COURSE CONTENT

Course Code	DT2009
Course Title	Storyboarding and Production Design
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 Contact Hours

Course Aims

This course will introduce you to advanced skills used to describe the sequential narrative of an animation using a storyboard. You will learn animation-specific story concepts and how to support their dramatic structure through the adept use of artistic techniques. The course will also cover the basics of production design as a storytelling tool for animation. The understanding of these concepts and proficiency with application is crucial for any animation filmmaker.

Intended Learning Outcomes (ILO)

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

1. Describe the principles of film language and visual storytelling.
2. Demonstrate competence in the way the principles of composition, framing, editing and camera movements are incorporated in the storyboard
3. Interpret drawing from life for the use of sketching and applied drawing in storyboards.
4. Apply production design principles adequately to create a visually cohesive world.
5. Discuss ideas and concepts related to storyboarding, editing and production design in an animated film design context.

Course Content

You will be introduced to the storyboard as a thinking tool, through which creative ideas are developed and given detail. You will learn to employ artistic tools like framing, camera movement, character movement and key visuals within the larger structure of the entire narrative. The role of the storyboard within the animation pipeline and its relevance to concept development, script development, animatics and production design will be covered. The course will focus partucularly focus on the aspects of animation production design that support the dramatic impact of the story. Further insight will be gained of the connection between visual development and storyboard through exercises and assignments on character design, environment and prop design.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Studio-based exercises and projects Portfolio of all	1,2,3,4	--	40	Individual

continuous assessment projects.				
Final Project: Portfolio of the final assignment including animatic and visual development work.	1,2,3,4	--	40	Individual
Continuous Assessment: Participation	5	--	20	Individual
Total			100%	

Reading and References

1. Abel, Jessica; Madden, Matt. *Drawing Words and Writing Pictures: Making Comics: Manga, Graphic Novels, and Beyond.* First Second 2008.
2. Abel, Jessica; Madden, Matt. *Mastering Comics: Drawing Words & Writing Pictures Continued.* First Second 2012.
3. Bacher, Hans. *Vision: Color and Composition for Film.* Laurence King Publishing 2018.
4. Bacher, Hans. *Dreamworlds: Production Design for Animation.* Focal Press 2007.
5. Beiman, Nancy. *Prepare to Board! Creating Story and Characters for Animated Features and Shorts. Third edition.* CRC Press 2017.
6. Cheeseman-Meyer, Jason. *Vanishing Point: Perspective for Comics from the Ground Up.* Impact 2007.
7. Glebas, Francis*. Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation.* Focal Press 2008.
8. Madden, Matt. *99 Ways to Tell a Story: Exercises in Style.* Chamberlain Bros. 2005.
9. MacLean, Fraser. *Setting the Scene: The Art & Evolution of Animation Layout.* Chronicle Books 2011.
10. Mateu-Mestre, Marcos. *Framed Ink: Drawing and Composition for Visual Storytellers.* Design Studio Press 2010.
11. Mateu-Mestre, Marcos. *Framed Perspective Vol. 1: Technical Perspective and Visual Storytelling.* Design Studio Press 2016.
12. Mateu-Mestre, Marcos. *Framed Perspective Vol. 2: Technical Drawing for Shadows, Volume, and Characters.* Design Studio Press 2016.
13. McCloud, Scott. *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels.* William Morrow Paperbacks 2006.

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*

*Subjected to adjustment by instructor according to students' progress, public holidays and unforeseeable circumstances.

Week	Topic	Course LO	Readings/ Activities
1	**Introduction to storyboarding**	1	**Introductory Lecture** -What is storyboarding? -What is important in a storyboard? -Examples of good storyboards "It's all in the frame": The importance of staging and composition The difference and similarities between comics and storyboards. The factor of timing. **Assignment 1**: Create a story idea as demonstrated through five drawings for story set-up crisis and pay off. (5 story-beats).

2-4	**The basics of story.** **The basics of composition and framing.**	1, 2	-**Basic story concepts** **The basics of composition and framing** Aspect ratios and storyboarding conventions: Doing it right. The rule of thirds, golden cut Static versus dynamic composition Contrast and texture, focus and depth of field. -Pitch of first assignment, critique **Assignment 2:** Create two different versions (in mood and pacing) of a simple storyline.	
5-6	**Introduction to editing**	1,2	The importance of pre-editing, timing and pacing in animation Continuity and pacing Crossing the line Scene transitions and their relevance for time perception Innovative scene transitions in animation Examples of brilliant scene transitions: Metamorphoses and other animation specific methods. Review and critique of assignments. **Assignment 3:** Choose a scene (minimum 2 pages) from a screenplay, play, book or poem of your choice for adaptation Create rough drawings to illustrate your concept for the storyboards	
7	**Perspective for storyboard**	1,2,3	Drawing shortcuts and sketching rules for storyboarding Important principles for drawing the figure and creating appealing characters Basic perspective rules and perspective shortcuts Review and critique of assignments.	
8-9	**Figure and observational drawing concepts for storyboarding**	1,2, 3	Concentration on line Line of action, flow of rhythm in the figure Weight and shift of weight Gesture, sketching and sequential drawing Creating a storyboard from observation	

			-Sequential drawing and framing with life-model -Combining imagination and observation Review and critique of assignments. **Assignment 4 (final project)** Create an original story for a 1 minute animated short: 1.) Log line, 4 story beats to illustrate your idea 2.) Expand your story idea for your final assignment (animatic) 3.) Create a first complete version of your story with all storyboard–drawings and precise timing.
10	**The color script**	1,2,3	Basic concepts of colour and composition with colour. Using colour to support the communication of story in sequential images. Assignment 4 – work on project. Apply colour script
11	**The relevance of production design for visual storytelling**	1,2,3,4	Introduction to the major aspects of production design related to their significance for visual storytelling: Character design, props and environment design. Assignment 4 – work on project.
12	**From storyboard to animatic**	1,2,3,4, 5	Masters of visual storytelling in comics and storyboards Storyboard-animatic-final movie comparisons **Review of assignment work in progress**
13	**Final Presentation**	1,2,3,4, 5	**In-class presentation of final project**