

**Summer Quarter 2010 Syllabus****Course # Course Name:** DF1410 Principles of Preproduction**Meeting Times and Location:** Fridays 8am-2pm Room 233 La Salle**Instructor Name & Contact Information:** Michael Heagle  
Phone (Cell): (763) 647-9277  
Email: [mheagle@aii.edu](mailto:mheagle@aii.edu)  
My mailbox is in room 341, in the cubby under my last name.**Office Hours:** Monday 2pm-4pm (or by appointment) Room 303**Course Description:** This course focuses on preproduction techniques of storyboarding, staging and shot organization to design scenes and effectively translate them using appropriate filmmaking techniques. Contents to be covered include purposes and formats of storyboards as well as basic terminology and concepts used in storyboarding, staging and designing coverage for a scene. *Prerequisite: CA2430 Introduction to Video.***Course Length:** 11 Weeks**Instructional Contact Hours:** 60 (20-lecture, 40-lab)**Credit Value:** 4 Quarter Credits**Course Competencies:** Students will:

- Demonstrate basic visual design principles to express story and character elements.
- Understand film grammar.
- Understand effects of camera placement, movement and camera and subject choreography.
- Understand visual rhythm in editing.
- Explain the various purposes and formats of storyboards.
- Prepare storyboards and an animatic.
- Plot blocking for actors and props to maintain continuity.
- Understand the Director's and other creative team member's roles in preproduction.

**Required Materials:** TBD**Suggested Texts:** Film Directing: Shot by Shot (Steven Katz)**Technology Needed:** Preproduction software (provided). Other technology TBD**Instructional Methods & Resources:** This course will challenge you to develop professionally-relevant knowledge and skills. Course information will be presented in many forms, including lecture, class discussion, demonstration, case studies, simulations, field projects, and studio or lab projects. Students will use library and community resources, including research and reference materials, gallery exhibitions, industry events, and guest speakers. Materials can be obtained from other libraries using the interlibrary loan program.

**Estimated Homework Hours:** 2-6 hours per week

## STUDENT EVALUATION AND GRADING

Successful professionals require a supportive environment. In-class discussions and/or critiques of other students' work and ideas are a chance to help each other grow as conceptual and critical thinkers.

<b>Student Evaluation:</b>	<b>Course Activities</b>	<b>Points Available</b>
	Screenplay Reading & Breakdown 20 points Block a Scene 20 points Dialog Scene 40 points Action Scene 40 points Midterm Storyboard Presentation 40 points 3D Mockup Exercise 10 points Location Scout 20 points Lookbook/Prop-Costume 20 points	210 Total

<b>Points Distribution</b>	<b>GRADING SCALE</b>	
Projects/Exercises 100%	<b>A</b>	<b>100 – 93%</b>
	<b>A-</b>	<b>92 – 90%</b>
	<b>B+</b>	<b>89 – 87%</b>
	<b>B</b>	<b>86 – 83%</b>
	<b>B-</b>	<b>82 – 80%</b>
	<b>C+</b>	<b>79 – 77%</b>
	<b>C</b>	<b>76 – 73%</b>
	<b>C-</b>	<b>72 – 70%</b>
	<b>D+</b>	<b>69 – 67%</b>
	<b>D</b>	<b>66 – 60%</b>
	<b>F</b>	<b>Below 60%</b>

The academic programs at Art Institutes International-Minnesota are designed to prepare you for your future career. Your future will be wrought with deadlines and time clocks, so this class will require real world punctuality. If you are absent or late for class, you may not be able to make up points associated with in-class activities, including quizzes, tests, presentations, and critiques. Tardy students are responsible for making their presence known to the instructor at an appropriate time. (See the Attendance Policy below for more information.)

The instructor reserves the right to adapt the syllabus and lesson plan to accommodate student learning needs, including but not limited to creating additional or remedial lessons or projects, or moving dates to accommodate holidays.

The day-by-day timeline of this class has been designed to carefully utilize all contact hours. Most assignments build off of previous exercises. Because of this, missing an assignment makes it difficult or impossible to continue onto the next stage. All assignments must be turned in to the instructor on the due date to be considered for full credit. Work not turned in on the due date may be docked up to one grade less per day until it is received.

