

CTAN 435: STORY ART DEVELOPMENT

Class: T 1:00pm- 3:50pmm

2 Units Fall, Room SCB 207

Professor: David B. Fain

E-mail: fain@usc.edu

SA TBD

E-mail:

Course Purpose

To learn basic storyboarding techniques, develop a sense of character, plot, and continuity skills, and become familiar with the technical aspects of developing ideas to be made into films.

Course Learning Objectives

The student will be able to:

1. Distinguish basic storyboard techniques
2. Create characters with biographies
3. Formulate story ideas
4. Analyze film continuity, editing, composition and story
5. Examine and differentiate narrative filmmaking terminology
6. Compose various camera shots using close-ups, medium shots and establishing shots.
8. Propose and design a storyboard pitch and present it to the class.
9. Critique and evaluate storyboards.

Recommended Text

Professional Storyboarding Rules of Thumb by Sergio Paez & Anson Jew

ISBN 978-0-240-81770-5

Animation in Process by Andrew Selby ISBN 978 1 85669 587 9

Recommended DVDs (in the DADA library)

Storyboard Secrets by Sherm Cohen, 10-box DVD set

Recommended Online Resources

Animated shorts: <http://www.skwigly.co.uk/articles/100-greatest-animated-shorts/>

Storyboard training videos: <http://storyboardart.org/>

Columbia Film Language Glossary: <https://filmglossary.ccnmtl.columbia.edu/>

Sherm Cohen Twitter feed: http://twitter.com/Storyboard_Tips

Sherm Cohen Storyboard Tutorials: <http://storyboardsecrets.com/blog/category/tutorial/>

Animation Guild <https://animationguild.org/>

Good general drawing references: <https://line-of-action.com/practice-tools/#new>

Public domain poetry readings <http://librivox.org/>

Animation World Network: <http://www.awn.com/>

Animation Nation: <http://www.animationnation.com/>

Cartoon Brew: <http://www.cartoonbrew.com/>

Podcasts about the animation industry <https://www.drawnpodcast.com/>

Animation Meat: <http://www.animationmeat.com/index.html>

Fractured Atlas <http://www.fracturedatlas.org/>

Storyboards from your favorite films: <http://flavorwire.com/349534/awesome-storyboards-from-15-of-your-favorite-films>

LA 411 <http://www.la411.com/>

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Academic Calendar:

Classes Begin	Mon	August 20
Labor Day	Mon	September 3
Thanksgiving	Wed-Sat	November 21-24
Classes End	Fri	November 30
Study Days	Sat-Tue	December 1-4
Exams	Wed-Wed	December 5-12
Winter Recess	Thu-Sun	December 13-January 6

Supplies

Pencils (non-photo blue, mechanical pencil recommended. Soft lead.)
Electric or kneaded eraser
Storyboard panels- photocopy template (approx. 50) OR large post-it notes/index cards

Assignment Standards

- All written assignments **MUST** be typed
- Drawn Storyboard assignments may be created digitally but students **MUST** provide a hard copy for critique in class.

Grading Policy

- **30%** of your grade will be determined by the quality and execution of the final project
- **50%** of your grade will be determined by the quality and execution of weekly assignments and quiz
- **20%** will be based on class participation (Important!)

Grading Criteria

A (Excellent) Excellent work on all levels. Follows guidelines of assignment. Exhibits creativity. Above average execution of assignment submitted by the deadline.

B (Good) Meets all the requirements of the assignment to an above-average level submitted by the deadline.

C (Fair) Fulfills the requirements of an assignment satisfactorily.

D (Minimum Passing) meets the bare minimum requirements of an assignment.

F (Failed) Has not met the bare minimum requirements of an assignment. Plagiarism will result in an F.

A = 90%-100% **B+** = 86%-89% **B** = 80%-85% **C+** = 76%-70% **C** = 70%-75% **D** = 60%-79%

Assignments are due the following week. All work is expected to be on time. Late work will be marked down a half-point for every day late.

Students are permitted to re-work assignments in order to qualify for a higher grade. No revised assignments will be accepted after **November 13**. We may be unable to critique every storyboard each week, but they must be submitted for grading on the day they are due.

Credit for a course cannot be given simply for being present. Your grade will be affected if you sit silently without participating in discussions, are unprepared or if you are absent without an

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excuse. This class only meets once a week, so it is imperative that you come to class prepared. Two unexcused absences will result in your grade being lowered by one full point, example: A (B). A third unexcused absence will result in your grade being lowered another full point, example: B (C). Your grade will be lowered by one point for every absence after. Two late arrivals equal one absence. In order for an absence to be excused the student must have approval from the professor and provide documentation at the next attended class session. If you have an emergency and must miss class please contact your professor prior to class.

The website below provides information regarding the 20 most common grammar errors that student writers make in their work. It may be helpful to look over the list and do the accompanying exercises for any particular errors that you struggle with.

