

## COURSE CONTENT

<b>Course Code</b>	DD4003
<b>Course Title</b>	Final Year Project - Media Art
<b>Pre-requisites</b>	DT3008 Research and Visual Development or DF3004 Digital Film Production II or DP3011 Documentary Practices or DP4001 Extended Photography or Upon approval
<b>No of AUs</b>	9 AUs over 2 semesters
<b>Contact Hours</b>	39 hours of classroom contact and 39 hours of out of classroom consultation

### **Course Aims**

In this advanced level course, you will apply visual research methods and practices throughout a production process to transform an original creative concept through to a final realised work of media art. Working individually or in a team, you will implement a thorough production timeline that culminates in a final exhibition or screening. Your creative work will embody a meaningful communication that has relevance to yourself and your audience. Your final creative work concludes your undergrad study, and may lead to creative industry engagement, or initiate further study at the post-graduate level.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Describe research methods and practices of visual development suitable for producing high quality media works.
2. Develop an efficient production process that evolves a creative instigation through to a high-quality finished product.
3. Apply advanced techniques and processes to realise creative concepts in a high-quality visual form.
4. Communicate a non-visual concept such as a narrative, symbol or emotion via a visual, audio-visual, or interactive medium.
5. Contribute to critiques, discussion and team cooperation as part of the collaborative learning process in media art.

### **Course Content**

In this course you will transform an original creative concept through to a final realised work of media art. The creative concept may come from a preparatory course in year 3, or you may develop in this course. Your creative concept must be original. The nature of the development of this idea will be in accord with your chosen pathway – Animation, Film, Game or Photography, or an approved combination. Each of those areas have their unique requirements, designed to enable you to represent yourself in the most high-quality and professional manner.

If you have not followed one of the prescribed pathways, you must discuss your FYP options

with one of the FYP Coordinators before commencing FYP study. This is to ensure that you are placed amongst the most appropriate group of students, and in the best environment to support your study.

### **Animation**

The animation final year project follows on from preparation in DT3008 Visual Research and Development. In that course you will have applied visual research methodologies to create and develop original stories, characters and scenarios that are progressed through an animation pre-production process, culminating in a set of visual assets prepared for final production. In Final Year Project this preparatory work is used as the foundation for production. Further research will be required to refine the process, and to possibly acquire techniques to realise the final result. If necessary, you are able to change your project and the commencement of FYP. Having learned the research process the previous year, it is expected that any new research will be efficient and not delay the production process.

#### **Animation process overview**

- Refinement of narrative structure via storyboard and beat sheet
- Development of characters and environment
- Establishment of final visual style
- Keyframing and inbetweening
- Render testing
- Final rendering of completed animation

### **Digital Filmmaking**

As a film student you will develop a film of your choice. You will propose potential projects to the faculty for selection before advancing into pre-production and production. Under the close guidance and supervision of your FYP supervisor, you will apply the skills and knowledge you have gained over the past three years. The final project will be evaluated following guidelines and deliverables, and the finished films will be presented in the school and to a public as a final requirement for graduation.

#### **Film process overview**

- Structure: Development of a concept or narrative.
- Technical: Practical skills and techniques.
- Culture and Identity: Place, history and identity in Asian contemporary culture in the moving image.
- Aesthetics: Applied knowledge of film language, aesthetics, and form.
- Process: Ability to plan and execute all phases of collaborative film production.
- Delivery: Ability to engage the public as film industry professionals.

### **Game**

The Game final year project focuses on the art and creativity of computer gaming. As a student of Art & Design, your value in the digital game world is to bring creative thinking, artistic skills, and the ability to realise a concept into a creative, engaging interactive visual form. You are encouraged to work within a team that encompasses the wide range of abilities required to create and develop a working game demonstration. Central to the development of FYP Game is original visual development and original game mechanics.

#### **Game Process Overview**

- Formation of team

Finalisation of game style and mechanic  
 Development of game assets, characters and game world  
 Testing of game mechanics  
 Assembly of all components into a playable prototype  
 Prototype testing and iteration  
 Final presentation of playable demonstration

### Photography & Digital Imaging

In the final year project for Photography you are challenged to examine and extend your role as a photographer. Based on your learning from prior Photography courses, you will develop an original concept that you wish to express and communicate. Through research and case study analysis, you will become knowledgeable in the topic you chose, and apply your skills to demonstrate high proficiency with your final body of work. You will also deal with some very practical aspects of being a photographer, such as exhibition preparation, as you prepare for your final show.

#### Photography Process Overview

Initial ideas, frameworks and inspiration  
 Project statement  
 Artist/Literature review  
 Experimental processes and documentation  
 Photography and production  
 Preparation for exhibition  
 Final exhibition

### Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Continuous Assessment</b> Presentation 1 – 10% Presentation 2 – 10%	1,2,4 2,3,4	N.A	20	Individual
<b>Assignment 1:</b> Final Presentation and Final Submission Conceptual – 25% Technical – 25%	1,2,3,4	N.A	50	Individual
<b>Assignment 2:</b> FYP Final Report	1,2,3,4	N.A	10	Individual
<b>Continuous Assessment: Participation</b>	5	N.A	20	Individual
Total			100%	

### Reading and References

Reading and references will also be provided at the commencement of this course.

