

**DePaul
SCA**

ANI 324

Story Development

Spring 2018 | Tues/Thurs 1:30 – 3:00pm | location CDM 527

Instructor: Devin Bell

Office: CDM 512 (but can also be found in CDM 803, CDM 818 or the IRL in 14 E. Jackson- Daley Building 310)

Phone: (312)362-6156

Office hours: Tues 3:00pm-4:00pm and Thurs 3:00pm-5:00pm

Course Description:

Students will elaborate on the skills from ANI 220 to create sophisticated pre-production for their own films, game cinematics and animations. Emphasis is placed on advanced story development, professional artistry and pre-visualization techniques such as converting a script to visual story reels or animatics. Students will complete the course with a fully-developed animatic for the story of their choosing. PREREQUISITE(S): ANI 220

Learning Outcomes

- 1) Students will be able to analyze visuals and story structure of movies and games, cite strengths and apply them to storyboarding.
- 2) Students will be able to create detailed short narratives via writing and drawing exercises including environment/world-building, camera movement and translating scripts to visuals.
- 3) Students will be able to develop multifaceted characters by engaging in a series of design and performance challenges.
- 4) Students will be able to create a more advanced animatic than that of the prerequisite course.

Texts and Materials

Readings will be provided on D2L or as hard copies.

RECOMMENDED TEXTS:

“Story: Substance, Structure, Style and the Principles of Screenwriting”
McKee, Robert.

“Screenplay: The Foundations of Screenwriting”
Field, Syd.

Attendance Policy: After two absences, your final grade for the course will automatically be lowered by one-letter grade per absence. Any student missing five or more classes will receive the grade of "F" for the quarter. Contact me before class if you are unable to attend. Being late to class two times counts as one absence. You are responsible for any missed lectures and assignments. If you miss a class, it is still your responsibility to turn in the assignment on time. We have very tight deadlines that are in place to benefit you and your projects. Lecture notes alone will not make up for missed work.

You may not miss the midterm or final class date. Doing so will equal an automatic two letter grade reduction of your final grade. If for some reason you cannot make one of these dates you must contact me BEFORE the class that you must miss. Excuses given after the fact will not be accepted.

No incompletes will be given without documented proof of circumstances beyond your control.

Important dates:

- **April 1- last day to add/drop classes**
- **April 6- last day to withdraw with no tuition penalty**
- **May 11- last day to withdraw**

Critiques and Participation

One of the best ways to learn in a classroom environment is through *active* participation in discussions, activities and critiques. In general, we will be following a pattern of creating storyboards or animations and then discussing them in a critique in the following week. When I open up the floor for you to speak, please make the effort to voice your honest and constructive opinion. This will help you learn from your mistakes and progress in your filmmaking.

There may be certain circumstances when we do not have enough time to critique each student's work in the class. I encourage students to volunteer their assignment early when a critique begins, or if time does not allow, make an appointment with me during my office hours for a thorough discussion of the work. Late submissions miss the benefit of the in-class critique, so it is always better to turn in a work in progress than nothing at all.

Class Work

Assignments

- Must be completed and fully uploaded through D2L one hour BEFORE class starts. Late assignments will be accepted with teacher discretion only. For most of the boarding projects, you will submit scanned drawings and/or digital files such as multi-page Word docs, pdfs or jpegs. For all time-based projects I request that you use **QuickTime** format unless discussed with me previously. Class time is for working with the material at hand, not finishing late assignments.
- Late work will not be accepted unless approved of PRIOR to the class in which it is due or accompanied by a valid medical excuse.
- Written Assignments: Must be typed.
- Digital Assignments: All assignments handed in digitally must be in the following format (please note upper and lower case usage)
 - lastnameFirstname_projectname.extension
 - example: bellDevin_projectOne.mov

* BACK UP YOUR WORK: Failure of computer software and or Hardware will not be accepted as an extenuating circumstance for late projects or incomplete grades so back up your work daily.

Grading	<u>Assignments</u>	70% of grade
	<u>Final Project: Animatic</u>	30% of grade
	Total	100%

	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

Standards for Achievement:

Grade A:

Student performs in an outstanding way. Student exhibits achievement and craftsmanship in all work. Design criteria is exceeded and student challenges him/herself in project design. Student exhibits commitment to expanding ideas, vocabulary and performance.

Grade B:

Student performs beyond the requirement of the project. Student exhibits above average progress and craftsmanship. A design criterion is exceeded. Student exhibits above average interest in expanding idea, vocabulary, and performance.

Grade C:

Criteria of assignment is met, and all requirements are fulfilled. Student shows average quality work and minimum time and effort on projects. Student shows moderate interest.

Grade D:

Student performance is uneven and below average. Requirements for projects are only partially fulfilled. Minimal interest is shown and attendance, participation and involvement are inadequate.

Grade F

Student fails to meet minimum course requirements and shows no interest. Levels of participation and craftsmanship are extremely poor. Student's attendance is inadequate.

Requesting an incomplete grade:

An incomplete grade may only be assigned to a student if the student has experienced an extenuating circumstance near the end of the term, the student is in good standing in the class, and the request is made in a timely manner.