Project accommodations may be made if a student has decided on a specific area of industry specialization, but only if all the existing requirements of the project are met. The basic purpose of the exercise is non-negotiable: for example, a rotoscoping shot is a rotoscoping shot and must be completed to pass the course. What you do with the rotoscoped footage is negotiable.

Food and drink policy as per Ai standard policy, depending on classroom/laboratory location. Please prevent cell phones from audibly ringing during shared class activities.

You may be evaluated individually and as a member of a team on a variety of learning experiences. Different testing methods afford you diverse opportunities to demonstrate your skills and knowledge, including field assignments, tests, presentations, papers, projects, quizzes and more. Final grades will be determined by scores on your individual assignments, assessments, and classroom participation. Your final grade may also be influenced by group-based activities.

If you disagree with a grade in this course, you may take these steps:

- Step 1. Make an appointment with me to discuss your situation. Bring your graded work, the assignment sheet and this syllabus to the meeting. If you feel the issue is not fully addressed, proceed to
  - Step 2. Submit a written appeal to me, explaining why you believe your grade is wrong. You should justify your opinion with information from the assignment sheet and/or syllabus. If you feel the issue is not fully addressed, proceed to
  - Step 3. Make an appointment to discuss your concerns with your Academic Director. If you feel the issue is not fully addressed, proceed to
- Submit a written account to the Dean of Academic Affairs. The written account should indicate your name, phone number, and ID#, and discuss the steps you have taken to remedy the situation. The Dean may convene an appeals committee. Be prepared to produce your graded work, the assignment sheet and this syllabus.

## ACADEMIC POLICIES

### **Discrimination Policy**

It is AI Minnesota policy not to discriminate against qualified students with documented disabilities in its educational programs, activities, or services. If you have a disability-related need for adjustments or other accommodations in this class, please contact Becky Lothe, 612-656-6866, [rlothe@aii.edu](mailto:rlothe@aii.edu), or visit Becky in Pence room 209. Any accommodations will be authorized by Becky—no exceptions.

### **Attendance**

Regular, on-time attendance is both courteous and professional. The Art Institutes International Minnesota expects students to demonstrate professionalism by attending all classes as scheduled, arriving on time, and remaining for the full duration of the class. Outside employment should not be scheduled during class hours.

Students should be aware that even if there is no “attendance” grade per se for a class, it is difficult to succeed in class without regular, on-time attendance. Individual faculty may determine the impact, if any, of absences on grades. The Art Institutes International Minnesota

supports the attendance policy for each class as it is described in the syllabus. The full AiM attendance policy is found in the Student Handbook.

### **Academic Dishonesty**

At the Art Institutes International Minnesota, plagiarism is a cumulative offense; each act of plagiarism is documented in the student's academic record until degree completion. Violations of this policy will be handled in accordance with the disciplinary procedures outlines in the Student Code of Conduct Policy.

Examples of plagiarism include paraphrasing an original document or piece(s) of an original document and not citing the original author's name and publishing year, using direct quotes from an original document and not citing the original author's name and year, and using written documents, still or moving images, original ideas, research information, audio samples and music clips, and failing to cite the original author's name and publishing year.

Cheating is the action to deceive or alter the perception regarding the author or originator of student work and is a violation of the Student Code of Conduct. Cheating includes the duplication of written or electronic assignments, exams or documents either in whole or in part and submitted as an original piece of work; the exchange of answers with others either giving answers or receiving answers during an in-class assignment, test or exam, or take-home assignment or exam.

Typical disciplinary sanctions for a first offense of plagiarism or cheating includes automatic failure of the assignment/exam with no opportunity to re-do or make up the plagiarized/cheating work. Sanctions for the second offense include automatic failure of the course. Subsequent incidents will result in dismissal from the school. [From the 2008/09 AiM Student Handbook section on Academic Integrity, beginning on page 35.]

## **CLASSROOM COURTESIES AND PROFESSIONAL EXPECTATIONS**

### **Collaboration and Communication**

The learning environment should provide a business-like approach to getting the job done, so any behavior that would be deemed as inappropriate for the typical work environment will put the student at risk. Examples include disrespectful language, passive-aggressive behavior, lack of commitment to personal or team success, and any other behaviors that disrupt the learning environment for other students. Additionally each team member is responsible for the academic integrity of the group.

