SAGRADO
Universidad del Sagrado Corazón

SYLLABUS

TITLE:	Pre-production, Pre-visualization, and Animatics
CODE:	ADT 210
COREQUISITE:	N/A
CREDITS:	4 credits | 60 contact hours | 1 term

DESCRIPTION

This course prepares students to plan a specific audiovisual production for 3D animation. Traditional techniques such as storyboarding are converted in the animatics process. The animatic is a dynamic process that combines the directions of a script, with the audio of the production resulting in a visual narrative, which serves as a guide to the final production of an animated work. The course offers students the opportunity to develop an animation concept by integrating classic cinema techniques and using the technological advances available from digital animated production. This course has the support and coordination of the Creative Technologies Studio (StudioLAB).

JUSTIFICATION

Every animation is developed from an idea. This course introduces students to the tools and rigor needed to transform that idea into an effective animated story by using modern processes for effective planning and story development techniques. Through exercises, presentations, and critiques, students will be able to participate in the way in which animated productions are made. As a goal, students will appreciate the importance of mapping out their ideas to make them achievable, and thus increase the chances of success of a 3D animation.

COMPETENCES

The course develops the following competences in students:

- **Critical questioning**
- **Communication**

OBJECTIVES

After completion of the course, students will be able to:

1. Create the cartography of an animated audiovisual project.
2. Create an animated sketch using digital storytelling techniques.
3. Combine their own experience and knowledge to develop a story.
4. Master camera composition techniques.
5. Preview scenes and characters.
6. Animate and manipulate digital graphics in Adobe After Effects.
7. Produce audio shots for an animated production.
8. Communicate a pitch to an audience.
9. Introduction to Artistic Direction

CONTENTS

I. Animation and Storytelling

   A. Optimized techniques for narrative ideas to engage with the audience in the desired way.

   B. Animation in digital storytelling

II. Visual Communication of Ideas

   A. Concept and script

   B. Storyboarding

   C. Cinematographic shot

III. Artistic Direction

   A. Characters

      1. Planning

      2. Personality

      3. Mechanics

      4. Style

   B. Scenarios

      1. Planning

      2. Environment

   C. Camera

      1. Composition

      2. Narrative language

IV. Pre-visualization

   A. Scene development

   B. Animation

   C. Cameras

D. Mounting
V. Screening
    A. Concept
    B. Preview scene(s)
    C. Criticism
VI. Artistic and Script Revisions
    A. Analyze data resulting from criticism
    B. Decision-making
    C. Introduction to Artistic Direction

METHODOLOGY

The following strategies from the active learning methodology are recommended:

- Project based learning
- Individual & group projects
- Collaborative learning
- Seminars
- Lectures
- Applied exercises
- Audio-visual demonstrations
- Presentations

EVALUATION

Participation	10%
Compositions	30%
Partial assignments	30%
Final project or exam	20%
Oral presentations	10%
Total	**100%**

LEARNING ASSESSMENT

The institutional assessment rubric is applied to the course's core activity.

BIBLIOGRAPHY

Bancroft, T. (2012). *Character Mentor: Learn by Example to Use Expressions, Poses, and Staging to Bring Your Characters to Life*. Focal Press.

Fridsma, L. Gyncild, B. (2019). *Adobe After Effects CC Classroom in a Book*. Adobe

  Press.

Gauthier, J. M. (2005). *Building Interactive Worlds in 3D: Virtual Sets and Pre-*

  visualization for Games, Film & the Web. Focal Press.

Glebas, F. (2012). *The Animator's Eye: Adding Life to Animation with Timing, Layout,*

  Design, Color, and Sound. Focal Press.

Lambert, J., Hessler, B. (2018). *Digital Storytelling: Capturing Lives, Creating*

  Community (5th ed.). Routledge.

Levitt, D. (2018). *The Animatic Apparatus: Animation, Vitality, and the Futures of the*

  Image. Zero Books.

Meyer, C., Meyer, T. (2010). *Creating Motion Graphics with After Effects* (5th ed.). Focal

  Press, Taylor & Francis Group.

ELECTRONIC LINKS

Adobe. (2020). After Effects tutorials. https://helpx.adobe.com/after-effects/view-all-

  tutorials.filter-bar.html

Docter, P., LaPointe, V., Patel, S., Lester, K., Andrews, M., Pixar Animation Studios, &

  Khan Academy. (2015). *Pixar in a Box: The Art of Storytelling.*

  https://www.khanacademy.org/partner-content/pixar/storytelling

Kramer, A. (2020). *Video Copilot*. http://www.videocopilot.net/basic/

Sarto, D., Diamond, R. (2020). *Animation World Network*. http://www.awn.com

For more information resources related to the course's topics, access the library's
webpage http://biblioteca.sagrado.edu/

REASONABLE ACCOMMODATION

For detailed information on the process and required documentation you should visit the corresponding office. To ensure equal conditions, in compliance with the ADA Act (1990) and the Rehabilitation Act (1973), as amended, any student in need of reasonable accommodation or special assistance must complete the process established by the Vice Presidency for Academic Affairs.

ACADEMIC INTEGRITY

This policy applies to all students enrolled at Universidad del Sagrado Corazón to take courses with or without academic credit. A lack of academic integrity is any act or omission that does not demonstrate the honesty, transparency, and responsibility that should characterize all academic activity. Any student who fails to comply with the Honesty, Fraud, and Plagiarism Policy is exposed to the following sanctions: receive a grade of zero in the evaluation and / or repetition of the assignment in the seminar, a grade of F (*) in the seminar, suspension, or expulsion as established in the Academic Integrity Policy effective in November 2022.