

MODULE SPECIFICATION TEMPLATE

- 1 The title of the module**
EL864 Previsualisation
- 2 The School which will be responsible for management of the module**
Engineering and Digital Arts
- 3 The start date of the module**
September 2010
- 4 The cohort of students (onwards) to which the module will be applicable**
2010-11
- 5 The number of students expected to take the module**
30
- 6 Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Departments and Faculties regarding the withdrawal**
None
- 7 The level of the module (eg Certificate [C], Intermediate [I], Honours [H] or Postgraduate [M])**
M
- 8 The number of credits the module represents**
15
- 9 Which term(s) the module is to be taught in (or other teaching pattern)**
Spring
- 10 Pre-requisite and co-requisite modules**
EL831 ANIMATION SET UP
- 11 The programme of study to which the module contributes**
MSc/PDip in Computer Animation
MSc/PDip in Digital Visual Effects
MSc/PDip in Architectural Visualisation
- 12 The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes**

On successful completion of the module, students will:

 1. be able to read and make a storyboard, animatic and previsualisation at a professional level;
 2. have a detailed and effective knowledge of the global animation and post-production industry, including its standards and requirements for graduate employees;
 3. will be able to prepare and present a substantial professional production plan with a treatment, a list of assets and a schedule.

These outcomes are related to the programme learning outcomes in the appropriate curriculum map as follows:
MSc/PDip in Computer Animation: A3,A6, B1-B3,B5, C1,C3.

MSc/PDip in Digital Visual Effects: A3,A6, B1-B3,B5, C1,C4.
MSc/PDip in Architectural Visualisation: A3,A6, B1-B3,B5, C1,C3,C4

13 The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

Students will learn to use ICT, and will develop core key skills, such as learning effectively, critical thinking and time management, contributing to the Transferable/Key Skills in the generic learning outcomes in the appropriate curriculum map as follows:

MSc/PDip in Computer Animation: D2,D5-D7.

MSc/PDip in Digital Visual Effects: D2,D5-D7

MSc/PDip in Architectural Visualisation: D2,D5-D7

14 A synopsis of the curriculum

Lecture Syllabus

The module will start with a week or more of intensive exposure to the animation and post-production industry in the form of a field trip to visit a number of London studios and interview/lecture sessions with a large number of industry professionals. Students work on a substantial essay concerning the animation/post production industry using information obtained from these sessions and from further seminars. Simultaneously, students develop a showreel compilation which industry professionals comment on. From this experience, students develop a direction and then a treatment and storyboard for their final project proposal which they will present to the cohort. After comments, tutorials and revisions, this will be developed into a pre-visualisation movie, a schedule and asset plan which will also be presented to the cohort.

Coursework

ASSESSMENTS

There are three assessments:

Assessment 1 - A portfolio of pre-visualization and animatic movies.

Assessment 2 - Essay on the student's understanding of the animation/post-production industry.

Assessment 3 - Submission of planning documents for a major piece.

15 Indicative Reading List

Recommended Reading

D'Artiste: Concept Art, Victor Antonov, Nicolas Sparth Bouvier, ISBN-13: 978-1921002335

Essence - The Face, Paul Fedor, Peter Levius, Steven Stahlberg, Hong Suck Suh, Mark Snoswell, Matt Hartle, ISBN: 1-921002-36-0

The Art of "Finding Nemo", Mark Cotta Vaz, Chronicle Books (April 2003), ISBN-13: 978-0811839754

The Art of the Incredibles, Mark Cotta Vaz, Chronicle Books (Nov 2004), ISBN-13: 978-0811844338

D'Artiste: Matte Painting : Digital Artists Master Class, Alp Altiner, Dylan Cole, Chris Stoski, ISBN-13: 978-1921002168

Art of "Cars", Michael Wallis, Chronicle Books (June 2006), ISBN-13: 978-0811849005

Art of Ratatouille, Karen Paik and John Lasseter, Chronicle Books (1 Jun 2007), ISBN-13: 978-0811858342

The Conversations : Walter Murch and the Art of Editing Film by MICHAEL ONDAATJE;
Publisher: Knopf (September 17, 2002) ISBN: 0375413863

The Five C's of Cinematography: Motion Picture Filming Techniques by Joseph V. Mascelli;
Publisher: Silman-James Press; 1st Silman-James Press ed edition (June 1, 1998) ISBN:
187950541X

After Effects and Photoshop: Animation and Production Effects for DV and Film by Jeff Foster,
Sybex; Publisher: Sybex Inc; Book&Dvd edition (April 15, 2004) ISBN: 0782143172

From Word to Image: Storyboarding and the Filmmaking Process by Marcie Begleiter;
Publisher: Michael Wiese Productions; 1 edition (November, 2001) ISBN: 0941188280

Background Reading

Practical Cinematography, Paul Wheeler; Publisher: Focal Press ISBN: 0240515552

Technicolor Movies: The History of Dye Transfer Printing,
Richard W. Haines Publisher: McFarland & Company ISBN: 0786418095

Visual Effects Cinematography, Zoran Perisic; Publisher: Focal Press ISBN: 0240803515

Uva's Guide to Cranes, Jibs, Arms and Dollies,
Michael G. Uva, Sabrina Uva; Publisher: Focal Press ISBN: 0240804872

