

COURSE CONTENT

Course Code	DT2017
Course Title	Writing for Animation
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This foundation level course will introduce you to processes of writing concepts and screenplays for animation, which you will then apply in the creation of an original narrative for a specific form of animation. This learning forms the foundation for further studies in creating concepts and screenplays for animation.

Intended Learning Outcomes (ILO)

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

1. Discuss techniques used to convey a narrative in animation.
2. Demonstrate fundamental techniques required to create screenplays or concepts with a specific focus on animation.
3. Create a short original sequential narrative suited for animation.
4. Rationalise design decisions for story, character, plot, and overall narrative structure.
5. Evaluate and constructively critique your own and your peers' animation narrative designs.

Course Content

Writing pictures

Overview of the key elements that build narratives.

Introduction to the principles of linear and non-linear storytelling and their implementation in the different media. Differences and similarities explored between animation and other time-based media.

Different formats

An investigation of the different formats for animation. Short movies, feature movies, series, advertisements and online formats.

Building narratives

An exploration of strategies to construct a variety of narratives in and through animation. You will learn how to apply basic concepts of communicating a story.

Beyond traditional narrativity

An introduction into newly emerging and rapidly evolving story-formats that deviate from traditional forms in structure and format: Interactive storytelling, immersive environments (dome and VR), augmented reality. This will be a basic introduction that familiarizes you with the terms and helps you understand the different requirements for conceiving narratives.

Class assignments

Four creative projects, which explore the creation of narratives for animated storytelling –

including concept, dramaturgy, character-development.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Writing treatments Constructing a dialogue Developing a concept for new media	1,2,3	--	40	Individual
Final Project: Writing a screenplay for an animated narrative	1,2,3,4	--	40	Individual
Continuous Assessment: Participation	5	--	20	Individual
Total			100%	

Reading and References

1. Beiman, Nancy. *Prepare to Board! Creating Story and Characters for Animated Features and Shorts. Third edition.* CRC/Focal Press 2017.
2. Caldwell, Craig. *Story Structure and Development: A Guide for Animators, VFX Artists, Game Designers, and Virtual Reality.* CRC Press 2017.
3. Field, Syd. *Screenplay: The Foundations of Screenwriting: A Step-by-Step Guide from Concept to finished Script.* Delta 2005.
4. Field, Syd. *The Screenwriter's Workbook: Exercises and Step-by-step Instructions for Creating a Successful Screenplay.* Delta 2007.
5. Katz, Jason; Lasseter, John. *Funny!: Twenty-Five Years of Laughter from the Pixar Story Room (The Art of).* Chronicle Books 2015.
6. Levy, David B. *Animation Development: From Pitch to Production.* Allworth Press 2009.
7. Lyons, Jonathan. *Comedy for Animators.* CRC/Focal Press 2015.
8. Marx, Christy (ed.). *Write Your Way into Animation and Games: Create a Writing Career in Animation and Games.* CRC/Focal Press 2010.
9. Mateu-Mestre, Marcos. *Framed Ink: Drawing and Composition for Visual Storytellers.* Design Studio Press 2010.
10. McCloud, Scott. *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels.* William Morrow Paperbacks 2006.
11. Mitchell, Ben. *Independent Animation: Developing, Producing and Distributing Your Animated Films.* CRC/Focal Press 2016.
12. Scott, Jeffrey. *How to Write for Animation.* The Overlook Press 2004.
13. Snyder, Blake. *Save the Cat!: The Only Book on Screenwriting You'll Ever Need: The Last Book on Screenwriting You'll Ever Need.* Michael Wiese Productions 2005.
14. Snyder, Blake. *Save the Cat! Goes to the Movies: The Screenwriter's Guide to Every Story Ever Told.* Michael Wiese Productions 2007.
15. Wright, Jean. *Animation Writing and Development: From Script Development to Pitch.*

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*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	<p>• Writing pictures</p> <p>Introduction to the basics of writing screenplays. Overview of the history of dramaturgy.</p> <p>Introduction to the principles of linear and non-linear storytelling and their implementation in the different media. Differences and similarities explored between animated media versus live action movie.</p>	1,2, 3, 5	<p>Introductory Lecture</p> <p>In-class discussion on personal favourites in storytelling</p> <p>Class story-making exercise or small homework assignment to demonstrate understanding of story-structures and formats.</p>
2-3	<p>• How does a story work?</p> <p>An investigation of the basic structures of animated narratives. Writing as the elemental unit for building narratives.</p> <p>Different concepts of story theory.</p>	1,2, 3, 5	<p>Lectures on writing techniques, screenplay formats, story structures and narrative elements</p> <p>Assigned Project 1: Create several plot-based treatments for an animation short.</p> <p>Presentation of the assignment Critique and feedback.</p>
4-8	<p>• Building animated narratives</p> <p>In-depth exploration of strategies to construct a variety of narratives through different media: short movies, feature movies, series, advertisements and new media formats. Students will learn how to apply basic concepts of writing to create a narrative.</p> <p>The concepts taught in this period form the theoretical core of the class. Particular emphasis will be given to story structure and plot outline throughout the different media that express narratives through animation. In similar fashion, the relevance and potential of character constellation, dialogue and plot twist will be addressed in for all media.</p>	1, 2, 3, 5	<p>Lectures on:</p> <ul style="list-style-type: none"> - Plot outline - Character constellation - Dialogue - Plot twist <p>In-class exercise Class story-making exercise</p> <p>Assigned Projects</p> <p>Project 2: Writing a treatment for an animated feature movie 3 Pages</p> <p>Project 3: Writing a dialogue based on assigned project 2</p> <p>Project consultation.</p> <p>Project Critique.</p> <p>Student Presentations on assigned projects.</p>

<p>9-13</p>	<ul style="list-style-type: none"> • Creating pictures from words Through analysis of a variety of examples from film and animation, you will learn about the process of translating words into visuals. The basic concepts of storyboard and animatic and their connection to the screenplay will be explored. • Beyond the linear narrative An introduction into newly emerging and rapidly evolving story-formats that deviate from traditional forms in structure and format: Interactive storytelling, immersive environments (dome and VR), augmented reality. This will be a basic introduction that familiarizes you with the terms and helps them understand the different requirements for conceiving narratives. • Continuous review of final assignment through various stages of completion Throughout the last 5 weeks of the semester the final assignment will be subject to review through its various stages of completion. The reviews will be delivered on the basis of class presentations. In this highly interactive process you will learn through and from the work of your peers and the advice offered by the lecturer. These reviews will take all previously learned concepts into account and test the students in terms of their understanding of applying these to practice. 	<p>1, 2, 3, 4, 5</p>	<p>Lectures on:</p> <ul style="list-style-type: none"> - Storyboarding - Non-traditional forms of visual storytelling <p>In-class exercise Interactive storytelling</p> <p>Continuous review Final assignment</p> <p>Assigned Projects</p> <p>Project 4 Final assignment: Full short movie-screenplay or concept for a series bible, including a translation into storyboards. Continuous assessment and feedback throughout the creation process.</p> <p>Student Presentations on final assignment with critique and feedback</p>
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