Project for Function
The restriction method
The Restriction Method is exactly what it sounds like. People need restrictions. They love them. The Restriction Method in a nutshell is: “Draw a tree using only triangles” will encourage more action and creativity than “Draw a tree.” When you restrict yourself in the creative process you can find things you would never have found otherwise.

How did I use this to find an idea for my movie? (example)
The movie will have only two main characters.
It will take place in 1 location
It will be under a minute.
Week 2 Milestone Schedule
Scheduling Your Production

Will you be working alone or with teammates?
Where will music fit into your pipeline?

Pre-Production Scheduling

Vocal and/or music tracks
A 2D animatic
A 3D animatic
Character models
Texture maps
Character setups
Background models and props
Background paintings or photos
Pre-Production Schedules for Teams

Building a task list becomes a bit more complicated when additional teammates are included in the mix. Each team member will have his or her own row and corresponding task blocks. Determining who does what and when will depend on the specific contributions that each teammate will make. Regardless of the size of your team, if you are the sole director or the project lead, it will probably make sense for you to assemble your animatic alone and perhaps elicit occasional feedback from your crew. If more than one person will hold the title of director, then this task should be collaborative. If each team member is a generalist who can model, texture and rig characters, it might make sense to give each artist his or her own character to build concurrently. If you have a team of specialists, however, you might prefer to structure your pre-production more like an assembly line, where the individual tasks follow a sequential order and are placed on the appropriate artists rows.
Week 3 Defining the Detail with Photographic Reference

Adrift
Adrift is a beautiful short by Creators Ben Caset, Matt Smart, and Ben Clube. Set atop a flying whale, the short tells a sweet tale of the lengths we go to for love.

Crayon Dragon
It's rare to get such a teaching story in a simple package, but Crayon Dragon by Toniko Panteja succeeds. Our only 2D animated example in this book. It holds up great among its 3D peers.

Beat
This incredibly imaginative short by Or Bar-El tells the tale of a worker caught in the drone of his everyday life breaking his routine and finding excitement in drumming his own beat.

Devils, Angels, and Dating
This short, created by Michael Cavwood and a team of artists spread around the globe, pits the Devil against Cupid in a fight for the affections of the alluring and buxom Lily Death. A great example of a full-blown home production gone right.
Drink Drunk
When all else fails, beg! That's the motto behind this simple yet entertaining short film from Leonardo Bonisoli. I admired the pushed style and the freedom in the posing, which is why it's included in the book.

Dubstep Dispute
All right, maybe this film is one of my favorites because I love dubstep. But on top of the awesome soundtrack, filmmaker Jason Giles shows you can lean heavily on visuals and a few gags to get an entertaining piece.
Week 4 - Story Development and Visual Map - Concept Drawings and Animatics

Story Background and Theory

We live in a story all of the time. We all have stories to tell every day. But telling our personal stories to each other and constructing a story from scratch are two very different things. Usually when we tell stories on a daily basis, we are relating events to one or two other people. When constructing story, we are trying to communicate with a mass audience. When we tell stories to a friend, it is because it is important to us or to them. When we construct story, we are moving not just an individual, but an audience. The goal then becomes to make the personal universal.

Before we can begin, we need to understand the background of story and how that background lays the foundation for what we want to make: a story for an animated short film.

WHAT IS A STORY?

Screenwriter Karl Iglesias has a very simple definition of story: “A story has someone who wants something badly and is having trouble getting it.”

This definition determines the three base elements necessary for a story: character, character goal, and conflict. Without these elements, story cannot exist.

1. Character. This is whom the story is about and through whose eyes the story is told.
2. Goal. This is what the character wants to obtain: the princess, the treasure, the recognition, and so on.
3. Conflict. Conflict is what is between the character and his goal. There are three forms of conflict:
   - Character vs. Character
   - Character vs. Environment
   - Character vs. Self

Conflicts create problems, obstacles, and dilemmas that place the character in some form of jeopardy, either physically, mentally, or spiritually. This means that there will be something at stake for the character if they do not overcome the conflict.
<table>
<thead>
<tr>
<th>Feature Film Plots Against the Hero’s Journey</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Table 1.1</strong></td>
</tr>
<tr>
<td><strong>Introduce the Hero</strong></td>
</tr>
<tr>
<td>Shrek is an ogre who lives in a swamp and just wants to be left alone.</td>
</tr>
<tr>
<td><strong>Hero has a Weakness</strong></td>
</tr>
<tr>
<td><strong>Unexpected Event</strong></td>
</tr>
<tr>
<td><strong>Call to Adventure</strong></td>
</tr>
</tbody>
</table>
1) The Hero—the character through which the story is told.

2) The Mentor—the ally that helps the hero.
Archetype Silhouettes by Gary Schumer, Ringling College of Art and Design

In Table 1.2 we can see how these characters manifest themselves in selected movies. Sometimes more than one role is fulfilled by the same character.