<https://owl.excelsior.edu/grammar-essentials/common-errors/>

CLASS BREAKDOWN:

- Class 1, Aug 21 THE BASICS Introduction to storyboarding. Elements of a story. Numbering, conventions. **Recommended Reading** Chapters 1-3 *Professional Storyboarding Rules of Thumb* by Sergio Paez & Anson Jew
Assignment: Storyboard pages two and three of "Under Cover Dog!" script. Due next week.
CHECK OUT BUSTER KEATON if you aren't familiar with his work
<https://www.youtube.com/watch?v=UWEjxkkB8Xs>
- Class 2, Aug 28 STORY TERMINOLOGY. Pitch and critique "Under Cover Dog!" storyboards. Plot. Conflict. Break down story.
In-class assignment: Review scripts/ view "Omnibus". Break down the story into beginning/middle/end. Is there a turning point? Conflict? Resolution?
Assignment: Write a one-page treatment with a beginning/middle/end. Setting: Your character is rushing to an important event (exam/meeting/court, etc.) He/she passes another character in distress (falls down/choking/pet in trouble, etc.) How does your character react? What is the resolution?
- Class 3, Sept 4 STAGING. Read and critique premise assignments. 180 degree rule. Staging. Mood. Continuity. Composition
Moviemaking Techniques 180 degree rule:
<https://filmglossary.ccnmtl.columbia.edu/term/180-degree-rule/>
Breakdown of "Vertigo" <http://youtu.be/ya02fT1q18k>
Review Simpsons handout.
Assignment: storyboard dialogue. Compose in a dramatic way.
- Class 4, Sept 11 PERSONAL STORIES. Pitch and critique storyboards. Where do ideas come from? **Recommended Reading** pages 1-25 *Animation in Process*
Discuss story ideas. Other types of stories: observational, personal, and invented.
View films from selection:
- *The Danish Poet* by Torill Kove

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- *A Little Routine* by George Griffin
- *The Sweater* by Sheldon Choen
- *The Street* by Caroline Leaf
- *Topi* by Arjun Rijan (USC)

Assignment: Write a one-page treatment based on personal experience or family story.

Class 5, Sept 18

POEMS & DREAMS. Review personal stories. Animation based on Poems, Dreams, & Non-narrative/experimental narrative storytelling.

View films from selection:

- *Billy Collins Action Poetry* <http://www.bcactionpoet.org/>
- *Primiti Too Taa* by Ed Ackerman and Colin Morton
- *Ah Pook* by Philip Hunt
<http://www.openculture.com/2014/05/ah-pook-is-here.html>
- NFB Canadian animated poems:
http://www.nfb.ca/film/poets_on_film_no_2/?ntpg_src=links&ntpg_sid=kr_tw_poets2_20130131
- Moving poems:
<http://movingpoems.com/category/videopoems/animation/>
- *Rabbit* by Run Wrake
<https://www.youtube.com/watch?v=iYAixjN9BQg>
- *Dreamscapes- Animated Dreams* <http://youtu.be/ZQFnM3-soeQ>
- *Nighttime Fears and Fantasies* by Christine Panushka

Assignment: Create a storyboard based on a poem or dream

Class 6, Sept 25

ADAPTATIONS Literary Sources, Comics, Graphic Novels, &Commercials.

View films from selection:

- *Tell Tale Heart* by UPA
- *The Amazing Screw-on Head*
- *Animated commercials*
- *Visions of Frank* by various Japanese animators
<https://www.youtube.com/watch?v=brHZ69DsfQI>

Assignment: Create a treatment for an adaptation of an existing property or a commercial pitch for an existing product.

Class 7, Oct 2

MUSIC AS INSPIRATION Review papers/boards. Music as inspiration. Copyrights and releases.

View films from selection:

- *The Cat Came* by Cordell Barker,
- *More* by Mark Osborne

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Assignment: create a storyboard based on a piece of music.
Bring in music next class.

Class 8, Oct 9

FINAL PROJECTS Critique music storyboards.

Lecture: Treatments. Final Projects.

View films from selection:

- *The Green Beret* by Stephen Hillenburg
- *Fast Film* by Virgil Widrich

Assignment: write a treatment for your final project.

Class 9, Oct 16

CHARACTER BIOGRAPHIES Critique treatments

Lecture: Bios

View films from selection:

- *When The Day Breaks* by Wendy Tilby and Amanda Forbes
- Student Films

Assignment: Develop a biography for the protagonist of your story. If your film does not contain characters then provide a back-story for your film.

Class 10, Oct 23

CHARACTER DESIGN Critique Biographies

View films from selection:

- *Happy & Gay* by Lorelei Pepi
- *New York Sketchbook* by Willie Hartland

Assignment: Develop character design for the protagonist and main characters of your story. If your film does not contain characters bring in visual development artwork.

Class 11, Oct 30

THUMBNAILS Critique character designs.

View films from selection:

- *Dante's Inferno (Trailer)* by Sean Meredith
- *Extraordinary Tales* by Raul Garcia
- *Fears of the Dark*

Assignment: Thumbnail storyboard of final project. These should be fast and rough- just get from point "A" to point "B". Do not submit polished artwork- this is to work on ideas only.

Class 12, Nov 6

ANIMATICS Critique thumbnails.

In-class workshop of final projects. Brainstorming.

View films from selection:

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- *Father & Daughter* by Michael Dudok DeWit
- *Wild Life* by Wendy Tilby and Amanda Forbes

Assignment- Create a final storyboard of final project concept for presentation on Nov. 27 **OPTIONAL:** Create a final storyboard as an animatic.

Class 13, Nov 13 Critique work-in-progress.
In-class production of final project. Individual meetings.
Last day revised assignments are accepted.

Class 14, Nov 20 Critique work-in-progress.
In-class production of final project. Individual meetings.

Class 15, Nov 27 FINAL CRITIQUE

Dec 1-4 STUDY DAYS

THERE WILL BE NO FINAL EXAM FOR THIS CLASS

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

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Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086
Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

Bias Assessment Response and Support
Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

The Office of Disability Services and Programs
Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

Student Support and Advocacy – (213) 821-4710
Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC
Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. <https://diversity.usc.edu/>

USC Emergency Information
Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime.
Provides overall safety to USC community. <http://dps.usc.edu>

PLEASE NOTE: FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX