

See <http://www.uaf.edu/uafgov/faculty/cd> for a complete description of the rules governing curriculum & course changes.

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	<b>Theatre</b>		<b>CLA</b>
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for animation or dramatic film productions, and preparing those concepts for cinematic production. Special fees apply. **Cross-listed** with ART F131 and THR F131. (3+0)

X

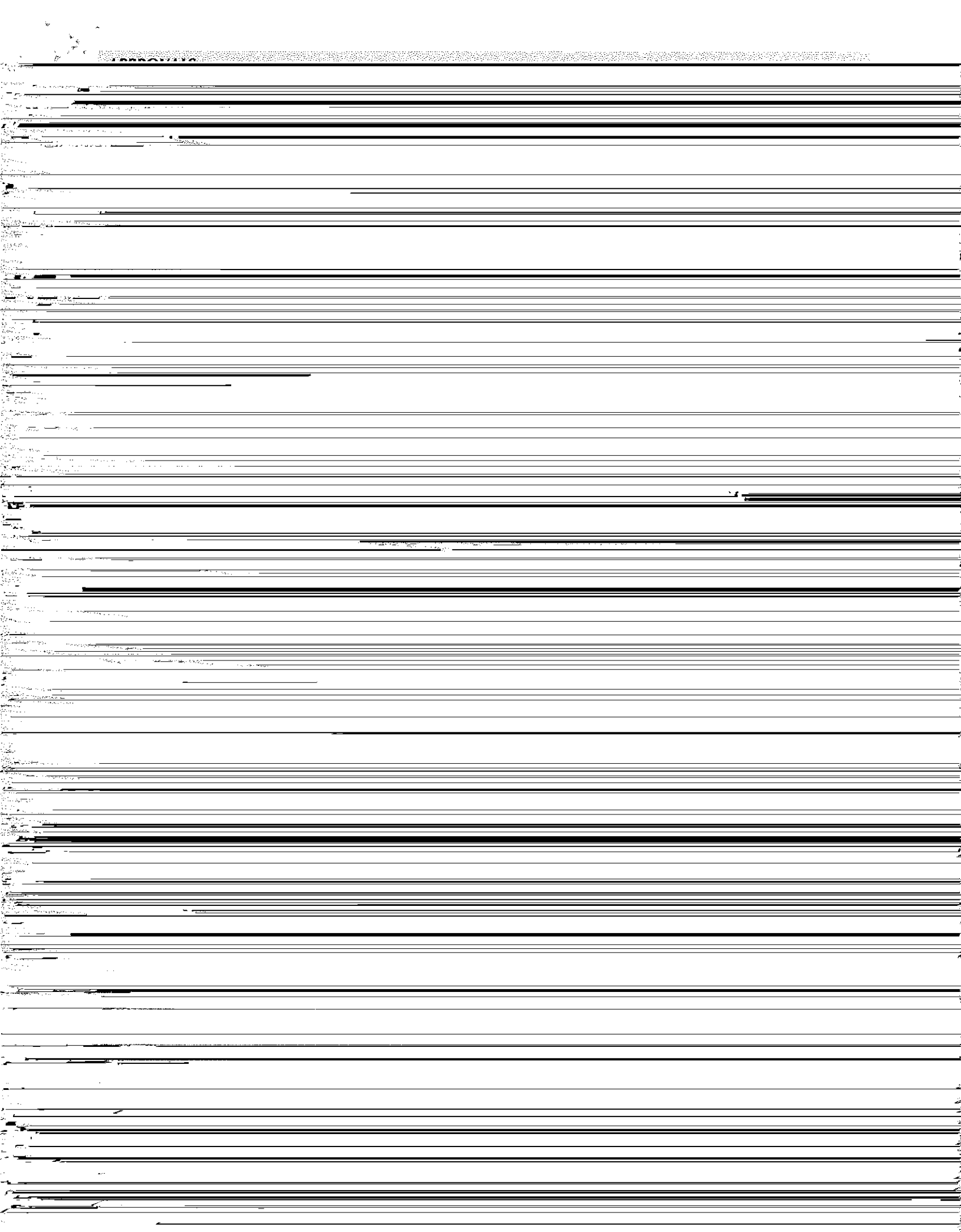
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*What programs/departments will be affected by this proposed action?  
Include information on the Programs/Departments contacted (e.g., email, memo)*

**The UAF Art Department currently incorporates 3D animation into the course curriculum. This course will become a prerequisite for the courses FLM/ART 472 – Visualization and Animation and FLM/ART 475 Digital Video Compositing. Development of this course was conducted in collaboration with Miho Aoki of the Art department.**

*Please specify impacts on other courses, programs and departments resulting from the proposed action.*

**Course material covered in this new proposed class**



**ATTACH COMPLETE SYLLABUS (as part of this application).**

Note: The guidelines are online: <http://www.uaf.edu/uafgov/faculty/cd/syllabus.html>

The department and campus wide curriculum committees will review the syllabus to ensure that each of the items listed below are included. If items are missing or unclear, the proposed course change will be denied.

**SYLLABUS CHECKLIST FOR ALL UAF COURSES**

During the first week of class, instructors will distribute a course syllabus. Although modifications may be made throughout the semester, this document will contain the following information (as applicable to the discipline):

**1. Course information:**

Title  Number  Credits  Prerequisites  Location  Meeting time

[REDACTED]

[REDACTED]

(make sure that contact hours are in line with credits).

**2. Instructor (and if applicable, Teaching Assistant) information:**

Name,  office location,  office hours,  telephone,  email address.

**3. Course readings/materials:**

Course textbook title,  author,  edition/publisher.

[REDACTED]

**Previsualization and Preproduction for Digital Cinema**  
**University of Alaska Fairbanks**  
**Fall 2011**  
FLM 131 - 3 credits  
Meets **TBA**

**What is [Previs](#)?**

"Previs is a collaborative process that generates preliminary versions of shots or sequences, predominantly using 3D animation tools and a virtual environment. It enables filmmakers to visually explore creative ideas, plan technical solutions, and communicate a shared vision for efficient production." \*

\*Definition formulated by the ASC-ADG-VES Joint Technology Subcommittee on Previsualization.

**A. Instructor:**

Maya Salganek, Assistant Professor  
Office Location: 109B Fine Arts/Theatre  
Office Phone: (907) 474-5950  
Office Hours: TBA  
Google Calendar: <https://sites.google.com/a/alaska.edu/salganek>  
Email: maya@alaska.edu

**B. Required Reading & Equipment**

- *Screenplay: The Foundations of Screenwriting* by Syd Field ISBN: 0385339038
- *The Complete Film Production Handbook*- 4 Edition by Eve Light Honthaner ISBN 9780240811505
- *Film Directing Shot by Shot: Visualizing from concept to screen* by Steven D. Katz. Michael Wise Productions publishers. ISBN: 13 978-0-941188-10-4 On reserve at the library.
- All students will be required to use Blackboard online at <http://classes.uaf.edu>

This course will focus on developing original stories for animation or dramatic film productions.

**E. Goals:**

- Students will learn to write visually for film/television/animation.
- Students will evolve their approach to filmmaking through storyboarding, shot composition, and visual design.
- Students will produce animatics and animated storyboards to express their cinematic ideas.
- Students will be prepared to direct an original film using their ideas developed in this course.

**F. Student Learning Outcomes:**

- Students will write an original screenplay and realize it through storyboarding and animatics.
- Students will understand setting up shots and scenes to match their vision of the film.
- Students will have created an original work

**G. Instructional methods:**

The class will meet for lecture and “hands-on” demonstration and practice of various techniques and exercises.

**H. Course policies:**

**1. Attendance:**

Attendance is mandatory. Students receive three points for every class attended; two points for each class arrived to less than 5 minutes late, one point for arriving more than 5 minutes late, and zero points for not attending. Class participation and preparation is essential for this course. Your classmates are counting on you!

**Take responsibility for getting assignments or handouts from classmates.** If you miss class for any reason, it's your responsibility to arrange for a classmate to collect copies of any handouts, or to provide you with information on any assignments, activities, lecture materials, or dates changed. Studies have shown that students who attend class regularly and participate fully, find assignments and exams much easier and more meaningful, and (surprise!) tend to get better grades than those who do not attend class regularly.

**Be in class to earn a grade for an in-class activity or exercise.** Students will be responsible for presenting and critiquing video material in class, should you miss this portion, you will take a zero for the day. In-class activities and exercises may not be





Attendance/participation & discussion .....	10 %
Written assignments .....	30 %
Production Assignments .....	40 %
Final Projects .....	20 %
Total.....	100%

**2. Grading Written and Production Assignments:**

The ability to communicate ideas clearly is the cornerstone of a great director. To demonstrate good directing, you should plan to organize your ideas clearly, use correct grammar, spell words and names correctly, and demonstrate that you've thoroughly conceptualized and edited your work. Effort put in to the pre-production will make up for problems during production and post.

All production assignments should be turned in with accompanying production material. Screenplays, storyboards, production schedules, contact sheets, etc. It is the director's responsibility to provide this information along with their final cut of the film.

It's not "cheating" to ask for opinions and editing skills of others. Instead, the discussion is positive and can bring new insights to your work. The **Writing Center** (<http://www.alaska.edu/english/studentresources/writing/>) is available for students to develop their writing skills. Please visit or contact them for assistance, Gruening 801 or 474-5314. For assistance with video production, please consult me, or your production team members.

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**Course calendar:** Tentative schedule. Readings should be completed by the date assigned. All assignments should be reviewed on blackboard where explicit instructions and resource materials will be posted. Items marked with an \* are available on Reserve at the Rasmuson Library. All items marked with a † are available via Blackboard to download/print/ and read.

Week	Tuesday	Thursday
<u>Week 1</u> WELCOME		Overview of syllabus. Intro to Screenwriting. <b>Reading Assignment:</b> <ul style="list-style-type: none"> <li>• <i>Making Short Films Chapter 1 - The Script</i></li> <li>• <i>Screenplay</i> by Syd Field, Chapters 1-5</li> <li>•</li> </ul>
<u>Week 2</u> HISTORY of Storytelling	<b>Motifs, Heroes, and Enduring Truths</b> <b>Have Read:</b> <ul style="list-style-type: none"> <li>• <i>Making Short Films Chapter 1 - The Script</i></li> <li>• <i>Screenplay</i> by Syd Field, Chapters 1-5</li> </ul>	<b>Write what You Know Have Read:</b> <b><i>Frozen River</i> by Courtney Hunt</b> <b>Writing Assignment:</b> <ul style="list-style-type: none"> <li>•</li> </ul>

Week 4

Week 10

**Test Audiences, Then back to  
writing?**

**Have Read :**

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