D character <b>in a single shot</b> so that he appears to have attitude and he is walking in sync with the student's selected music. Student will turn in the Maya file and a digital movie file of this test with sound.	9%	1/30	WIP DUE 2/6  <b>Final animation DUE 2/13</b>



Assign #3 Action	In class, the student will present a six- panel storyboard and act out his idea for approval before he begins his animation. Student will be given a Maya file containing a 3D character. Student will create <b>a single shot</b> depicting the character executing a simple action in a way that tells a story completely through his movement. Student will decide on the staging and execute the scene planning and camera set-up for the shot as well as the animation of the character in the scene. Student will turn in the Maya file, a movie file of his 2D rough animation, and a digital movie file of this 3D test and the storyboard artwork.	9%	2/13	Storyboard DUE 2/20  WIP DUE 2/27  <b>Final Animation DUE 3/12</b>
Assign #4 Facial animation	In class, the student will present a six-panel storyboard of his idea and a short edited sound file for approval before he begins his animation. Student will determine the staging and execute the scene planning and animation of a character acting and lip-syncing to the sound file. Story, anticipation, stretch/squash, arcs, follow-through, weight, personality, attitude, overlapping action, path of action, line of action, acting, and sound synchronization should all be considered. Student will turn in his storyboards, a Maya file, and a digital movie file of this test with sound.	9%	3/12	Sound & Storyboard DUE 3/19  WIP DUE 3/26  <b>Final Animation DUE 4/2</b>
Assign. #5 Blend Shape	Student will create at least one blend shape and an animation control that will work to animate a specific attitude or facial expression on a character. Student will turn in the Maya file with working blend shape and control.	9%	4/2	WIP DUE 4/9  <b>Final Blend shape DUE 4/16</b>
Critique notebook	During critiques in class, students will write down notes and suggestions put forth by faculty and classmates for each project presented in a class notebook. Student should maintain notebook in class at all times for reference to notes given in class. Students will turn in the notebook at the end of the semester.	5%	1/9	4/28
Sketch Portfolio	Grades for the sketch portfolio should showcase the students' best works done in the Life Drawing Lab. It will be turned in at the end of the semester for grading.	15%	1/9	<b>4/18</b>
Final Reel	Counting as the Final Exam grade, the student will edit together and create a demo reel containing a title card and all five assignments that he has completed in class. The reel may include revised versions of particular assignments. The walk and facial assignments should contain synchronized sound. The student may add sound or music to the rest of the reel. Student will turn in a digital movie file of this reel.	20%	1/9	<b>4/28</b>

**DIG 4326: Geometrical Modeling Workshop, Spring, 2014**  
**Instructor: Cheryl Cabrera**

**Course Description:**

Techniques and mechanics of designing and manipulating geometrical representations of artificial characters and their environments; introduction to procedural models.

**Project List**

Assignment	Description of the Assignment	Grade Value	Assign Date	Due Date
Character Design and Maquette	Student will design Character Model Sheets for their assigned project. Student will create a maquette of one of their design, as chosen by the professor.	10%	1/8	1/15 IN-PROGRESS REVIEW  1/29 FINAL CRITIQUE
Character Model and Texture	Student will use reference images of the chosen maquette to create a complete textured model in Maya.	10%	1/29	Weekly IN-PROGRESS REVIEW  2/19 FINAL CRITIQUE
Character Rig	Students will create a rig for an assigned biped character.	20%	2/19	Weekly IN-PROGRESS REVIEW  3/25 FINAL CRITIQUE
Final Character Model, Completed Rig, and Skinned.	Students will create a completed skinned rig, to the chosen final model of their character.	20%	3/25	Weekly IN-PROGRESS REVIEW  4/15 FINAL CRITIQUE

**DIG 4359C: Artificial Environments and Effects Workshop; Spring, 2014**  
**Instructor Phil Peters**

**Course Description**

This course allows students to apply techniques and mechanics of artificial environments, with emphasis on developing the visual style, visual continuity, and modeling of the senior projects. It focuses on developing student skill in art direction, modeling of layout elements and development of production sets.

