

**DePaul  
SCA**

**ANI 465**

## **Storyboarding II**

Winter 2024 | M/W 1:30pm –3:00pm | **CDM room 722** (in-person)

**Instructor:** Devin Bell (he/him/his)

**Office:** CDM 512

**Email:** [devin.bell@depaul.edu](mailto:devin.bell@depaul.edu)

**Office hours:** M/W 11:30am-1:00pm

**Advising hours** (appointment only- Bluestar or email): Tues 9:00am-12:00pm

### **Course Description:**

Students will elaborate on the skills from core storyboarding 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 or ANI 425

### **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.
- 5)** Students will be able to apply color theory and lighting to evoke mood in storyboards

### **Texts and Materials**

#### **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. Two instances of either being late to class or leaving early counts as one absence. Any student missing five or more classes will receive the grade of "F" for the quarter. Any requests for exceptions for extenuating circumstances must be made in writing in a timely manner, preferably before class begins.

You are responsible for any missed lectures, notes, 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 any reason you cannot make one of these dates you must contact me BEFORE the class meets. Excuses given after the fact will not be accepted regarding late assignments or absences.**

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

**Important dates:**

<https://academics.depaul.edu/calendar/Pages/default.aspx>

- **January 12- Last day to add (or swap) classes**
- **January 19- last day to drop with no tuition penalty**
- **February 23- 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 or discussion board in the following week. When I open up the floor, 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.

**It is unacceptable to use computers or phones during class for anything other than taking notes or drawing/painting/animation activities relevant to the class being taught that day. Browsing the internet, watching videos, texting, gaming, working on submitting your late assignment during a critique, etc. in class is distracting to me and your peers, and is unprofessional. Unless instructed otherwise, turn monitors off during critiques. Misuse of class time will result in a warning; if the issue continues, you will be asked to leave class and be counted as absent.**

### **Class Work**

#### Assignments

- Must be completed and fully uploaded through D2L one hour BEFORE class starts. To receive any credit for a late assignment, it must be submitted within 24 hours of the deadline. Late assignments will be accepted with teacher discretion only. For most of the projects, you will submit scanned drawings and/or digital files such as multi-page Word docs, pdfs or jpegs. For all time-based projects, ensure rendered movie files play properly. Class time is for working with the material at hand, not finishing late assignments.
- Late work will not be accepted unless approved PRIOR to the class in which it is due. Any assignment handed in late or when not present in class should be accompanied by an e-mail to me.
- Written Assignments: Must be typed.

\* 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.

<b>Grading</b>	Assignments	70% of grade
	Final Project: Animatic	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.

**Materials and  
Supplies**

Boarding Templates and assignments will be made available through D2L. You will need access to (or own) a digital drawing tablet or interactive pen display and the Adobe Creative Suite (Photoshop, Animate, and After Effects) or comparable painting and video editing software. If you do not make your boards digitally, a printer and scanner are recommended; do NOT submit poor quality photos taken with your phone. Edited animatics will be submitted as rendered movies (not project files!) and submitted online.

**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 feedback. We will do some sketchbook work in class, so never leave home without it and drawing tools of your choice.

**Be prepared with materials to draw on paper AND your digital tablet every**

## Academic Integrity and Plagiarism

### time our class meets.

This course requires original content authorship for all visual and written 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 any work that you did not draw yourself. 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](http://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](mailto:csd@depaul.edu).

Please see <https://offices.depaul.edu/student-affairs/about/departments/Pages/csd.aspx> for Services and Contact Information.

### Incomplete Grades

An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval. Information about the Incomplete Grades policy can be found at

<http://www.cdm.depaul.edu/Current%20Students/Pages/Grading-Policies.aspx>

**Emergency Plan.** An emergency can occur at any time, suddenly and without warning. The following link provides detailed information on Emergency Evacuation and Fire Alarm safety: <https://resources.depaul.edu/emergency-plan/emergency-evacuation/Pages/Evacuation.aspx>. The University will use the DPU Alert to announce school closing or other emergencies. In the event of an emergency evacuation, the primary outdoor assembly area for CDM will be Grant Park (Southeast corner of Jackson and Michigan Ave).

### COVID-19 Health and Safety Precautions

The health and safety of everyone at DePaul depend on the cooperation of all who come to campus. By taking care of yourself, you protect the entire community. DePaul's COVID-19 response plans are based on the latest guidance from the Centers for Disease Control and Prevention, the Chicago Department of Public Health and the university's medical advisor from AMITA

Health.