Cell Phones Use of cell phones in the class and the lab is prohibited. Please turn your phone off before entering class. Mistakes will happen, but repeated failure to turn your phone off will result in a lowered grade for the class. All phone conversations should be conducted outside the class – don't disturb those working in the lab and put others in an uncomfortable situation.

Materials and Supplies Almost all in-class work will be done digitally or on provided paneled paper, 8.5 x 11 sheets. Boarding Templates and reading assignments will be made available through D2L. You will need access to a printer and scanner to complete some of the assignments; do NOT submit poor quality photos taken with your phone. The final animatic project will be submitted as a Quicktime file online. For work in progress, a USB drive or small hard drive is highly recommended.

Headphones- Come prepared with your own pair, as we will be working with audio for lip sync and dialogue. Whether working with sound in your project, or simply listening to music while working, you need to be considerate of others and wear headphones. Be aware that if the volume is high enough, others can still hear what you're listening to despite the headphones. Inconsiderate behavior will result in a lowered grade.

Sketchbook- Purchase a comfortable travel-sized sketchbook. Get into the habit of recording things visually with a pen or pencil. Weekly sketchbook studies are strongly encouraged in addition to the homework assignments. These studies may be anything of your choosing- from life drawings to imaginary doodles. There will be specific themes or challenges posted periodically; these are optional and may be submitted for extra credit. We will do some sketchbook work in class, so never leave home without it.

Academic Integrity and Plagiarism This course requires original content authorship for all visual material; plagiarism will not be tolerated. Plagiarism can occur when referencing source material too closely when creating your own work, copying an image with only slight modification (to color, line, pose, etc.), tracing an image or parts of an image, or submitting work that you did not create. We all reference other artwork, but you must understand how to use this reference only as a springboard and generate your own take on the subject. If you have a question about using reference material, ask me before turning in your projects, not after. Any exception will be expressly stated, such as in-class drawing exercises from reference, and these must still be created freehand. Plagiarized work will result in an academic integrity violation and may result in an "F" for the quarter.

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: cdm.depaul.edu/enrollment.

* Special Accommodations/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: csd@depaul.edu.

Evaluations from students are a required part of the course and help the instructor recognize areas for improvement. Evaluations are anonymous. Students are sent periodic reminders automatically over three weeks, or until the evaluation is complete. Students complete the evaluation online in [CampusConnect](#).

Schedule

This schedule is subject to change throughout the term, and will be adapted to fit the needs of the students.

Unless otherwise noted, all assignments will be submitted online 1 hour prior to class. Assignments may be submitted earlier.

Lecture

Assignment given:

Week 1 Mar 27	Introduction Storyboarding warm ups	Montage Beat Boards
Mar 29	Styles of editing, playing with time Beat Boards Workshop	Montage rough animatic with sound
Week 2 Apr 3	Art of the Continuity Boards Short Critique of works in progress	Montage final animatic
Apr 5	Critique Montage animatics Complex Staging and silhouettes- creating richer, more detailed shots	Silhouette Piece
Week 3 Apr 10	Critique Silhouette Piece Wardrobe, props and themes/motifs	Costume Theme prep
Apr 12	ATTENDANCE MANDATORY Character and Theme Drawing session	Costume Theme boards

Week 4 Apr 17	Critique Costume Theme boards Color and Layout- selective palette and tonal technique	“Next 5” pt. 1
Apr 19	Vitality in timing (boards to animation- create a surprise for the audience) Next 5 Workshop	“Next 5” pt. 2
Week 5 Apr 24	Critique “Next 5” Industry formats for storyboard artists (screenplays, etc.)	Begin “Script to Boards”
Apr 26	Art Direction, Style guides, studio tests Improv script workshop	Complete “Script to Boards”
Week 6 May 1	Critique “Script to Boards” Improvisation, picking and choosing what works best for a scene	Begin Dialogue Scene
May 3	More on character performance; vocals, reference and takes. Boarding/Acting to Audio Demo	Dialogue Scene- fully rendered with sound
Week 7 May 8	Critique Dialogue Scenes Advanced Camera- depth, light, movement	Begin Parallax animatic
May 10	Short Critique of works in progress Boarding Demo- 3D layers, camera	Complete Parallax animatic
Week 8 May 15	Critique Parallax animatic Situation vs. Plot; Building Tension in a scene Introduce Final Project	Prep pitch for Final Project

May 17	Pitches/ Story Team workshop Concept Art- character and world-building	Final Project Character Designs and Concept Art
Week 9 May 22	Critique Character Designs/ Concept Art Professional Studio Practices (story departments, etc.)	Final Project Beat Boards
May 24	Critique Beat Boards Finessing animatics, editing and sound mix	Continuity Boards
Week 10 May 29	Individual progress critiques	Rough Animatic with sound
May 31	Individual progress critiques	Final Project (polish edit, sound and cont. actions)
Finals Week Jun 7	Final ATTENDANCE MANDATORY NOTE: CLASS WILL BE HELD IN SAME ROOM Thursday, June 7, 11:30am-1:45pm	Final Projects (rendered Quicktimes with sound)