**YOU MUST USE YOUR SCHOOL EMAIL ACCOUNT**, or forward your school email to another personal account. You must be able to accept and respond to email on a daily basis.

### **Academic Resources**

**YOU ARE ACCOUNTABLE FOR REQUIRED ACADEMIC SKILLS.** Successful students possess course-appropriate reading comprehension, critical thinking, research, writing, presentation, and communication skills. If you or your instructor determine that you have a need for additional

resources beyond those offered in class, there are several options available to you.

- **The Academic Achievement Center** is located in room 320 (across from the Academic Advising office). The Academic Achievement Center houses peer tutors in program areas and general education.
- **The Interior Design Skills Center** houses Interior Design peer tutors and general education. The Skills Center is located in room 011, in the basement of the LaSalle building.

Peer tutors assist students with subject/content area academic support, as well as, study skills and organizational tips. Peer tutors are current AIM students in good academic standing-(a CGPA of 3.5) with a desire to assist others in their academic progress. All peer tutors receive mandatory tutor training.

Students (tutees) who seek academic support may visit each of the centers to receive tutoring assistance in a wide variety of subject areas. Each tutor schedule (located outside of the center door) identifies the tutor and their specific areas of expertise. Some Peer tutors also serve as Teaching Assistants, where their role is to work alongside an instructor during lab/group hours of a class.

- **Academic Advising** is located in room 316 in the LaSalle building. Academic Advisors are available to assist you in identifying areas or patterns of academic weaknesses, and to put into place any support resources a student may need.

You are also responsible for executing tutorial recommendations made by your instructors. Remember, your instructors and Academic staff are here to help you find the resources you need.

- **The Library** is located on the second floor in the LaSalle building. The library is open 79 hours per week and is currently processing an average of 5,000 circulation transactions per month. The collection is comprised of books, newspapers, journals and magazines, videos, DVDs, and CDs that support the curricula. The collection currently numbers over 23,000 volumes with and an additional 189 periodical subscriptions. Materials also include royalty-free music/sound effect CDs, art history and interior design slides, and copies of computer software manuals utilized within the College. Textbooks and reserve materials are available for in-house use, and many academic and industry databases are available, including WilsonWeb, Proquest, AccuNet / AP, Gettyimages, Electronic Library for Minnesota, Grove Art Online, Hoover's Online and Oxford Reference Online.

### **Student Life**

The Student Affairs Office is located in room 209 in the Pence building. There you can find information, services and program that can help you to extend and integrate academic content and life experiences.

### **Community Resources**

This course will engage community resources, including local libraries, galleries, exhibitions, guest speakers and industry tours. Your active participation is important and expected.

## Weekly Course Schedule

This schedule is subject to change!

### WEEK ONE

**“Directing is an interpretive art, in an almost completely visual medium.”**

#### Part One

What is Preproduction?

*What will Happen?* (The screenplay)

*What will it Look Like?* (art Direction/Production Design)

*How Will it Be Shot?* (storyboarding)

*What is the Pace of the Scene?* (animatics/videomatics)

Script Analysis and Breakdown

Searching for themes and ways to show them on screen

Types of Symbolism and Visual Metaphor

- Intellectual: we see the symbols, understand them and the authorial intent behind them based on our own knowledge of a subject
- Subconscious: images strike us without our knowledge, working symbolically
- Psychological: Things we know about the human mind are exploited for effect, like what colors or shapes are calming versus which are exciting
- Emotional: metaphor exploits how we feel about a subject

Different ways to tell the same story (think remakes like Halloween, etc)

On Genre

The Classic Hollywood Narrative Format

The Three Act Structure: Set Up, Confrontation, Resolution

#### Part Two

Acting Beats – personal units of change

Narrative Beats – units of change for the story arc

How those beats can be treated differently

Dramatic Blocks – Chapter Headings “Investigates, Discovers, Chases, Apprehends”

How Dramatic Blocks in a full length picture can be given different looks per location or emotion

Actions and Activity (What actors do (to get to what they want) versus what they might be doing in addition)

Immediacy and Reflection in the service of script analysis

#### Assignment: Screenplay Reading

Students will read a feature-length screenplay from an approved list, and break the work up into Dramatic Blocks. Use the process of immediacy and reflection to accomplish this. Read it once straight through and set it down for a period. Pick it up again and read it for analysis. Do not try to accomplish this assignment the night before!