The Professional Cameraman's Handbook, Sylvia E. Carlson, Verne Carlson; Publisher: Focal Press ISBN:
024080080X

British Film Editors: The Heart of the Movie, Roy Perkins, Martin Stollery; Publisher: BFI (British Film Institute)
Publishing ISBN: 1844570088

Adobe After Effects 6.5 Magic, James Rankin Publisher: New Riders ISBN: 0321267230

Masters of Light: Conversations with Contemporary Cinematographers, Dennis Schaefer, Larry Salvato; Publisher:
University of California Press ISBN: 0520053362

Painting with Light, John Alton, Todd McCarthy (Introduction) Publisher: University of California Press ISBN:
0520089499

Film Lighting: Talks with Hollywood's Cinematographers and Gaffers, Kris Malkiewicz; Publisher: Prentice Hall &
IBD ISBN: 0671766341

The Ultimate History of Video Games: From Pong to Pokemon--The Story Behind the Craze That Touched Our Lives
and Changed the World by Steven L. Kent; Publisher: Prima Lifestyles; 1st edition (September 6, 2001) ISBN:
0761536434

The Story of Film by Mark Cousins Publisher: Thunder's Mouth Press (November 9, 2004) ISBN: 1560256125

Hollywood Animal : A Memoir by JOE ESZTERHAS; Publisher: Knopf; 1st edition (January 27, 2004) ISBN:
0375413553

Adventures in the Screen Trade by William Goldman; Publisher: Warner Books; Reissue edition (March 10, 1989)
ISBN: 0446391174

The Gross : The Hits, the Flops: The Summer That Ate Hollywood
by Peter Bart; Publisher: St. Martin's Griffin (February 21, 2000) ISBN: 0312253915

Down and Dirty Pictures : Miramax, Sundance, and the Rise of Independent Film by Peter Biskind; Publisher: Simon
& Schuster (January 12, 2004) ISBN: 068486259X

Understanding Comics by Scott McCloud Publisher: Perennial Currents; Reprint edition (April 27, 1994) ISBN:
006097625X

Film Directing Shot by Shot : Visualizing from Concept to Screen
by Steven Katz; Publisher: Michael Wiese (July 31, 1991) ISBN: 0941188108

Creating Motion Graphics with After Effects, Vol. 1: The Essentials (3rd Edition, Version 6.5) by Trish Meyer, Chris
Meyer; Publisher: CMP Books; 3rd Book & DVD edition (September 10, 2004) ISBN: 1578202493

The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age by Steven Ascher, Edward Pincus, Carol
Keller, Robert Brun, Ted Spagna, Stephen McCarthy; Publisher: Plume Books; Rev&Updtd edition (March 1, 1999)
ISBN: 0452279577

Paper Dreams: The Art And Artists Of Disney Storyboards by John Canemaker; Publisher: Disney Editions; 1st ed
edition (October 20, 1999) ISBN: 0786863072

16 Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

To understand a current working industry there is no substitute for visiting its production centres and talking to its practitioners, thus the heavy involvement with professionals at the start of the module.

The success of 3D animation and effects as a medium today comes in a large degree from its amenability to detailed pre-planning. Creating a compelling and watchable reality from scratch is a painstakingly conscious process similar to any movement from human skill to the digital realm. Pixar famously spends up to two years on storyboarding every nuance of a sequence before beginning any animation following the intensive production preparation first developed for Walt Disney features, which pioneered the use of endlessly honing and revising storyboards and animatics to make effective animated films. This module covers the understanding necessary for animating characters in single shots as well as the ability to create planned continuity between shots in sequences - to be able to see and modify sequences of a final film before they are made. To be adept at this requires an in-depth knowledge of the language of film shooting and editing, its terminologies and practical usages, which have both a depth of a hundred year history and a constantly changing leading edge. For this reason, this module will be taught partly by visiting lectures from current practitioners and by practical work in making and working from pre-visualisations and animatics. There will be 38 contact hours, whilst the total workload is 150 hours.

17 Assessment methods and how these relate to testing achievement of the intended learning outcomes

Assessment 1 - a portfolio of pre-visualization and animatic movies, the successful completion of which fulfils learning outcome 1 and generic learning outcomes.

Assessment 2 - Essay on the student's understanding of the animation/post-production industry, the successful completion of which fulfils learning outcome 2.

Assessment 3 - Submission of planning documents for a major piece, the successful completion of which fulfils learning outcome 3.

18 Implications for learning resources, including staff, library, IT and space

None

19 The School recognises and has embedded the expectations of current disability equality legislation, and supports students with a declared disability or special educational need in its teaching. Within this module we will make reasonable adjustments wherever necessary, including additional or substitute materials, teaching modes or assessment methods for students who have declared and discussed their learning support needs. Arrangements for students with declared disabilities will be made on an individual basis, in consultation with the University's disability/dyslexia support service, and specialist support will be provided where needed.

Statement by the Director of Learning and Teaching:

"I confirm I have been consulted on the above module proposal and have given advice on the correct procedures and required content of module proposals"

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Director of Learning/Teaching

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Date

.....
(Print name)

Statement by the Head of School:

"I confirm that the School has approved the introduction of the module and will be responsible for its resourcing"

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Head of School

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Date

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(Print name)