Table 1.2  Character Archetypes in Feature Films

<table>
<thead>
<tr>
<th>Archetype</th>
<th>Shrek</th>
<th>Mulan</th>
<th>The Incredibles</th>
<th>Howl’s Moving Castle</th>
<th>Rango</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Hero</td>
<td>Shrek</td>
<td>Mulan</td>
<td>Bob Parr, Mr. Incredible</td>
<td>Sophie</td>
<td>Rango</td>
</tr>
<tr>
<td>The Mentor/Friend</td>
<td>Donkey</td>
<td>Mushu</td>
<td>Elastigirl</td>
<td>The Boy, Markl Calcifer</td>
<td>Beams</td>
</tr>
<tr>
<td>The Herald</td>
<td>Farquaad’s soldier, the mirror on the wall, Gingerbread Man</td>
<td>The Ancestors</td>
<td>Mirage</td>
<td>The Scarecrow</td>
<td></td>
</tr>
<tr>
<td>The Shadow</td>
<td>Farquaad</td>
<td>The Huns</td>
<td>Syndrome</td>
<td>Howl</td>
<td>Mayor</td>
</tr>
<tr>
<td>The Threshold Guardan</td>
<td>Dragon</td>
<td>Shang</td>
<td>Robot</td>
<td>Witch of the Waste</td>
<td>The Highway</td>
</tr>
<tr>
<td>The Trickster</td>
<td>Donkey</td>
<td>Army buddies, Mushu</td>
<td>Kids: Dash, Violet, Jack.Jack</td>
<td>Calcifer Madam Suliman</td>
<td>The town</td>
</tr>
<tr>
<td>The Shapeshifter</td>
<td>Fiona</td>
<td>Mulan</td>
<td>This is a story about superheroes—</td>
<td>Sophie, Howl, the Scarecrow</td>
<td>Rango</td>
</tr>
</tbody>
</table>
1.1. I also designed a pair of $32 \times 32$ pixel color icons (Figure 1.7) for the two characters.

**FIGURE 1.5** A black-and-white bitmapped sketch of Impith and Oogles, created in ComicWorks that was used in an early DreamLight client Christmas card.

**FIGURE 1.6** The final PostScript colored version of the Impith character design done in Adobe Illustrator 1.1. This character illustration was also used on a payment reminder card sent to DreamLight clients.
Example of how artistic skills can improve game design.
Storyboarding Assignment #1
"GOOD MORNING!"

Cut to Kat in bed. At the sound of the alarm, her eyes snap open dramatically and she sits up abruptly out of the frame. Sound: Bouncy, comical music begins when Kat opens her eyes, and the sound of the alarm.

Cut to a closet full of dresses. Kat twirls past, pausing to sway in her dress as though dancing. She moves off screen, (her movements are bouncy and quick) Sound: swooshing cloth, music can’t.

Cut to an empty forest path. The shot is static as Kat skips past, followed by the forest creatures. They all exit the shot. Sound: Bouncing and animal sounds, music can’t.

Cut to a close up of Kat’s face. Slow zoom out as the music comes to a dramatic finish. Sound: music end.
Bear & Owl

1st cont. Medium single of owl
Owl: I was hoping you'd ask that.

1st. Wide
Owl: You see...

1st cont.
Owl: As it turns out...

1st cont. Owl hops off bear

1st cont. Owl walks into foreground, camera follows
Owl: I can't trust the other animals.

1st cont. Owl turns as he walks
Owl: So I had to take precautions.
Week 6 3D Pre-production
Week 7 3D Pre-production II
Week 8  3D Production I
Week 9 3D Production II

I’m still working out how to break the bench apart. Lightwave 9.6 (the version I have) has really creepy dynamics with a workflow that consists of guesswork and finicky settings. Version 11 has Bullet physics which is way better... maybe I can download the trial just to get access to the tool long enough to smash that bench properly.
Week10 Compositing I
Week11 Compositing II
Week 12 Editorial and Sound I
Week 13 Editorial and Sound II
Week 14 Finalizing I

CRITIQUE

Look
Describe the artwork.

Think
Find the story in the artwork.

Apply
Predict what will happen next.

Engage
Get into the artist’s head.

Reflect
What would you change?

Evaluate
What do you think?
Week 15 Finalizing II
The **PREPARATION** phase

- **YOU**
  - 1st Idea
  - Improved Idea
  - Story Design
  - Visual Concept
  - Graphics Execution
  - Delivery Coaching
  - Execution