The Basics of Essay Writing <https://student.unsw.edu.au/essay-writing-basics>.

## Animation

1. Abel, Jessica; Madden, Matt. *Drawing Words and Writing Pictures: Making Comics: Manga, Graphic Novels, and Beyond*. First Second 2008.
2. Bacher, Hans. *Vision: Color and Composition for Film*. Laurence King Publishing 2018.
3. Hooks, Ed. *Acting for Animators*, Revised Edition: A Complete Guide to Performance Animation, Heinemann Drama
4. Katz, Steven D. *Film Directing Shot by Shot: Visualizing from Concept to Screen* (Focal Press:1991)
5. Rall, Hannes. *Animation: From Concepts to Production*. CRC Press, 2017.
6. Wellins, Mike. *Storytelling Through Animation*. Graphics Series. Charles River Media, Inc., 2005.
7. Williams, Richard *The Animators Survival Kit*, Faber and Faber.

## Digital Filmmaking

1. Arnheim, Rudolf. *Film as Art*. University of California Press, 1957.
2. Bazin, A. *What is Cinema? Essays selected and translated by Hugh Gray*. University of California Press, 2<sup>nd</sup> ed. 1968.
3. Cleve, Bastian. *Film Production Management*. Focal press, 2006.
4. LoBrutto, Vincent. *The Filmmakers Guide to Production Design*. Allworth press, 2002.
5. Murch, Walter. *In the Blink of an Eye: A Perspective on Film Editing*. Silman-James Press, 2001.
6. Rabinger, Michael and Hurbis-Cherrier, Mick. *Directing – Film Techniques and Aesthetics*. 5. Ed. Focal Press 2013.

## Photography

1. Flusser, Vilem. *Towards a Philosophy of Photography*, Reaktion Books. 2000
2. Hoffman, Jens. *The Studio - Whitechapel: Documents of Contemporary Art*, MIT Press & Whitechapel Gallery.2012
3. Kholeif, Omar. *Moving Image - Whitechapel: Documents of Contemporary Art*, MIT Press & Whitechapel Gallery. 2015
4. Linfield, Susie. *The Cruel Radiance*, 2011, University of Chicago Press. 2011
5. Papageorge, Tod. *Core Curriculum: Writings on Photography*, Aperture. 2011
6. Steeds, Lucy. *Exhibition - Whitechapel: Documents of Contemporary Art*, MIT Press & Whitechapel Gallery. 2014

## Game

1. Byrne, E. *Game level design*. Vol. 6. Boston: Charles River Media, 2005.
2. Fullerton, T. *Game DesignWorkshop: A playcentric approach to creating innovative games*. London:Morgan Kaufmann 2008
3. McGonigal, J. *Reality is broken: Why games make us better and how they can change the world*. Penguin, 2011.
4. Oxland, K. *Gameplay and Design*. London: AddisonWesley. 2004
5. Salen, K. and Zimmerman, E. (2004) *Rules of Play*. MIT Press: London
6. Schell, J. *The Art of Games Design: A book of lenses*. London: Morgan Kaufmann Publishers 2008
7. Sicart, M. *Defining Game Mechanics*. Gamestudies.org  
[<http://gamestudies.org/0802/articles/sicart/>]

## Course Policies and Student Responsibilities

### (1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

### (2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

### (3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

## Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

## Planned Weekly Schedule\*

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	<b>FYP Introduction.</b> Overview of course and expectations. Discussion of projects following on from year 3 preparation.	1	<b>Course overview</b> Discussion about requirements of FYP. Overview of timetable and milestones. Discussions of projects already established from year 3

			preparation. Discussions about team formations or changes.
2 - 4	<b>Weekly meetings with supervisor.</b> One-to-one, or one-to-group mentorship. Students respond to previous feedback and present progress of their work.	1,2,	<b>Weekly meetings with supervisor.</b> Meetings to demonstrate and discuss progress. Each meeting is approx. 20 – 40 minutes, depending on size of team. Students will have responses from previous week’s discussion and new material ready to discuss.
5 - 9	<b>Student presentations 1</b> Student presentations specific to their area and project: <b>Animation</b> Week 9 Presentations - Script and beat sheet - Visual development - Character development <b>Film</b> Weeks 6 through 9. - Pre-production: Casting, Locations - Design, Scheduling and Budgeting <b>Game</b> Week 9 Presentations - Game concept - Game mechanic demonstrated - Concept art of game level <b>Photography</b> Week 8 - Project Description - Supporting research	1,2,4,5	<b>Student presentations</b> Students will be responsible to demonstrate their progress clearly and in a way appropriate to their area and to the moment within the timeline schedule. Guests from industry may be invited and asked to critique.
10 - 12	<b>Weekly meetings with supervisor.</b> One-to-one, or one-to-group mentorship. Students respond to previous feedback and present progress of their work.	2,3,4,5	<b>Weekly meetings with supervisor.</b> Meetings to demonstrate and discuss progress. Each meeting is approx. 20 – 40 minutes, depending on size of team. Students will have responses from previous week’s discussion and new material ready to discuss.
13	<b>Student semester final presentation 2</b> Student presentations specific to their area and project:	2,3,4,5	<b>Weekly meetings with supervisor.</b> Meetings to demonstrate and discuss progress.