How many Blocks are there? Can these Narrative Blocks be given a different visual treatment in terms of look, location, or emotion?

Students will also pick two contrasting scenes to analyze for Acting Beats and Narrative Beats. Consider Actions and Activity for these scenes. Concentrate on two main characters in each scene and identify the acting beats through the scene, possibly using a differing color of pen or marker to delineate the changes. If a Narrative beat occurs in the scene, identify that.

**WEEK TWO**

**“Begin with absolutes and connect the dots.”**

**“Directing is turning psychology into behavior” – Elia Kazan**

**Part One**

Blocking Basics

Dramatic movement for the actor

Who’s Film Is it Anyway?

Motivations through “Wants”

Acting blocking is inseparable from camera blocking due to the eyes of the audience

180° Rule

The Proscenium Tradition

The Line of Action

Moving the Line through Actor or Camera Movement

Analyzing the Scene for Actor Movement. Wants

Beginning with Absolutes

Actions – What actors do (To get to what they want)

Activity – what they might be doing in addition

Crafting an Overhead Shooting Plan (Cury Page 5-9)

Using real-life units to lay out the Set

Some standard measurements

How blocking dictates set construction and vice versa

How Locations occasionally force the blocking

Hollywood Camera Work DVD

Katz – Staging Dialog Scenes and the letter system (CH 9-11)

**Assignment: Block a Scene**

Students will take one of the scenes from their screenplay of choice (presumably one of the scenes that was analyzed in the previous assignment) and create an overhead plan for character blocking. Do not leave the camera out of the plan at this point, since the camera is inseparable from actor blocking, but put the emphasis on smart character movement, taking into account both Actions and Activity if possible. If you start to find that the scene doesn’t provide interesting blocking opportunities (characters are both in a moving car, for example), ditch it and find another. Try one with a minimum of two characters, and no more than four at this point.

Don’t try to fit the entire scene on one sheet. Create a template of the set layout and create layers in your application of choice, or print several copies of the layout and work on paper. Number your set-ups.

**Part Two**

Camera lingo – shot sizes and conventions

CU MS LS and more

OTS POV and more

What Lenses do to the Equation. Wide vs Tele scenarios

Composition Conventions

Closure: Indicating Offscreen Shapes in Composing the Human Body

Rule of Thirds

Working with Aspect Ratio

To Use Storyboarding Templates or Not to Use Templates?

Indicating Movement and Motion in Storyboards

## WEEK THREE

**“Storyboarding is not pictures of what happens, it’s what the camera sees happen.”**

**“Coverage is fast, safe, and uninspired. Continuity cutting is creative, but a complete bitch.”**

### Part One

What the Camera Sees

Objective Camera – camera is impartial observer

Subjective Camera – camera is participant

Pros and Cons of each

Examples of each

Coverage – an objective approach, TV-style approach, fast and safe but uninspired

Building the scene later, in editing

### Part Two

Cutting Continuity – the belief that there is only one way to see this movie, Building the Scene in advance, in Preproduction

Hitchcock approach – storyboard so they can’t change it

Spielberg approach – storyboard it so you can change it

Peter Jackson approach – storyboarding is just one of the rough drafts where you can make mistakes before shooting

Analysis: Die Hard Dialog Scene

How Dialog benefits from a blend of Coverage and Continuity Cutting

### Assignment: Dialog Scene: “Interior, Store”

Students will take one of the provided dialog scenes, break it down as we did in week one for beats, and prepare it for shooting.

Make sure the characters are moving dynamically, and performing Actions and Activity as indicated in the script. Try to balance the literal narrative needs of the screenplay with your creative vision as director. Prepare a blend of coverage and cutting continuity shots.