- **AUDIENCE**

**Preparation**

Know your point
Frame your message
Refine your story
# Glossary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 ds Max</td>
<td>Much like Autodesk’s Maya, 3 ds Max is a 3D animation software.</td>
</tr>
<tr>
<td>Alpha Channel</td>
<td>See Matte</td>
</tr>
<tr>
<td>Ambient Pass</td>
<td>See Occlusion Pass</td>
</tr>
<tr>
<td>Animatic</td>
<td>A movie file made from editing storyboards together into scenes with the dialogue and music.</td>
</tr>
<tr>
<td>Animator</td>
<td>Person responsible for creating motion on an animated film. The public commonly mistakes animator to mean a CG artist, but this person specifically deals with motion.</td>
</tr>
<tr>
<td>Arcs</td>
<td>Most natural movement moves on arcs, in nature. In Animation, we use this concept to create smooth motion that is appealing to the audience, as opposed to straight and mechanical motion.</td>
</tr>
<tr>
<td>Assets</td>
<td>Any digital file created to be used in a short film from models to rigs to textures and more.</td>
</tr>
<tr>
<td>Beat</td>
<td>A single moment in an animated scene that contains a thought or a small part of the action. A shot can have multiple beats within it.</td>
</tr>
<tr>
<td>Beauty Pass</td>
<td>A rendered image that combines all of the passes together to give a baseline image that can be further tweaked using other rendered layers.</td>
</tr>
<tr>
<td>Blendshape</td>
<td>A mesh whose topology matches that of another mesh but has some modifications done to the position of the vertices. For instance, you may have a base model of your character’s head and then a blendshape of your character smiling, so that Maya can blend between the two shapes.</td>
</tr>
<tr>
<td>Blocking</td>
<td>The stage after layout in which the main poses of an animation are created but the character is still moving in a rudimentary way.</td>
</tr>
<tr>
<td>Breakdown</td>
<td>A keyframe created between two more “important” or “storytelling” keyframes meant to refine the transition between the keys.</td>
</tr>
<tr>
<td>Cache</td>
<td>All of Maya’s dynamic effects and some other nodes can be cached, whereby a file is created that contains all of the information of the dynamic effect that Maya then reads when playing the animation as opposed to calculating it freshly each time.</td>
</tr>
</tbody>
</table>

| CG:                | Computer Generated. Often coupled with CGI to mean Computer Generated Imagery or CG Artists to mean computer graphics artists.            |
| Chess-Piece:       | Animating your character using the master controller, with no posing. This is done for your 3D Animate.                                  |
| Climax:            | The pivotal moment of a story that is the most exciting turning point in the action.                                                   |
| Compositing:       | Assembling the rendered layers into the final image known as a composite. This is done within a compositing program such as Adobe’s After Effects. |
| Composition:       | The arrangement of objects and characters and sets in the camera frame.                                                                 |
| Constraint:        | A method of linking object’s transforms together that has the advantage over simple Parenting in that the link can be animated on and off. |
| Controller:        | A NURBS curve used as part of a rig system as an object the animator is meant to use to move the character.                             |
| Creased Edges:     | An edge that has been given a crease value using the Crease Tool, thereby making it so it does not smooth when it is subdivided, rather stays as a hard edge. |
| Depth of field:    | The distance between the nearest and furthest objects in a scene that appear sharp in a rendered image. Also sometimes referred to as the Focal Plane. |
| Depth Pass:        | A rendered image that contains the depth of an object’s position in space signified by value from black to white with white being close to camera and black being very far away from camera. |
| Displacement Mapping: | Deformation of a mesh using an image that deforms the geometry based on the values of the pixels. Typically brighter values mean higher displacement and lower values mean less displacement. |
| Economical:        | Using the best methods to save time and energy on your short film while not sacrificing too much quality.                               |
| Edge Loop:         | A series of continuously connected edges that travel across a mesh.                                                                     |
| Focal Length:      | The “Zoom” of your camera. Higher values are more zoomed, low values are more fisheye.                                                    |
| Foley:             | Creating sound effects by watching the film playback silently, while recording yourself making the sounds live like stomping your feet for a walking character, or dropping a bag of fruit when your character hits the ground. This live recording often has a more real quality to it over assembling pre-recorded sound effects. |
Frame-by-frame: Watching animation a single frame at a time so as to be able to pick out the minute details.

Generalist: A CG artist with skills in all areas of production, from modeling to animation, texturing to rigging.

Gore Pencil: A tool in Maya used to draw over a panel, giving you the ability to quickly work out issues such as spacing and arcs.

Group: A transform node without a shape node that acts as a "container" for other objects.

Image plane: An image that is connected to a camera and can be seen through the camera's view.

In-Between: Much like a breakdown (see breakdown), an in-between is even finer refinement on the motion between main poses.

Incremental Save: A feature of Maya accessed by clicking the square next to File > Save. It saves the scene to a new file every single time you save your file and adds an increment to the file name. This is done so that even if you do not "version up" your saves, you still have access to multiple versions of the scene.

Instance: A copy of an object that still retains all of the edits done to the original, and that will also update with new edits done to the original as well.

Key/Keyframe: Setting a "key" tells Maya to save the position of an object or the value of a channel on a specific frame. By interpolating between keys, Maya creates smooth motion.

Layout: An animated scene that contains the roughly positioned and animated characters for the purpose of establishing a starting point for animation to commence.

Lighting: The placement and adjustment of lights in a 3D scene, as well as the creation of layers for later assembly in composing.

