ANI 220 Storyboarding and Narrative Development;
Syllabus: Spring 2016

Mon & Wed: 3:10 - 4:40 pm, 14 E Jackson Blvd, Room 501

Instructor: Steve Socki - Email: ssocki@cdm.depaul.edu

Office Hours: Tue 2:00 to 6:00pm and by appointment
Office: CDM 511; Office Phone: 312-362-8273

Course Description

This class will focus on storyboarding and developing ideas as key pre-production tools for narrative animation, film, and gaming projects. The lectures, class work, and assignments will help students to expand their own cinematic drawing techniques, and help them to develop clear and dynamic stories for the screen. A variety of live-action and animated films and professional storyboards will be analyzed in class. Students will develop their personal style of boarding through a series of exercises and assignments. They will complete a short final animatic - a comprehensive pre-production blueprint for a project of their own choice.

Learning Goals

- Learn the vocabulary of film language, types of shots, transitions, and narrative structure
- Apply basic principles of character staging, shot progression, camera angles, lighting tones, & camera moves with in-class exercises & assignments
- Create a series of hand-drawn storyboards demonstrating knowledge of sequential narration with accurate perspective and placement of characters
- Practice visual methods of expressing character attitudes and acting that relate to story telling
- Combine storyboards with sound to create Animatics

Learning Outcomes

- Understand conventional cinematic structure of shot progression, staging, and screen direction
- Compose visually dynamic shots, with good lighting, showing cinematic depth
- Create character-driven storytelling with convincing character attitudes and acting that visually support the narrative
- Apply all principles of storyboarding into a clear blueprint for an animated film, in which all visual aspects are working together

Textbooks and Printed Resources:

Recommended for All Students:

Prepare to Board! by Nancy Beiman;
Dream Worlds: Production Design for Animation, by Hans Baker
Drawn to Life, by Walt Stanchfield

For Students with Less Experience in Figure Drawing, Recommended:

Bridgeman's Life Drawing, by George Bridgeman

Drawn to Life, by Walt Stanchfield

Prerequisite: ANI 201
Important Note – if you have not taken ART 118, or college-level life drawing classes, you should expect to spend additional time on all assignments. Buy recommended Life Drawing Books, practice figure drawing, and expect to use more references for figures and for perspective on all assignments.

Grading:
Weekly Assignments = 75%
Attendance & Participation = 10%
Midterm Quiz = 5%
Final Project= 15 to 20%
Standard DePaul Grading Policy: A = 100-93, A- = 92-90, B+ = 89-88, B = 87-83, B- = 82-80, C+ = 79-78, C = 77-73, C- = 72-70, D+ = 69-68, D = 67-63, D- = 62-60, F = 59-0

Attendance Policy:
More than three absences will lower your participation grade up to a full letter grade. For any unexpected absence, such as an illness, you must contact the Dean of Students, to be consider "Excused." Do not contact the instructor to request an excused absence. Constantly arriving late will count as an an "Unexcused" absence. Working on outside projects or constantly working on your phone will lower your participation by a full letter grade. Any student missing more than 4 classes will receive an "F" for the quarter. If you have any other kind of personal or medical issues, you must contact the Dean of Students. Weekly assignments are required. If you miss a class, you are still required to submit by the deadlines. It is essential to learn time management with this kind of production class. Late submissions will only receive partial credit; no credit for assignments that are more than 10 days late.

The final class is mandatory:
This is your final critique and you must attend. Your participation grade will be lowered 5 points if you are absent or if you are late.

Incompletes:
No incomplete grades allowed unless you apply directly through Campus Connect, to the Associate Dean, before the 10th week of classes. You will be asked to provide proof of circumstances beyond your control.

Participation in Class:
Participation includes 2 aspects: In-class Exercises, and Weekly Critiques.
Most classes will begin with a short, in-class drawing exercise. Everyone will participate. I will provide drawing materials, but you may also bring your own sketchbooks and pencils. These exercises will take place at the very beginning of class, so do not be late, or you will receive no participation credit for that class.

Expect to participate in weekly class critiques. You will be asked to give critical input on other students' work. We will learn the art of brief, professional input that will address

specific principles of storyboarding principles.

Assignments:
All storyboard assignments must be submitted as PDF files directly to D2L, one hour before class begins. You may work digitally for all your assignments: students often use Photoshop. If you want to use pencil and paper, you must scan your work at a high quality, and submit as a single PDF file. Do not submit an I-Phone photo of your artwork for any assignment. It is important to approach each project with a professional attitude, following the required formats and aspect ratios.
Each assignment is normally worth 10 points (or 10% of your grade). Points will automatically be deducted if late, or if they in the wrong format, or at a low quality. You should plan to spend 3 to 6 hours of work outside of class to complete assignments. Students who have not taken required classes should expect to spend at least 6 to 12 hours outside of class.

Software, Supplies, & Facilities:
We will normally meet in the drawing studio at 14 E Jackson, room 501. This is a great space for in-class work; there is corkboard wall to display artwork, and individual drawing tables for every student. Drawing materials and paper will be provided for in-class exercises. You are also encouraged to bring your own sketchbooks for in-class work.
We will meet in a PC lab, in CDM, at least 2 times during the quarter. This will be posted in the Announcements on D2L.

There are several scanning devices in the CDM building available. Learn how to convert multiple files, such as jpegs, into a single PDF file for all submissions.

Always bring your own portable drive when working in any CDM labs. Begin to keep a separate folder for assignments and for "reference material."

You will need to use AfterEffects software for 2 projects. If you do not have this application, you will need to set aside a big chunk of time each week to use the CDM computers. Lincoln Park computers are also available, but they may not have all the software.

One helpful tool for all digital work is the Wacom drawing tablet. These can be checked out from the CDM 9th floor Film Cage, for a few days at a time. Many students buy their own drawing tablets because they are useful for all animated projects.

Submitting Assignments and D2L:
All Class Assignments must be submitted through your D2L site. The formats and guidelines will be detailed under the Dropbox Folder for each assignment.
Unlike other CDM classes, Storyboarding will not have a recorded lecture on the D2L site. So "Weekly Class Notes" will be posted under "Content." If you are absent, or you need to review material from the class, refer to the "Weekly Class Notes" under the "Content" folder on D2L. Each class will display an outline of the class notes, the new concepts, and the weekly assignment criteria. Most students use this at least part of the time.

D2L will also have weekly samples of storyboards and narrative development art that relate to the principles discussed. Will also include samples of student storyboards related

to each assignment. These have been especially helpful for students in the past.
I will also post links to works by Contemporary Independent Animation Artists who do not always follow traditional storytelling forms.

Reference Material & Additional Resources for Help with Projects:
D2L will have weekly samples of storyboards and narrative development art that relate to the principles discussed. Will include samples of student storyboards related to each assignment. These have been especially helpful for students in the past.

There is a link called ColTube on D2L that directs you to a library of animated films, specifically linked for this class. Some of these films will be assigned to view; some excerpts will be viewed in class.

Lynda.com became available to all DePaul students this past year. This is an excellent resource with detailed step-by-step instructions for all animation software. The professionals use this all the time, so take advantage of this free resource.

Students should also learn to use the CDM Tutoring Services for help with programs. Access this service on the CDM Main Page - under Tutoring – Find a Tutor – Look for the Grad Student who knows the software you need, then simply make an appointment. This an underutilized service that could be very helpful

Email:
Please email me directly with any questions about assignments or if you have any issues with the class. Please let me know right away if you have any problems working in my class, or if something is preventing you from completing assignments. I will always make the time to meet with you individually, outside of class. If you have any personal problems I will let you know about the helpful, confidential resources available to you.

Weekly Schedule:
(Will change during the quarter, per notes)

WEEK 1 Introductions Review Syllabus, Textbook, & Structure of Class Online Handouts & Reference, Assignment Submission Process Start to keep “Sketchbook” Discuss “Nancy Beiman” Textbook

WEEK 2 Lecture: Storyboard Basic Terms, Film Grammar Lecture: Staging, Composition In Class: Samples of Professional Storyboards, Film Clips, and Analysis Exercise: Bring “Sketchbook,” Do Figure Sketches Exercise: Rough Staging Techniques Assign: “Walk Board” Read: “Nancy Beiman” Chapter 11

WEEK 3 Lecture: Visual Clarity, Tone Studies & Contrast Lecture: Camera Moves, Transitions In Class: Critique “Walk Board” Exercise: Tone Studies, Framing Devices Assign: “Tone Studies Board” Read: “Nancy Beiman” Chapter 14

WEEK 4 Lecture: Character Acting & Posing Lecture: Dialogue In Class: Critique “Tone Studies Board” Assign: “Dialogue Board” Review for Quiz – “Principles of Storyboarding” Read: “Nancy Beiman” Chapter 1 & 2

WEEK 5 Lecture: Working with Music, Structure In Class Quiz: “Principles of Storyboarding” Critique: “Dialogue Board” Assign: Rough Beat Boards for “Music Project”

WEEK 6 Lecture: Story Development, 3-Act Structure In Class: Critique “Music Project” Beat Boards Assign: “Music Project” - Animatic

WEEK 7 Lecture: The Pitch Critique: “Music Project” – Animatic Rendered in QuickTime Assign: Develop 3 Ideas for “Final Project,“ Practice Pitch Read: “Nancy Beiman” Chapter 4

WEEK 8 Lecture: Character Development In Class: Pitch 3 Rough Story Ideas Assign: “Final Project” Beat Boards, Main Character Development

WEEK 9 Lecture: Revising “Final Project” Storyboards In Class: Critique “Final Project” Beat Boards, Character Development Assign: Revisions & Audio on “Final Project” Boards

WEEK 10 Review Rough Cut of “Final Project” Assign: Complete “Final Project” Animatic with Sound in QuickTime

FINAL CRITIQUE: March 13, 2:30 to 4:45 PM. Mandatory attendance; note start time

Important Dates
Jan 8, 2017: Last Day to Add Class
Jan 16, 2017: Martin Luther King Day – No Class
Feb 19, 2017: Last day to Withdraw Class – receive “W” grade
Mar 13, 2017: Final – 2:30 ~ 4:45pm

Additional Information:
Changes to Syllabus
This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L and sent via email.

Online Teaching Evaluation:
Student teaching evaluations are conducted near the very end of the quarter. All evaluations are anonymous. This is a valuable and constructive tool in creating a better classroom experience for future students. A short break will be made available sometime during the last 2 weeks for the students to complete their evaluation – the instructor will not be present for this (Although donuts are usually provided). Submissions should be sent through Campus Connect.

Academic Integrity and Plagiarism
This course will be subject to the university's academic integrity policy. More information can be found at http://academicintegrity.depaul.edu/ If you have any questions be sure to consult with your professor.

Academic Policies
All students are required to manage their class schedules each term in accordance with the

deadlines for enrolling and withdrawing as indicated in the University Academic Calendar. Information on enrollment, withdrawal, grading and incompletes can be found at http://www.cdm.depaul.edu/Current%20Students/Pages/PoliciesandProcedures.aspx.

Students with Disabilities
Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at:
Lewis Center 1420, 25 East Jackson Blvd. Phone number: (312)362-8002 Fax: (312)362-6544 TTY: (773)325.7296

We will begin with fundamental methods for staging characters that will apply to all aspects of cinematic storytelling. You will learn how to block out a scene with perspective and basic character placement. Drawing skills are helpful but are not required; we will work with references and other guides. on paper, for in-class assignments.
Please review these for all storyboard concepts, and for the criteria on assignments that were discussed in class.