## WEEK FOUR

**Assignment:** Take the Dialog plan. Film it. Edit it.

Using your previously-prepared shot plan, shoot a Hollywood-style dialog scene. Various members of the group will fill production and acting roles. Upon completion of shooting, good takes are captured and shared amongst group members. Each group member will then edit their own version of the footage.

- Doesn’t violate 180 degree or 30 degree rules
- Actor and camera position and movement are motivated and fluid
- Cast is off script
- Shot choice follows a plan of “whose scene is it?” and puts the audience in the right place at the right time, shows artistic eye.
- Shot choices are chosen to reflect the script and story and acting, not simply the best line reading
- Edit enhances the original performance or improves it completely beyond recognition.
- Different versions take a notably different narrative approach, possibly shifting audience POV.

**WEEK FIVE**

“Cut like Kirk, not like Spock.” – Stu Machwitz

**Part One**

Q&A Patterns (Katz)

Classic American Action cutting

Raiders Truck Chase Analyzed

Modern American Action cutting

Contemporary American Fight Sequences Analyzed

**Part Two**

Hong Kong “Explosive” Editing

John Woo: Hard Boiled

**Assignment: Action Scene (In Class)**

Take one of the provided scenarios and design an action sequence around it. Use the Hollywood continuity system as the foundation for the storytelling, and the Hong Kong “Explosive” system to create a shot list of interesting ways to explode an action or moment.

**Assignment: Midterm Storyboard Presentation**

Using the methods discussed thus far, create a *presentation-quality storyboard*. Select a scene that serves the following purposes:

- Some dialog
- Some character movement
- Some camera movement

This can be a scene from the script you read week one, a new screenplay you have read all the way through, or a scene from a personal project you are working on. **ALL PAGES MUST BE APPROVED BY THE INSTRUCTOR** before you begin, submit the pages to the instructor by the end of week five’s class session.

Production methods can vary, but points will be awarded based on the level of polish for the final presentation. If you think you don’t draw, give it a try before you commit to another method. At the very least, most students should draw a thumbnail version and have it approved before proceeding.

- Draw it with slightly-better-than-stick figures
- Shoot it on video and grab some frames
- Shoot it with a still camera, even a cell phone camera!
- Take the photos or frame grabs and draw on top of them with a tablet (see demo), ditching the photos when you’re done
- Draw it on paper and scan it, color it in the computer
- Use software to place characters in a CG set

**WEEK SIX**

**Part One**

Moving the Subject/Moving the Camera (Katz CH 12, 17-20)

Hollywood Camera Work DVD

Explore camera movement methods and equipment

Dolly

Jib

Crane

**Part Two**

Presentation Formats

Formal and Informal Storyboarding Conventions

Big Boards vs little boards

Determining Frame Size per Board size / Images per board

To Color or Not to Color

What's better than coloring storyboards?

Introduction to Concept Art and Color Scripts

## WEEK SEVEN

### Part One

Animatics: Where Storyboards Leave Off  
Pace, Rhythm, and Visual Continuity  
Introduction to Google Sketch Up (overview only)

### Animatics/Videomatics/Previsualization

Storyboards lack sound, movement and timing. By converting the illustrated frames to something *closer* to the final product, we edge closer to complete ownership of the scene or sequence. Anything that is more involved logistically than, say, a standard dialog scene, would benefit from the “animatics/videomatics” approach. Even straight-cutting the boards with pacing and sound is a step up from the printed page. If you commit to less than an animatic on a complex sequence, you are leaving things open to variables that threaten to derail the project. Some low budget shows benefit from a loose approach, but as soon as the “money hose” is running, previsualization can save dollars and time.