LMB: Left mouse button

Manipulator: The axis handles that appear on a select object which can be used to translate, rotate, or scale the object.

Matte: Either referring to a background image created to lessen the amount of work needed to portray a large expansive environment OR an alpha channel which is the transparency information of an image.

Maya: Autodesk's flagship, full-featured 3D animation software.

MMB: Middle Mouse Button

Modeling: Creating the 3D polygonal models used in CG by using techniques such as box modeling, sub-division, and sculpting.

Motion Blur: The effect of blurring objects based on their speed that is a result of the amount of time a real world photographic camera's shutter is open.

Mudbox: A procedural modeling tool created by Autodesk that simulates sculpting with clay.

Narration: Voice-over from an omniscient third-party observer describing thoughts, actions, or events for the audience.

Normal: The "direction" that a polygonal face is facing.

Null: Any object that has no other information upon it other than transform information i.e. position, rotation, and scale.

Occlusion Pass: A rendered image that takes into account the amount of ambient light that is blocked by parts of an object. This commonly looks like the object is made out of clay and is outside on a cloudy day. Also known as the "light in the cracks".

One-Off Shot: A shot in your film that is a completely unique shot in that it reuses very few if any assets, thereby making it so that you are putting much more effort into the single shot than others in your film.

Orthographic: In design, a drawing of a "flattened" angle of a prop or character, e.g. a "side view" or a "front view". In 3D, a panel with no perspective, which can also be "front" or "side".

Panel: A window within Maya's interface. Panels can display camera views, animation editors, etc.

Pantomime: Performance without dialogue. The word 'mime' comes from the word pantomime.

Parent: An object that has other objects arranged in a hierarchy below it, called children. A parent's transformations affect all of the child objects. Creating this relationship is also called "Parenting".

Payoff: The moment in a film when the emotional build up of the short culminates with a satisfying and rewarding moment of completion.

Phoneme: The smallest part of audible speech. CG artists mistakenly use phonemes to create facial rigs. See Viseme.

Pipeline: The combination of workflow and software that defines how a film is created from start to finish.

Playblast: A movie generated from a Maya panel to view the animation at 24 frames per second rather than the slow playback of a heavy Maya scene file.

Plot: The sequence of events in a story that reveal the characters' actions and motivations.
## Course Outline

**Course Code:**

**Course Title:** Project for Function

**Instructor:** Sojin Kim

**Course Duration:** 2 Hour

### Course Objectives and Requirements

- Development of artistic content that can be used in high-production value short animated films
- Cultivating the ability to apply design principles and elements into the creation of 3D images in a narrative form
- Teaching knowledge and experience to work within the professional animation production pipeline

### Teaching Focus

Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.

### Teaching Difficulties

Students must know how to demonstrate mastery of the requisite skills to articulate ideas and translate ideas into digital animation form.

### Teaching Methods and Means

**Teaching Methods:**
- Lecture, Practice and Critique

**Teaching Means:**
- Lecture, Practice, Mid-term and Final Project and Critique

**Course Types:**
- Lecture, Practice, Mid-term and Final Project and Critique

**Teaching Materials:**
- Board
- Multimedia
- Models
- Actual objects
- Other

**Teaching Activities:**
- Lecture
- Practice
- Homework
- Mid-term and Final Project
- Critique
Week 1: Introduction of Group Project

Intro: 10min
1. Introduction of group project and set script distribution (Less than a minute short animation)
2. Explain how to start a group project and provide the basic set script to students
3. Show sample reference: 10min
4. Show presentation material (video, PPT, sample works): 10min

Teaching Concept: The Effective Teaching with Technology (ETT) by A W Tony Bates

The Effective Teaching with Technology (ETT) course was conceived during the preparation of the proposal to National Science Foundation for the Center for Integration of Research, Teaching and Learning (CIRTL) in 2002. (by A W Tony Bates)

CIRTL is developing a framework of traditional coursework and extracurricular activities to prepare future higher education faculty for their roles as instructors.

The rationale for this course is simple:

considering the current and future impact of information technology on all aspects of modern life and in particular, on teaching and learning, it is essential that a comprehensive research center, focused on post-secondary education, have an activity that addresses technology enhanced learning. The ETT course is not a training course on the use of specific information technologies, but instead promotes the idea of selecting, implementing and evaluating technologies with a critical eye toward meeting learning objectives. Like all CIRTL courses, the ETT course targets PhD candidates and postdoctoral students who intend to seek faculty positions after graduation.

Developing a hypothesis for practices to achieve the learning objectives involves a substantial amount of time. An important decision made early in the process was to team teach the course. Lack of deep expertise over the broad subjects of education theory, instructional technology, multiple STEM disciplines, and other important factors by a single instructor necessitated the team instruction approach. The teaching team consists of faculty and academic professionals with particular expertise in various areas of importance to the course.

Group practice: 30min
5. Students follow the practice : 20 min
6. Q&A time (one on one) : 10 min
7. Show the intermediate practice (various application)
8. Students who finished their basic practice will continue with the intermediate practice
   
   Review : 20min
9. Check the overall condition of practice
10. Students submit their practice result
11. Critiques and final Q&A
12. Discuss and summarize the main points

作业布置과제제출

● Assignment 1.