Students are divided into three teams per production, each of which researches a location. At midterm research boards are presented to the faculty and Character Animation student body. One style and location is selected. Teams go onto develop design styles, such as illustrative, realistic, or painterly, investigating particular artists whose work exemplifies their chosen artistic style. Style boards are again

presented to the faculty and student body. From these style boards the final production style and asset design is developed.

**DIG4486C Visual Language of Moving Image II; Fall 2014**  
**Instructor Jo Anne Adams**

**Course Description**

This course focuses upon the practical application of techniques taught to design, create, and refine visual development, storyboard, story reel, character design, and animation that express a narrative for digital production.

**Project List:**

Assignment	Purpose	% of Grade	Assignment Date	Due Date
Project One:	Evaluation of Progress for establishment of production goals and to gather critical feedback. Each student will refer to the lead report and present a document outlining tasks they will individually complete for the group presentation. Required Elements for each team are: <b>Poster, Live action and Animatic</b> versions of the project with temporary music, a <b>Style Guide board with pre-production explorations in painting backgrounds and textures, a Workbook Board, UV'd checkerboard Turn-table clips for production models(at least one per student), a Fly-through of the environment</b>	10%	Aug 18	Post your presentation task document to the Webcourses account for our class by <b>Wednesday, August 20.</b> Thursday Aug 28, 11 AM Project Presentations to Faculty and Juniors
Project Two: Rough Layouts	Using the rough environment, stand in characters, and lighting and camera rigs execute the workbook document in Maya. Identify and push one scene through for expedited completion for test rendering and composite by the end of the semester.	10%	Sept 3	Sept 17 In-Progress Critique Oct 1
Project Three: In-progress Clean Up Layouts	Address critique notes from the rough layout presentation and use the In-progress Clean Up environment, stand in characters, and lighting and camera rigs to refine the shots in Maya. Use character acting where animation has been developed.	10%	Oct 1	Oct 15 In-Progress Critique Oct 29

<p>Final Drawing Portfolios</p>	<p>Portfolio Contents:</p> <table border="1" data-bbox="396 184 735 541"> <tr> <td>10-30 seconds poses</td> <td>10</td> </tr> <tr> <td>1-2 minutes poses</td> <td>10</td> </tr> <tr> <td>5 minutes poses</td> <td>2</td> </tr> <tr> <td>10 minutes poses</td> <td>2</td> </tr> <tr> <td>15+(long poses) poses</td> <td>2</td> </tr> </table>	10-30 seconds poses	10	1-2 minutes poses	10	5 minutes poses	2	10 minutes poses	2	15+(long poses) poses	2	<p>10%</p>	<p>Aug 20</p>	<p>Drawing Portfolios Due Nov 21</p>
10-30 seconds poses	10													
1-2 minutes poses	10													
5 minutes poses	2													
10 minutes poses	2													
15+(long poses) poses	2													
<p>Project Four: Second Pass Layouts Complete</p>	<p>All camera moves, environment elements and character blocking ready for final critique. Use character acting where animation has been developed.</p>	<p>10%</p>	<p>Oct 29</p>	<p>Nov 12 In-Progress Nov 26 Critique</p>										

**DIG4206C New Imagery in Motion Workshop; Fall 2014**

**Instructor Jo Anne Adam**

**Course Description:**

Conceptual and technical aspects of scripting, image processing, 3D/2D data acquisition while practicing the use of generators, filters, particles, masks, and audio into digital projects.

**Project List:**

Assignment	Purpose	Grade %	Date Assigned	Date Due
Project One: Project Progress Presentations	Evaluation of Progress for establishment of production goals and gathering critical feedback. Each student will refer to the lead report and present a document outlining tasks they will individually complete for the group presentation. Required Elements for each team are: Live action and Animatic versions of the project with temporary music, a Style Guide board with pre-production explorations in painting backgrounds and textures, a Workbook Board, <b>Uv'd checkerboard Turn-table clips for production models(at least one per student)</b> , a Fly-through of the environment. Create a Shot List with an accompanying Prop List and analysis of Prop Rigging needs.	5%	Aug 18	Post your presentation task document to the Webcourses account for our class by <b>Wednesday, August 20.</b> Presentation date Thursday Aug 28, 11 AM Project Presentations to Faculty and Juniors
Project Two: Props and Terrain	Environments evaluated for additional prop design and modeling. Model sheets and rough models created for population of the environment. Light rigs and camera rigs developed.	10%	Aug 28	Sept 22 Critique
Project Three: In-Progress Rough Environment	Any additional elements placed within the environment with correct proportions and locations, UV's corrected and approved. Light rigs and camera rigs developed.	10%	Sept 22	Oct 6 Critique
Project Four: In-Progress Rough Environment	Models refined. Textures and matte painting development for placement into the environment. Light rigs and camera rigs check.	10%	Oct 6	Oct 20 <b>Midterm</b>
Project Five: In-Progress Clean Up Environment	Apply Textures and matte paintings within the environment. Use stand in tones where necessary. Rough lighting applied.	10%	Oct 20	Nov 17 Critique

Project Six: Completed Environment Model	Environment model complete. Rough lighting applied.	10%	Nov 17	Dec 8 Final Critique
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**DIG 4323: Modeling for Visual Language, Fall 2014**  
**Instructor: Cheryl Cabrera**

***Course Description:***

Application of techniques taught to model, rig, and prepare artificial characters so that they be animated effectively and express narrative for digital production.

**Project List**

Assignment	Description of the Assignment	Grade Value	Assign Date	Due Date
Animation Tests	Student will complete three animation tests: Subtle emotional expression; choreographed action; one or two handed object interaction.	30%	8/21	Weekly IN-PROGRESS REVIEW  10/2 FINAL CRITIQUE
Rig tests and troubleshoot	Student will identify any problems with the character rig and notify lead rigger for adjustment and fix.	10%	10/02	Weekly IN-PROGRESS REVIEW  10/16 FINAL CRITIQUE
1 <sup>st</sup> Pass /	Students will be assigned 6-10 shots for animation.	20%	10/16	Weekly

Blocking	Full key poses.			IN-PROGRESS REVIEW  11/10 FINAL CRITIQUE
Animation Cleanup	Student will continue animation, adding all principles of animation.	15%	11/10	Weekly IN-PROGRESS REVIEW  11/27 FINAL CRITIQUE

**DIG4932C: Digital Production of Artificial Environments, Fall 2014**  
**Instructor Darlene Hadrika**

***Course Description:***

This course allows students to apply techniques taught in earlier Character Animation classes to build artificial environments and effects, addressing lighting, compositing, continuity, movement, theme and mood to help express a narrative for digital production: This class combines attention to the planning and production of scenes.

***Project List DIG4032C:***

Assignment	Description of Assignment	% of Grade	Assignment Date	Due Date
Assign. #1 Early Composite Strategy Test	The student will create a composite test for a 3D element for an animated film. The test will consider multiple render passes and/or lighting layers to test a specific composite strategy for a shot in an animated a film. Student will present the test to the class, make revisions and present a corrected test. Student will turn in the Maya and compositing file used to create it and a digital image file of the test. Grade will be based on the quantity and quality of the work as well as the student's ability to address notes in a timely fashion.	17.5%	8/19	WIP due 9/9 <b>Final Due 9/16</b>
Assign. #2 Effects Test	In class, the student will work to develop an effects test based on a particular need and look designed for an animated film. Student will present a test to the class, make revisions and present corrected test. Student will turn in the Maya and compositing file used to create it and a digital movie file of the test. Grade will be based on the quantity and quality of the work as well as the student's ability	17.5%	9/16	WIP due 9/30 <b>Final Due 10/7</b>



	to address notes in a timely fashion.			
Assign. #3 Model Texture	In class, the student will present several digital renders of a 3D UV-mapped model with applied textures that match the visual style of a digital movie. Student will make revisions to textures and present corrected rendered beauty shots of models. Student will turn in the Maya file used to create it and 3 digital images of the object. Grade will be based on the quantity and quality of the work as well as the student's ability to address notes in a timely fashion.	17.5%	10/7	WIP due 10/21 <b>Final Due 10/28</b>
Assign. #4 Composite Test	In class, the student will present at least one digital composites of a key scene in a digital movie. Students will make revisions and present corrected composite tests. Grade will be based on the quantity and quality of these tests. Student will turn in the Maya and Nuke files as well as the rendered .tif image files and a digital image of each scene.	17.5%	10/28	WIP due 11/11 <b>Final Due 11/25</b>
Critique Notebook	During critiques in class, students will write down notes and suggestions put forth by faculty and classmates for each of his assignments every time he presents them in a class in a notebook. Students will turn in the notebook at the end of the semester for class participation grade. Notebook counts for 1/3 participation grade. The rest of the participation grade (20% of overall grade) is based on attendance with appropriate participation and classroom behavior.	10%	8/19 (on going critiques throughout semester)	<b>12/9</b>

#### **DIG4434C: Narrative Techniques in the Moving Image, Spring, 2015**

**Instructor Jo Anne Adams**

#### **COURSE DESCRIPTION**

This course allows students to apply advanced tools, concepts and techniques developed in the previous 3D animation courses. It focuses on further developing student skill in emotive expression utilizing camera movement, composition, lighting, tone, line, shape, color, and rhythm unique to a point of story in the Character Animation program's senior project. In this course focus is on the advanced application of techniques necessary to prepare students for careers or other advanced work in the animation field.

This course will be in a lecture/lab format with work in labs done individually as part of a group project. Students will be evaluated on an individual basis through faculty observation, peer review, and evaluation of completed assignments.

<p>Week 1 Jan 12 – Jan 16</p>	<p><b>Syllabus review</b> Reel Review Camera Cleanup to notes from Reel Reviews</p>	<p><i>Priority to 2D animated scenes for camera clean up on Enchanted Ink. Assign Production Charts: Each shot will be listed with Animation 2cnd, 3<sup>rd</sup> pass and Director Approved Columns; Camera Clean Up 2cnd, 3<sup>rd</sup> pass and Director Approved Columns; EFX 2cnd, 3<sup>rd</sup> pass and Director Approved Columns; Lighting 2cnd, 3<sup>rd</sup> pass and Director Approved Columns; Foley 2cnd, 3<sup>rd</sup> pass and Director Approved Columns, Rendered and Composited Columns, and Final Director Approval Columns.</i></p>
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Week 2 Jan 19 – Jan 23	Production Work	<i>Production Charts Due</i>
Week 3 Jan 26 – Jan 30	Production Work	
Week 4 Feb 2 – Feb 6	Production Work	
Week 5 Feb 9 – Feb 13	Production Work	All 2 <sup>nd</sup> pass camera Clean Up due. 3 <sup>rd</sup> pass Camera Clean Up assigned as needed on a shot by shot basis.
Week 6 Feb 16 – Feb 20	Production Work	
Week 7 Feb 23 – Feb 27	Production Work	3 <sup>rd</sup> pass Camera Clean Up due.
Week 8 Mar 2 – Mar 6	Production Work	
Week 9 Mar 9 – Mar 13	<b>Spring Break</b>	
Week 10 Mar 16 – Mar 20	Production Work	
Week 11 Mar 23 – Mar 27 Last Day for Withdrawal 11:59pm Tues, Mar 24	Production Work	
Week 12 Mar 30 – Apr 3	Production Work	
Week 13 Apr 6 – Apr 10	Production Work	
Week 14 Apr 13 - Apr 17	Production Work	
Week 15 Apr 20 – Apr 24	Production Work Production journal due.	
Week 16 Apr 27 – May 1	Last day of classes Monday, April 27 Reading Day Tuesday, April 28	
Final Exam Period Apr 29 – Mar 5	<b>Final Exam: Wednesday, April 29, 2015 10:00 AM – 12:50 PM</b>	