### PRODUCING A BASIC-LEVEL ANIMATIC

- Put your boards into a digital format that an NLE (non-linear editing software) would understand. This means scanning and resizing if you worked traditionally.
- Consider your final video delivery format? Is it DVD? Then produce an illustration that has the right frame size. Here are a few standards, all of which can be found in Photoshop’s presets under “Film and Video”:
  - **NTSC DV -- 720x480** (0.9 pixel aspect ratio). This is 4x3, so you may end up letterboxing your 16x9 compositions within the frame. **Okay.**
  - **NTSC DV Widescreen -- 720x480** (1.21 pixel aspect ratio). This is the widescreen equivalent, saving the files anamorphically which makes them look squashed outside of the software. Don’t worry, Final Cut Pro will like these files. **Good.**
  - **HDV/HDTV 720p** (square pixel) **Recommended.** Good compromise for quality, square pixel makes for a direct translation between Photoshop and other programs without stretching the image. Will be sized down if going to DVD, will be nice and big on a computer monitor. May be overkill if your illustrations are thumbnails.
  - **HDTV 1080p** (square pixel): **Overkill.**
- *If you are working in Final Cut, **flatten your PSDs** and turn them into TIFFS or TARGAS or PNGs. This will make the workflow easier in FCP.*
- Select any music that might strengthen the emotional content of the scene. It is an industry tradition to use “stock” music or other scores as a “**Temp Track**” for pacing. Cutting to music is a time-honored tradition that secretly builds a type of pacing into the sequence that can be felt in the final product. Use it! And watch what happens when you drop the music out – the pacing remains.
- Record the **dialog** using either Final Cut Pro’s Voice Over feature (Tools > Voice Over) or Soundtrack Pro. If your computer has a built-in microphone this is easy, if you need additional hardware it can get expensive. At school using an M-Box interface and a hand-held mic is often enough. Plugging in the hardware (via USB) is usually all you need to do to get the machine to recognize it, then the software needs to be set to the correct input. (“Source” in Final Cut Pro, found in the Voice Over pop-up window. In Soundtrack Pro, look to the Recording tab (Upper right of the interface), and select “Input.”) Once levels are set, use the intuitively-designed record button to begin. You may have to set in and out points on the timeline, I usually set it for several minutes long and just let it rip until I have what I need. With Final Cut, the recording ends up right in the timeline, ready to chop up and sync with the drawings. If this all seems technically challenging but you

understand Final Cut Pro, just shoot it on a camcorder and edit the sound traditionally. If you are on a PC the steps for Premiere are similar.

- Record or obtain the sound effects necessary to tell the story. Consider the following “levels” of sound design:
  - **Ambient noise.** What does the environment sound like? A little bit of this adds a third dimension to the edit.
  - **“Hard Sync” effects.** Synchronous sounds that match things in the shots. Helicopter flyby? Punched in the face?
- If you are getting sound effects from the web (especially at great, comprehensive sites like Sounddogs.com), they are likely to be in MP3 format and would benefit from conversion to AIFFs, especially if you are using them in Final Cut. Toast Titanium does this, as does iTunes and Compressor (great for batches).
- I often start with a **sound-only edit** for timing, like I’m cutting a radio show, then sync picture to it. Reason being, you can tell when audio is rushed or slow, but silent picture is very hard to judge. This is precisely why we’re doing this, to determine  *pacing*. We’re not making a silent movie, so let’s get a leg up on planning and see it with sound. This is not cheating.
- Be prepared to **mix** the levels of your content, since they are coming from wildly diverse sources such as CD, a microphone, and the web. It doesn’t have to be an Oscar-winning sound design, but it does need to “read,” or be intelligible to the final audience.
- If shots need **transitions**, use them. Otherwise use straight cuts, as this is the standard. Transitions change the pacing dramatically, so don’t throw off the sequence with unnecessary FX.
- Still not feel right? Is there a shot that needs **movement** within the frame to better tell the story? Add the appropriate motion via the Motion tab in Final Cut Pro. This is where you can take a run-of-the-mill animatic and really knock it out of the park. It is fairly intuitive how to add keyframes and movement in FCP, see the manual if you’re stuck. But using Final Cut for this can eventually get tedious, so you may find yourself graduating to After Effects for serious motion shots.
- **Export** to the appropriate format for presentation. I usually go with a straight “Export QuickTime,” which uses the existing sequence settings, and then take it to a program like Compressor to convert to the final format(s). They’re making it easier these days with presets that tell you where you’re going.