    Group project / Brain storming for ideas

教学后记 수업 후기. (手写손으로쓰기)
### Course Description:

- **Course Title:** Project for Function
- **Instructor:** Sojin Kim
- **Course Duration:** 2 Hour

#### Course Objectives:
- Development of artistic content that can be used in high-production value short animated films
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#### Course Focus:
Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.

#### Course Challenges:
Students must know how to demonstrate mastery of the requisite skills to articulate ideas and translate ideas into digital animation form.

#### Teaching Methods:
Lecture, Practice and Critique

#### Teaching Aids:
Practice, Homework, Mid-term and Final Project and Critique

#### Lecture Types:
Theory course, Discussion course, Experiment course, Practice course
### Week2: Feasibility – Milestone Schedule

**Intro:** 10min

1. **Introduction of Milestone Schedule**

---

**Lecture:** 30min

2. **Explain how to start and manage asset list and basic knowhow for project schedule**
3. **Show the sample reference:** 10min
4. **Show presentation material (video, PPT, sample works):** 10min

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7. Show the intermediate practice (various application)
8. Students who finished their basic practice will continue with the intermediate practice

Review : 20min
9. Check the overall condition of practice
10. Students submit their practice result
11. Critiques and final Q&A
12. Discuss and summarize the main points

---

Assignment 1.

Group project / Analyze Milestone Schedule

---

教會後記 수업 후기. （手写손으로쓰기）
## Course Outline

### Course Title
Project for Function

### Instructor
Sojin Kim

### Course Objectives
- Development of artistic content that can be used in high-production value short animated films
- Cultivating the ability to apply design principles and elements into the creation of 3D images in a narrative form
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### Key Focus Areas
Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.

### Difficulties
Students must know how to demonstrate mastery of the requisite skills to articulate ideas and translate ideas into digital animation form.

### Teaching Methods
Lecture, Practice and Critique

### Teaching Materials
Practice, Homework, Mid-term and Final Project and Critique
### Week3: Research – Defining the Detail in your own Work with Photographic Reference

**Intro**: 10min
1. Introduction of photographic reference

**Lecture**: 30min
2. Explain how to search and use reference for project quality
3. Show sample reference: 10min
4. Show presentation material (video, PPT, sample works): 10min

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Review : 20min
9. Check the overall condition of practice
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11. Critiques and final Q&A
12. Discuss and summarize the main points

作业布置과제제출

- Assignment 1.

  Group project / photographic reference research

教学后记 수업 후기. (手写손으로쓰기)
## Course Description

### Course Title:
Project for Function

### Instructor:
Sojin Kim

### Course Duration:
2 Hour

### Course Objectives and Requirements:
- Development of artistic content that can be used in high-production value short animated films
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### Teaching Focus:
Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.

### Teaching Difficulties:
Students must know how to demonstrate mastery of the requisite skills to articulate ideas and translate ideas into digital animation form.

### Teaching Methods and Media Analysis:
Lecture, Practice and Critique

### Teaching Methods and Media:
Practice, Homework, Mid-term and Final Project and Critique

### Lecture Types:
- Theory Lecture
- Practice
- Discussion
- Experimentation
- Demonstration
- Other
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Developing a hypothesis for practices to achieve the learning objectives involves a substantial amount of time. An important decision made early in the process was to team teach the course. Lack of deep expertise over the broad subjects of education theory, instructional technology, multiple STEM disciplines, and other important factors by a single instructor necessitated the team instruction approach. The teaching team consists of faculty and academic professionals with particular expertise in various areas of importance to the course.
Group practice: 30min
6. Students follow the practice: 20 min
7. Q&A time (one on one): 10 min
8. Show the intermediate practice (various application)
9. Students who finished their basic practice will continue with the intermediate practice

Review: 20min
10. Check the overall condition of practice
11. Students submit their practice result
12. Critiques and final Q&A
13. Discuss and summarize the main points

Assignment 1.
Group project / Concept drawing and rough animatics

教后记
수업 후기. (手写손으로쓰기)
### Project for Function

**Course Title:** Development of artistic content that can be used in high-production value short animated films

### Course Objectives

- Cultivating the ability to apply design principles and elements into the creation of 3D images in a narrative form
- Teaching knowledge and experience to work within the professional animation production pipeline

### Teaching Focus

Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.

### Teaching Difficulties

Students must know how to demonstrate mastery of the requisite skills to articulate ideas and translate ideas into digital animation form.

### Teaching Methods

Lecture, Practice and Critique

### Teaching Media

Practice, Homework, Mid-term and Final Project and Critique
Week5: Story Development and Visual Map – Concept Drawings and Animatics II

Intro: 10min
1. Introduction of how to develop animatics

Lecture: 30min
2. Explain about short animation specifications and how to make effective animatics for short animations
3. Show sample reference: 10min
4. Show presentation material (video, PPT, sample works): 10min
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9. Check the overall condition of practice
10. Students submit their practice result
11. Critiques and final Q&A
12. Discuss and summarize the main points

Assignment 1.
Group project / Animatics development
## 中韩新媒体学院（Project for Function）课程授课教案

### 课程号：

<table>
<thead>
<tr>
<th>教研室</th>
<th>Sojin Kim</th>
</tr>
</thead>
<tbody>
<tr>
<td>任课教师</td>
<td>授课课题</td>
</tr>
<tr>
<td>研究室 번호</td>
<td>강의주제</td>
</tr>
</tbody>
</table>

### 课题

- Development of artistic content that can be used in high-production value short animated films
- Cultivating the ability to apply design principles and elements into the creation of 3D images in a narrative form
- Teaching knowledge and experience to work within the professional animation production pipeline

### 授课时间长度

<table>
<thead>
<tr>
<th>授课时间长度</th>
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### 教学目标和要求

Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.

### 教学重点

Students must know how to demonstrate mastery of the requisite skills to articulate ideas and translate ideas into digital animation form.

### 教学方法分析

- Lecture, Practice and Critique

### 教学手段分析

- Practice, Homework, Mid-term and Final Project and Critique

### 授课类型

- 理论课
- 实验课
Week6 : 3D Pre-production I

Intro : 10min
1. Introduction of overall process of 3D pre-production

Lecture : 30min
2. Explain how to make Previz and help the conceptualization of movie scenery make up.
3. Show sample reference : 10min
4. Show presentation material (video, PPT, sample works) : 10min

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7. Show the intermediate practice (various application)
8. Students who finished their basic practice will continue with the intermediate practice

Review : 20min
9. Check the overall condition of practice
10. Students submit their practice result
11. Critiques and final Q&A
12. Discuss and summarize the main points

---

Assignment 1.

Group project / Storyboard and rough Previz

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教學後記 수업 후기. (手写손으로쓰기)
## 中韩新媒体学院（Project for Function）课程授课教案

### 课程号:

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<td>Project for Function</td>
<td>时间长度</td>
</tr>
<tr>
<td>강의 주제</td>
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### 教学目标和要求

- Development of artistic content that can be used in high-production value short animated films
- Cultivating the ability to apply design principles and elements into the creation of 3D images in a narrative form
- Teaching knowledge and experience to work within the professional animation production pipeline

### 教学重点

Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.

### 教学难点

Students must know how to demonstrate mastery of the requisite skills to articulate ideas and translate ideas into digital animation form.

### 教学方法

Lecture, Practice and Critique

### 教学手段

Practice, Homework, Mid-term and Final Project and Critique

### 授课类型

理论课

### 其他

- 探究
- 讨论
- 实验
- 其他
<table>
<thead>
<tr>
<th>參考資料</th>
<th>Ideas for the Animated Short: Finding and Building Stories 2nd Edition</th>
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<td>Finish Your Film! Tips and Tricks for Making an Animated Short in Maya</td>
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</table>

## 教学过程

### Week7 : 3D Pre-production II

**Intro** : 10min  
1. Introduction of 3D layout based on animatics

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**Lecture** : 30min  
2. Explain how to read rough sketches, and brief 3D rendering in Maya to finish 3D previz  
3. Show sample reference : 10min  
4. Show presentation material (video, PPT, sample works) : 10min  

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作业布置과제제출

- Assignment 1.
  
  Group project / Compelete Previz

教学后记 수업 후기. (手写손으로쓰기)
## Project for Function

**Course Description**

- **Development of artistic content that can be used in high-production value short animated films**
- **Cultivating the ability to apply design principles and elements into the creation of 3D images in a narrative form**
- **Teaching knowledge and experience to work within the professional animation production pipeline**

**Teaching Goals and Requirements**

- Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.
- Students must know how to demonstrate mastery of the requisite skills to articulate ideas and translate ideas into digital animation form.

**Teaching Methods**

Lecture, Practice and Critique

**Teaching Techniques**

- Lecture
- Practice
- Homework
- Mid-term and Final Project and Critique

**Teaching Materials**

- Board
- Textbooks
- Multimedia
- Models
- Objects
- Posters
- Audio-Visual
- Other Materials
Week8 : 3D Production II

Intro : 10min
1. Introduction of 3D production management

Lecture : 30min
2. Explain how to start key animation, lighting and simple VFX in Maya
3. Show the sample reference : 10min
4. Show presentation material (video, PPT, sample works) : 10min

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### Assignment 1.
- Group project / Scene distribution
Development of artistic content that can be used in high-production value short animated films

Cultivating the ability to apply design principles and elements into the creation of 3D images in a narrative form

Teaching knowledge and experience to work within the professional animation production pipeline

Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.

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Lecture, Practice and Critique

Practice, Homework, Mid-term and Final Project and Critique
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<tbody>
<tr>
<td>● Assignment 1.</td>
</tr>
<tr>
<td>Group project / Key animation, pre-lighting</td>
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| 教学后记 수업 후기. (手写손으로쓰기) |
## Course Syllabus

### Course Title:
Project for Function

### Course Instructor:
Seryong Kim

### Course Duration:
2 Hour

### Course Content:
- Development of artistic content that can be used in high-production value short animated films
- Cultivating the ability to apply design principles and elements into the creation of 3D images in a narrative form
- Teaching knowledge and experience to work within the professional animation production pipeline

### Teaching Goals and Requirements:
Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.

### Teaching Focus:
Students must know how to demonstrate mastery of the requisite skills to articulate ideas and translate ideas into digital animation form.

### Teaching Methods:
Lecture, Practice and Critique

### Teaching Aids:
Practice, Homework, Mid-term and Final Project and Critique

### Teaching Types:
Theory, Discussion, Experiment, Other
Week10: Compositing I

Intro: 10min
1. Introduction of how to finish render and composite

Lecture: 30min
2. Explain how to finish render and gather layered renders and setting up compositing
3. Show the sample reference: 10min
4. Show presentation material (video, PPT, sample works): 10min

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<tr>
<th>Assignment 1.</th>
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<tbody>
<tr>
<td>Group project / Rough render sequence</td>
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教科書

수업 후기. (手写손으로쓰기)
### Course Description

**Course Title:** Project for Function

**Instructor:** Seryong Kim

**Taught in:**

- Development of artistic content that can be used in high-production value short animated films
- Cultivating the ability to apply design principles and elements into the creation of 3D images in a narrative form
- Teaching knowledge and experience to work within the professional animation production pipeline

**Teaching Methods and Tools:**

- Lecture, Practice, and Critique
- Practice, Homework, Mid-term, and Final Project, and Critique

---

**Course Focus:**

Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.

**Challenges:**

Students must know how to demonstrate mastery of the requisite skills to articulate ideas and translate ideas into digital animation form.
| Subject | Ideas for the Animated Short: Finding and Building Stories 2nd Edition  
|----------|-------------------------------------------------------------------  
|          | Finish Your Film! Tips and Tricks for Making an Animated Short in Maya |

### 教学过程

**Week11 : Compositing II**

**Intro : 10min**
1. Introduction of complete compositing

**Lecture : 30min**
2. Explain how to finish compositing and try comp effect and fix the problem
3. Show the sample reference : 10min
4. Show some presentation material (video, PPT, sample works) : 10min

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Review : 20min
9. Check the overall condition of practice
10. Students submit their practice result
11. Critiques and final Q&A
12. Discuss and summarize the main points

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作业布置과제제출

- Assignment 1.
  Group project / final comp

教学后记 수업 후기. (手写손으로쓰기)
## Project for Function

### Course Details

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<thead>
<tr>
<th>Course Code:</th>
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<td>Sojin Kim</td>
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<tr>
<td>Time Length:</td>
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### Course Objectives

- Development of artistic content that can be used in high-production value short animated films
- Cultivating the ability to apply design principles and elements into the creation of 3D images in a narrative form
- Teaching knowledge and experience to work within the professional animation production pipeline

### Teaching Focus

Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.

### Teaching Challenges

Students must know how to demonstrate mastery of the requisite skills to articulate ideas and translate ideas into digital animation form.

### Teaching Methods

Lecture, Practice and Critique

### Teaching Aids

Practice, Homework, Mid-term and Final Project and Critique
### Week 12: Editorial and Sound I

**Intro**: 10min
1. Introduction of editorial and sound

**Lecture**: 30min
2. Explain how to make final cut, cutting a trailer or shot, plan for opening
3. Show the sample reference: 10min
4. Show some presentation material (video, PPT, sample works): 10min

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7. Show the intermediate practice (various application)  
8. Students who finished their basic practice will continue with the intermediate practice

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**Review**: 20min  
9. Check the overall condition of practice  
10. Students submit their practice result  
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**Assignment 1.**  
Group project / Editorial, opening plan

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**教学后记** 수업 후기. (手写손으로쓰기)
### Course Description:

**Course Title:** Project for Function

- **Objective and Requirements:**
  - Development of artistic content that can be used in high-production value short animated films
  - Cultivating the ability to apply design principles and elements into the creation of 3D images in a narrative form
  - Teaching knowledge and experience to work within the professional animation production pipeline

- **Teaching Focus:**
  - Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.

- **Teaching Difficulties:**
  - Students must know how to demonstrate mastery of the requisite skills to articulate ideas and translate ideas into digital animation form.

### Teaching Methods and Means:

- **Teaching Methods:** Lecture, Practice and Critique
- **Teaching Materials:**
  - Practice, Homework, Mid-term and Final Project and Critique
  - Lecture notes
  - Multimedia
  - Models
  - Specimen
  - Poster
  - Film and videos
  - Other

- **Teaching Type:**
  - Lecture
  - Practice
  - Critique
### Week 13: Editorial and Sound II

<table>
<thead>
<tr>
<th>Intro: 10min</th>
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</thead>
<tbody>
<tr>
<td>1. Introduction of sound</td>
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</table>

**Lecture: 30min**

| 2. Explain how to add sound for short, final sound work and credits |
| 3. Show the sample reference: 10min |
| 4. Show presentation material (video, PPT, sample works): 10min |

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**Group practice: 30min**
5. Students follow the practice: 20 min
6. Q&A time (one on one): 10 min
7. Show the intermediate practice (various application)
8. Students who finished their basic practice will continue with the intermediate practice

Review: 20 min
9. Check the overall condition of practice
10. Students submit their practice result
11. Critiques and final Q&A
12. Discuss and summarize the main points

Assignment 1.
Group project / Add sound

教后记：(手写后提交)
## 中韩新媒体学院 (Project for Function) 课程授课教案

<table>
<thead>
<tr>
<th>教研室</th>
<th>任课教师</th>
<th>授课课题</th>
<th>授课时间长度</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Seryong Kim</td>
<td>Project for Function</td>
<td>2 Hour</td>
</tr>
</tbody>
</table>

### 教学目标和要求

- Development of artistic content that can be used in high-production value short animated films
- Cultivating the ability to apply design principles and elements into the creation of 3D images in a narrative form
- Teaching knowledge and experience to work within the professional animation production pipeline

### 教学重点

Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.

### 教学难点

Students must know how to demonstrate mastery of the requisite skills to articulate ideas and translate ideas into digital animation form.

### 教学方法分析

- Lecture, Practice and Critique

### 教学手段分析

- Practice, Homework, Mid-term and Final Project and Critique

### 授课类型

- Theory
- Practice
- Mid-term
- Final
**Week 14: Finalizing I**

**Intro:** 10min  
1. Preparation for final

**Lecture:** 30min  
2. Explain how to accept the opinions of others during critique and plan to fix and polish  
3. Show the sample reference: 10min  
4. Show some presentation material (video, PPT, sample works): 10min

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</tr>
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<tbody>
<tr>
<td>Group project / plan list of fix</td>
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</table>

| 教学后记 | 수업 후기. (手写손으로쓰기) |
# Project for Function

**Course Number:**
**Class Number:**

<table>
<thead>
<tr>
<th>Department Number</th>
<th>Instructor</th>
<th>Taught Time Length</th>
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<tbody>
<tr>
<td>任課教師 담당자</td>
<td>Seryong Kim</td>
<td>2 Hour</td>
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</table>

## Course Topic

- Development of artistic content that can be used in high-production value short animated films
- Cultivating the ability to apply design principles and elements into the creation of 3D images in a narrative form
- Teaching knowledge and experience to work within the professional animation production pipeline

## Teaching Goals and Requirements

Guide students to focus on the development and preproduction phases of their short animation group project. The principal aim will be proper pipeline development and production organization for the short animated film.

## Teaching Focus

Students must know how to demonstrate mastery of the requisite skills to articulate ideas and translate ideas into digital animation form.

## Teaching Method Analysis

Lecture, Practice and Critique

## Teaching Means Analysis

Practice, Homework, Mid-term and Final Project and Critique

## Teaching Type

- Theory course
- Discussion course
- Experiment course
- Other (*)
Week15 : Finalizing II

Intro : 10min
1. Wrap up and method to submit the final form

Lecture : 30min
2. Explain outputting, how to preserve all the process and prepare the final presentation
3. Show the sample reference : 10min
4. Show some presentation material (video, PPT, sample works) : 10min

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10. Students submit their practice result  
11. Critiques and final Q&A  
12. Discuss and summarize the main points

作业布置과제제출

- Assignment 1.  
  Group project / Final fix

教学后记 수업 후기.（手写손으로쓰기）
### 教学目标和要求

- Development of artistic content that can be used in high-production value short animated films
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### 教学难点

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### 教学方法分析

- Lecture, Practice and Critique
- **教学方式**
  - 수업방식: 讲授강의
  - 探究탐구
  - 问答문답
  - 实验실험
  - 演示시연
  - 练习연습
  - 其他기타

### 教学手段分析

- Practice, Homework, Mid-term and Final Project and Critique
- **教学手段**
  - 教学手段교학수단: 板书출판물
  - 多媒体멀티미디어
  - 模型모형
  - 实物시물
  - 标本표본
  - 挂图괘도
  - 音像음반
  - 其他기타

### 授课类型

- 理论课이론수업
- 讨论課토론수업
- 实验课실험수업
- 练习课연습수업
- 其他기타
Week 16: Final Presentation

Intro: 10min
1. Introduction of each project

Student presentation: 60min
2. Explain the project: 2min per student (30 students total)
3. Students presentation material (video, PPT, sample works)

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4. Q&A time

Review : 20min
5. Critiques: 10 min
6. Discuss and summarize the main points: 10 min

作业布置과제제출

- Final Presentation
  Group Presentation and review

教学后记 수업 후기. (手写손으로쓰기)