**DIG4394C: Motion Graphics: Advanced Compositing, Spring, 2015**

**Instructor Jo Anne Adams**

**COURSE DESCRIPTION**

This course focuses on further developing student skill in rendering complex 3D images and manipulating them during the compositing process to achieve the look of the film.

This course utilizes advanced techniques including 3D modeling, texturing, lighting, particles, and compositing to create motion graphics. Students will manage and navigate objects, images and other media in visual narratives, as pertaining to 3-D Content.

The course is an integral part of the Character Animation BFA track focusing on the advanced application of techniques necessary to prepare students for work in the animation field.

DIG4394C: Motion Graphics: Advanced Compositing, Spring, 2015Week 1 Jan 12 – Jan 16	<b>Syllabus review</b> Reel Review	<i>Assign Editing Clean Up</i> to notes from Reel Reviews Assign EFX 2cnd pass to notes from reel Review
Week 2 Jan 19 – Jan 23	Production Work Foley to be integrated on a shot by shot basis as animation is completed. Music to be integrated as received from our composers.	All dailies at 2:30PM. Reel should be up to date for review with faculty. Animation and Compositing Dailies
Week 3 Jan 26 – Jan 30	Production Work	Animation and Compositing Dailies
Week 4 Feb 2 – Feb 6	Production Work	Animation and Compositing Dailies EFX 2cnd pass due. 3 <sup>rd</sup> pass EFX Clean Up assigned as needed on a shot by shot basis.
Week 5 Feb 9 – Feb 13	Production Work	Animation and Compositing Dailies
Week 6 Feb 16 – Feb 20	Production Work	Animation and Compositing Dailies
Week 7 Feb 23 – Feb 27	Production Work	Animation and Compositing Dailies
Week 8 Mar 2 – Mar 6	Production Work	Animation and Compositing Dailies
Week 9 Mar 9 – Mar 13	<b>Spring Break</b>	Animation and Compositing Dailies
Week 10 Mar 16 – Mar 20	Production Work	Animation and Compositing Dailies
Week 11 Mar 23 – Mar 27 Last Day for Withdrawal 11:59pm Tues, Mar 24	Production Work	Animation and Compositing Dailies
Week 12 Mar 30 – Apr 3	Production Work	Animation and Compositing Dailies
Week 13 Apr 6 – Apr 10	Production Work	Animation and Compositing Dailies
Week 14 Apr 13 - Apr 17	Production Work	Animation and Compositing Dailies
Week 15	Production Work	Animation and Compositing Dailies

24		reel.
Week 16 Apr 27 – May 1	Last day of classes Monday, April 27 <b>Premiere Night</b> Monday, April 27 Reading Day Tuesday, April 28	
Final Exam Period Apr 29 – Mar 5	<b>Final Exam: Thursday, April 30, 2015 10:00 AM – 12:50 PM</b>	

### **DIG4373C: 3DTextures: Spring, 2015**

**Instructor Cheryl Cabrera**

#### ***COURSE DESCRIPTION***

This course allows students to apply texturing techniques learned in earlier classes to rendering elements in a production environment. It focuses on further developing student skill in using lighting strategies and rendering elements.

The course is an integral part of the Character Animation Specialization focusing on the advanced application of techniques necessary to prepare students for advanced work in the animation field.

Course will be in a lecture/lab format with work in labs done individually as part of a group project. Students will be evaluated on an individual basis through faculty observation and evaluation of completed assignments directly related to the completion of the senior short.

#### ***Project List DIG4373C:***

Assignment	Description of Assignment	% of Grade	Assignment Date	Due Date
Assign. #1 UV Mapping and Texturing	Student will create final UV mapping and Texture maps for a virtual object in a 3D animated film. Student will render object with textures in 90 frame 360° turntable animation. Movie files will be uploaded for director review. Grade based on quantity and quality of work, speed of completion and accurate matching of overall style and addressing of notes.	10%	1/8	<b>DUE for director review on 1/15 Final Redos DUE 1/22</b>
Assign. #2 Environment	Student will work as member of team to assemble UVed texture mapped objects into final 3D environment for specific shots for final director approval. Grade will be based on successful positioning of objects in shot, quantity and quality of given shots, speed of completion and accurate matching of style and addressing of notes.	10%	1/15	<b>WIP review on 1/22 DUE 1/29</b>
Assign #3 Lighting test	Student will light and render one frame of one or more specific shots for a digital animated film to match color keys developed by the class art director. Grade will be based on quantity and	10%	1/29	WIP review on 2/5 <b>Final review on 2/12</b>

	quality of given shots. Speed of completion as well as accurate matching of style and addressing of notes will be considered.			
Assign #4 Final Shot lighting	Student will light and render all frames of one or more specific shots for a digital animated film based on approved lighting test and set to match color keys developed by the class art director. Grade will be based on quantity and quality of given shots. Speed of completion as well as accurate matching of style and addressing of notes will be considered.	10%	2/12	WIP 3/12 <b>Final review on 4/2</b>
Assn # 5 Post Production Review	Student will write up a report of what lessons he learned on the production of the film and present analysis of this during final exam class meeting.	10%	4/7	<b>Final review on 4/23</b>
Final Film completion	Grade will be based on completion of group project. Failure to complete film by due date will result in lower grade for entire team. Part of this grade is determined by peer reviews evaluation of your effort to get this project completed on time and with quality.	10%	1/8	<b>Due on 4/9</b>
Sketch Porfolio	Student will turn in sampling of best work created during Friday Life Drawing for review. Grade based on quality of work.	15%	1/8	<b>Due on 4/17</b>
Critique Notebook	During critiques in class, students will write down notes and suggestions put forth by faculty and classmates for each of his assignments every time he presents them in a class in a note-book. Students will turn in the notebook at the end of the semester for class participation grade. Notebook counts for 2/5 of participation grade. The rest of the participation grade (15% of overall grade) is based on attendance with appropriate participation and class behavior.	10%	1/8 (ongoing critiques throughout semester)	<b>DUE 4/28</b>

**DIG4354C: Advanced 3D Animation; Spring 2015**  
**Instructor Darlene Hadrika**

**COURSE DESCRIPTION**

This course allows students to apply advanced tools, concepts and techniques developed in the previous 3D animation courses. It focuses on further developing student skill in emotive expression unique to a character and point of story in the Character Animation program's senior project. In this course focus is on the advanced application of techniques necessary to prepare students for careers or other advanced work in the animation field.

Assignment	Description of Assignment	Due Date

	At this point all scenes have been planned and assigned and are in the production pipeline. Students have been assigned production titles and perform that role on a scene-by-scene basis.	Final
Texture Review		Jan 16
Matte Painting Review		Jan 20
Final Textures Due		Jan 22
Environments due		Jan 29
Lighting Plan Complete		Feb 2
Ember Sound Design Work in Progress		Feb 3
Rendering Begins		Feb 10
Lighting Tests Due		Feb 12
EFX Tests Due		Feb 17
Final Lighting Due		Apr 2
Compositing Complete		Apr 7
Films complete with Foley and Music		Apr 9
Premiere		April 27