#### MEDIUM-LEVEL ANIMATIC

- Do all of the above, plus:
- Consider splitting your illustrations up in Photoshop into **layers**. If you worked digitally to begin with, you may already have these. Get the backgrounds and foregrounds separated, reduce the layer count to the bare essentials for giving it some simple animation.
- Using Adobe After Effects, give each shot an appropriate bit of movement. If an actor is supposed to cross the room, move that layer appropriately. In an animatic, it’s considered an accepted shortcoming of the medium and totally okay if their legs don’t move.
- Anything goes in After Effects. If you need smoke or lightning or laser bolts to tell your story, whip it out. Depth of field effects? Use a blur. Motion blur when something is moving fast? Turn it on in the layer and render with motion blur on. All sorts of standard cinematic tropes become possible when using the more advanced tools. All this contributes to the wow factor of your animatic, but make sure it all serves the storytelling.
- Render these shots and use Final Cut Pro to assemble them with your audio.

#### ADVANCED-LEVEL ANIMATIC

- Do all of the above, plus:
- Use 3D software whenever the 2D fails you. If your script calls for a crane shot, that’s really hard to replicate with 2D panning in After Effects. A simple 3D scene and animated camera is within the realm. In Google Sketchup this is accomplished by opening the WINDOW > SCENES palette. When you add a scene in the palette, you are creating a keyframe, so changing the camera position or the props in different scenes creates new “states” that you can animate between. If you update something in a scene, be sure to hit the “reload” icon to update specific parameters in the scene. When you go to FILE > EXPORT > QuickTime, the defaults are for low quality movies, so be sure to open the OPTIONS window and set it for higher frame sizes and turn on ANTI-ALIAS. They render fast, but look pretty primitive. But if you want a cool moving shot, this goes a long way for cheap cheap cheap.

**WEEK EIGHT**

**Part Two**

Using Editing Software to Time Storyboards  
Using Compositing Software to Enhance Animatics  
Other Designable / Pre-Produced Elements  
Film Stock / Acquisition Format  
Lenses  
Post Production Looks  
Production Design Overview

**Assignment:**

**WEEK NINE**

**“Costume design is shorthand for the audience. They’ve sometimes got only a split second to work out what the story is, who the characters are... I like to do clothes that are very clear, like signposts for the audience.” – Bob Ringwood, Costume Designer**

**“Props are a logo for the character” – Bruton Jones, Production Designer**

**Part One**

Animatics Due / Critique

Costumes

Props

**Part Two**

Research online

eBay as a costume - prop warehouse

Creating the “Look Book” design morgue

Using Adobe Bridge to Organize assets and create contact sheet

Using Adobe InDesign to compile multiple PDF and image-based formats into a single PDF

**Assignment:**

Create a (digital) look book for your animatic project, or another project. Use Adobe Bridge to re-name assets found on the web, reorganize them, and produce a contact sheet for printing. Be prepared to share results at the end of class.

OR

Create a prop and costume list for a character from the animatic, and find those assets online. Create a short budget sheet to track expenses. Using online resources like eBay, discover how easy and inexpensive it can be to completely outfit your main characters in screen-worthy props and costumes. Be prepared to share results at the end of class.

**WEEK TEN****Part One**

Locations

Surveying Locations

Permits / Location Management

Digital Previz using Accurate Measurements and Lenses

Digital Previz Sets in Autodesk Maya

**Assignment:**

Students will use the measurements provided and mock up a 3D model of a known location, and place a digital representation of their camera, with accurate lens length, into the room to determine available shot angles. Students will use properly-sized digital assets such as humans to provide scale reference for their shots.

**Part Two**

Sets

Practical Methods for the Independent Filmmaker

Adaptive/Hybrid solutions – where production design meets the reality of location shooting

**Assignment:**

Scout a location using the methods discussed, and envision a design plan that converts the location to something new. Use digital photo manipulation to create concept art that illustrates that change.

**WEEK ELEVEN**

**Part One**

The Ugly Practicalities of Preproduction

Insurance & Legal

Shooting Logistics: the Spectre of Parking, Lavatories, and Meals

Organizing Talent

Scheduling

Equipment – Creating a Preflight Checklist for Every Day of Production

Production : Block, Light, Rehearse, Tweak, Shoot, repeat

**Part Two**

Corporate / Industrial Video

Preproduction for Corporate: not a narrative but a presentation (outline)

Audience: Who?

Objectives: What?

Distribution: Where?

Deadline: When?

**Assignment:**