	<p><b>Animation</b></p> <ul style="list-style-type: none"> <li>- Presentation to supervisor</li> <li>- Update of items from week 9 critique</li> <li>- Finalised animatic</li> <li>- Timeline of production over break</li> </ul> <p><b>Film</b></p> <ul style="list-style-type: none"> <li>- Finalised Pre-production:</li> <li>- Lighting and design plans</li> <li>- Storyboards or shot lists</li> <li>- Shooting plan and schedule</li> <li>- Locked cast list</li> <li>- Progress Report</li> </ul> <p><b>Game</b></p> <ul style="list-style-type: none"> <li>- Demonstration of concept</li> <li>- Game mechanic demonstrated</li> <li>- Asset creation</li> <li>- Playable prototype</li> </ul> <p><b>Photography</b></p> <ul style="list-style-type: none"> <li>- Final Project Description</li> <li>- Supporting research</li> <li>- Artist case studies</li> <li>- Progress Report</li> </ul>		<p>Each meeting is approx. 20 – 40 minutes, depending on size of team.</p> <p>Students will have responses from previous week’s discussion and new material ready to discuss.</p>
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## Semester 2

Week	Topic	Course LO	Readings/ Activities
1-3	<p><b>FYP Semester 2 Introduction</b></p> <p>Meeting with supervisor with update of progress</p>	2,3,4,5	<p><b>FYP Semester 2 Introduction</b></p> <p><a href="#">Meeting with supervisor with update of progress</a>. All research and pre-production stages complete.</p>
4-5	<p><b>Weekly meetings with supervisor.</b></p> <p>One-to-one, or one-to-group mentorship. Students respond to previous feedback and present progress of their work.</p>	2,3,4,5	<p><b>Weekly meetings with supervisor.</b></p> <p>Meetings to demonstrate and discuss progress.</p> <p>Each meeting is approx. 20 – 40 minutes, depending on size of team.</p> <p>Students will have responses from previous week’s discussion and new material ready to discuss..</p>
6-8	<p><b>Final presentation – mid semester 2</b></p> <p>Student presentations specific to their area and project:</p> <p><b>Animation</b></p>	2,3,4,5	<p><b>Student presentations</b></p> <p>Students will be responsible to demonstrate their progress clearly and in a way appropriate to their area and to the moment</p>

	<p>Week 8 Presentation</p> <ul style="list-style-type: none"> <li>- Completed animation progress</li> <li>- Approx. 70% completion</li> </ul> <p><b>Film</b></p> <p>Weeks 4 - 5.</p> <ul style="list-style-type: none"> <li>- Post-production</li> <li>- Rough Cut Screening</li> </ul> <p><b>Game</b></p> <p>Week 8 Presentation</p> <ul style="list-style-type: none"> <li>- Playable level</li> <li>- Iterative testing</li> <li>- Final assets and performance tuning</li> </ul> <p><b>Photography</b></p> <p>Week 8 – presentation to supervisor</p> <ul style="list-style-type: none"> <li>- Selected works so far</li> <li>- Exhibition Preparation</li> </ul>		<p>within the timeline schedule.</p> <p>Guests from industry may be invited and asked to critique.</p>
9-12	<p><b>Weekly meetings with supervisor.</b></p> <p>One-to-one, or one-to-group mentorship. Students respond to formative feedback and present progress of their work.</p>	2,3,4,5	<p><b>Weekly meetings with supervisor.</b></p> <p>Meetings to demonstrate and discuss progress.</p> <p>Each meeting is approx. 20 – 40 minutes, depending on size of team.</p> <p>Students will have responses from previous week’s discussion and new material ready to discuss.</p>
13	<p><b>Final Submission</b></p> <p><b>According to media are and project may include:</b></p> <ul style="list-style-type: none"> <li>- Verbal presentation</li> <li>- Screening</li> <li>- Exhibition</li> </ul>	1,2,3,4,5	<p><b>Final Presentation and submission</b></p> <p>Final grading presentations of completed work.</p> <p>May include verbal presentation, screening, exhibition.</p> <p>Submission of all material.</p> <p>Submission of FYP Report</p>