Mandatory protocols must be followed by DePaul students, faculty and staff at all times on both campuses

<https://resources.depaul.edu/coronavirus/Pages/default.aspx>

### **Respect for Diversity and Inclusion at DePaul University as aligned with our Vincentian Values**

At DePaul, our mission calls us to explore “what must be done” in order to respect the inherent dignity and identity of each human person. We value diversity because it is part of our history, our traditions and our future. We see diversity as an asset and a strength that adds to the richness of classroom learning. In my course, I strive to include diverse authors, perspectives and teaching pedagogies. I also encourage open dialogue and spaces for students to express their unique identities and perspectives. I am open to having difficult conversations and I will strive to create an inclusive classroom that values all perspectives. If at any time, the classroom experience does not live up to this expectation, please feel free to contact me via email or during office hours.

### **Content Warnings**

As this is a course to practice visual art and storytelling, controversial subject matter may be brought up. Students should expect to see, read, hear, and discuss some content which may include sex, drugs, alcohol, violence, politics, religion, etc. Students have the right to express themselves artistically and address challenging issues, but should be compassionate and thoughtful with any difficult discussions that arise. Trigger/content warnings are helpful considerations, and should be given before sharing potentially challenging content with the class whenever relevant.

I aim to facilitate a safe and open learning environment. If you become uncomfortable with any content for any reason, communicate with me and I will work to find a solution.

### **Online Course Evaluations**

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Please see

<https://resources.depaul.edu/teaching-commons/teaching/Pages/online-teaching-evaluations.aspx> for additional information.

**Preferred Name & Gender Pronouns.** Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Please let me know your preferred name and pronoun, and be respectful of the preferences and identities of your peers. For more information, see the Student Preferred Name and Gender Policy at <http://policies.depaul.edu/policy/policy.aspx?pid=332>

## Schedule

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/or sent via email. Unless otherwise noted, all assignments will be submitted online at least 1 hour prior to class.

### Lecture

### Assignment given:

<b>Week 1</b> Jan 8	<b>Introduction</b>  Storyboarding warm ups	Begin Day in the Life Boards Pt. 1
Jan 10	Styles of editing, playing with time	Finish Day in the Life Boards Pt. 1
<b>Week 2</b> Jan 15	<b>Martin Luther King Day- no class</b>	
Jan 17	Art of the Continuity Boards  <b>Critique of Day in the Life Pt. 1</b>	Begin Day in the Life Boards Pt. 2
<b>Week 3</b> Jan 22	<b>Workshop</b>	Day in the Life- final Boards Pt. 2
Jan 24	<b>Critique Day in the Life Boards Pt. 2</b>  Industry formats for storyboard artists (screenplays, etc.)	Begin "Script to Boards"
<b>Week 4</b> Jan 29	Art Direction, Style guides, studio tests	Continue "Script to Boards"

Jan 31	Complex Staging and silhouettes- creating richer, more detailed shots	Complete "Script to Boards"
<b>Week 5</b> Feb 5	<b>Critique "Script to Boards"</b>  Beat Boards	Begin "Next 5"
Feb 7	Color and Layout- selective palette and tonal technique	Complete "Next 5"
<b>Week 6</b> Feb 12	<b>Critique "Next 5"</b>  Improvisation, picking and choosing what works best for a scene	Begin Dialogue Scene
Feb 14	More on character performance; vocals, reference and takes.  <b>Boarding/Acting to Audio Demo</b>	Continue Dialogue Scene
<b>Week 7</b> Feb 19	Workshop Dialogue Scenes	Dialogue Scene- fully rendered with sound
Feb 21	<b>Critique Dialogue Scenes</b>  Wardrobe, props and themes/motifs <b>Improv script workshop</b>	Prep materials for drawing day
<b>Week 8</b> Feb 26	<b>Class Activity- Drawing Day</b> <b>ATTENDANCE MANDATORY</b>	Submit images from drawing day
Feb 28	Situation vs. Plot; Building Tension in a scene  <b>Introduce Final Project</b>	Prep pitch for Final Project with exploratory storytelling drawings
<b>Week 9</b> Mar 4	<b>Pitches/ Story Development</b>  Concept Art- character and world-building	Final Project – Refine Beat Boards; begin Continuity Boards
Mar 6	<b>Critique Beat Boards</b>  Advanced Camera- depth, light, movement <b>Boarding Demo- 3D layers, camera</b>	Rough Animatic with sound

<b>Week 10</b> Mar 11	Professional Studio Practices (story departments, etc.)	Refine Animatic
Mar 13	Finessing animatics, editing and sound mix	<b>Final Projects (rendered movies with sound)</b>
<b>Week 11- FINALS WEEK</b>  <b>March 20th</b>	<b>Final ATTENDANCE MANDATORY</b>  <b>Wednesday, March 20<sup>th</sup>, 11:30am-1:45pm</b>	