

CTAN502 Experiments in Immersive Design

17916D Fall 2017, 2 units

Instructor : Eric Hanson, hanson@usc.edu 310.962.7261 cell
Class meets Wednesdays 9-11:50a, RZC117
Lab meets Fridays 10-12:50p, RZC117
Office hours Tuesdays 9-noon and Wednesdays 1-4p, SCB 210P

Student Assistant: TBD

Course Description:

An in-depth exploration of aesthetics and techniques involved in the conceptualization, design and creation of immersive media and stereoscopic imaging. Review of techniques and aesthetic issues pertinent to immersive virtual reality and stereoscopic animation. Students create short projects utilizing emerging media formats: IMAX cinema, Fulldome cinema, cinematic Virtual Reality.

No pre-requisites, but prior knowledge of Adobe After Effects and Autodesk Maya helpful.

Course Requirements and Grades:

- Completion of 2 projects: [70%] (2) 15 to 60 second shorts, any media in 2 formats to be discussed. Unfinished works-in-progress will be considered incomplete. Originality, creativity, and quality of project expected.
- Final exam, multiple-choice, from lecture notes: [30%]

Course Length:

15 weeks, meeting once a week, three hours each class meeting, optional 3 hr lab.

Books Recommended:

“3D Storytelling”, Bruce Block, Phillip McNally, Focal Press, 2013 (\$35)

“Exploring 3D: The New Grammar of Stereoscopic Filmmaking”, Adrian Pennington, Focal Press, 2012 (\$30)

“Think in 3D: Food For Thought for Directors, Cinematographers, and Stereographers”, Clyde Dsouza, 2012 (\$22)

“The VES Handbook of Visual Effects”, Jeffery Okun, Susan Zwerman, Focal Press, 2010, (\$60)

Syllabus:

Week 1 Aug 23 CLASS INTRO

Lecture: Intro to class, discussion of project structure and approaches, USC production protocol. Introduction to stereoscopy.

Assignment: Project 1 ideation, shoot stereo image set on cellphone.

- Review of class and project structure
- History of stereoscopy
- Extending storytelling opportunities in stereo
- Pitfalls in use of stereo
- Examples/ breakdowns

Week 2 Aug 30 **FUNDAMENTALS OF STEREOSCOPY**

Lecture: Critique of ideation, review of stereoscopy concepts.

Assignment: Storyboard project 1- IMAX cinema.

- Interocular distance
- Zero parallax plane
- Depth budget
- Viewing methods
- Software demonstrations

Week 3 Sept 6 **FUNDAMENTALS OF GIANT SCREEN PRODUCTION (Meet in SCA IMAX)**

Lecture: Review of digital tools, technique, pipelines

Assignment: Shooting Tests.

- Introduction to SCA IMAX theatre
- Large screen differences from cinema
- Film vs digital shift in giant screen
- Production demands of giant screen
- Screening of Imax clips

Week 4 Sept 13 **SHOOTING FOR STEREO TIMELAPSE, GIANT SCREEN PRODUCTION**

Lecture: Review of digital tools, technique, pipelines.

Assignment: Begin shooting.

- Giant screen shooting differences from cinema
- Lensing concerns
- Review of cameras utilized
- Stereo previewing in field
- DSLR timelapse review

FIELD TRIP (OPTIONAL) Sat/Sun Sept 16-17

Week 5 Sept 20 **POST-PRODUCTION OF STEREO TIMELAPSE**

Lecture: Review of digital tools, technique, pipelines.

Assignment: Post-production work on timelapse.

- Large screen differences from post in cinema
- Digital file formats
- Software review
- Stereo previewing tools
- Conforming and finishing

Week 6 Sept 27 **POST-PRODUCTION OF STEREO TIMELAPSE** Lecture:

Assignment: Post-production work on timelapse.

- Continue production of timelapse post

Week 7 Oct 4 **TIMELAPSE DEADLINE + REVIEW (Meet in SCA IMAX), FUNDAMENTALS OF FULLDOME CINEMA**

Lecture: review of completed shorts, intro to fulldome

- Introduction to Vortex Immersion theatre
- Fulldome differences from flat cinema
- Principles of immersion
- Review of theatre installations, dome culture
- Previewing tools

Week 8 Oct 11 **POST-PRODUCTION OF FULLDOME CINEMA**

Lecture: Review of digital tools, technique, pipelines, assist students.

Assignment: Begin shooting and/ or production.

- Fulldome differences from post in cinema
- Digital file formats
- Software review
- Stereo previewing tools
- Conforming and finishing

Week 9 Oct 18 **FUNDAMENTALS OF VIRTUAL REALITY**

Lecture: Review of digital tools, technique, pipelines.

Assignment: Project 3 ideation- VR content.

- Introduction to VR
- VR differences from flat cinema
- Principles of immersive storytelling
- Review of HMD hardware, VR culture

Week 10 Oct 25 **SHOOTING FOR VIRTUAL REALITY**

Lecture: Review of digital tools, technique, pipelines.

Assignment: Storyboard project 3- VR.

- VR shooting differences from cinema
- CGI vs live-action limitations
- Review of cameras, software utilized
- Stereo challenges

Week 11 Nov 1 **POST-PRODUCTION OF VIRTUAL REALITY**

Lecture: Review of digital tools, technique, pipelines, assist students.

Assignment: Begin digital production of VR project.

- VR post-production differences from cinema
- Review of authoring applications
- Review of cameras utilized

Week 12 Nov 8 **POST-PRODUCTION OF VIRTUAL REALITY**

Lecture: Review of digital tools, technique, pipelines, assist students.

Assignment: Continue digital production of VR project.

- Assisting students in production

Week 13 Nov 15 **POST-PRODUCTION OF VIRTUAL REALITY**

Lecture: Review of digital tools, technique, pipelines, assist students.

Assignment: Continue digital production of VR project.

- Assisting students in production

Week 14 **NOV 22 - NO CLASS FOR THANKGIVING BREAK**

Week 15 Nov 29 **LAST CLASS MEETING, REVIEW**

Lecture: Wrap up.

Assignment: Finalize VR short for final submission.

- Review, critique of finished VR content
- Future directions for immersive media

Study Days: Saturday Dec 2 – Tuesday, Dec 5

Mon Dec 11 **FINAL EXAM 11-1p, VR SHORT DEADLINE**

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. <https://diversity.usc.edu/>

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime.

Provides overall safety to USC community. <http://dps.usc.edu>

PLEASE NOTE:

FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX