Mission Statement:

Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

School Mission Statement:

Regent University’s department of Cinema-Television (CTV) exists to reclaim the power of “Story” to weave Christian values and enduring truths in infinitely fresh and relevant ways—using consummate craftsmanship and artistry to inspire, teach and entertain millions around the world.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF CINEMA-TELEVISION

ANIM 210
“WRITING FOR ANIMATION”
SPRING 2011
SCREENING ROOM A (TUESDAYS) 1:30 P.M. – 4:30 P.M.

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.

Students, please place your initials below to indicate that you have read and understood the requirements outlined in this syllabus. Online: cut and paste this shaded section and email to your professor the first week of the course.

___________________
Student initials
SECTION 1 - OVERVIEW

YOUR INSTRUCTOR FOR THIS COURSE

Instructor: Kevin R. Crawford, M.F.A., Ph.D. (ABD)
Telephone: (757) 647-9003
Fax: (757) 352-4336
Email: Kevicra@regent.edu
Office Hours: (By Appointment)
Office Location: COM 250

COURSE DESCRIPTION

“Writing for Animation” is a (3) credit hour semester length course, in which we study the unique opportunities and challenges found in writing for animation in a variety of formats: the short subject, half-hour program, video game tradition, and feature length film, with an emphasis on integrating visual elements such as sketches and storyboards into the writing process from the very beginning in order to maximize creative discovery.

RATIONALE/COURSE OVERVIEW

Animation derives from the Latin verb to “animate” – meaning to make-alive. But animators are not only tasked with the responsibility of taking our most powerful childlike dreams and fantasies, or the wackiest worlds that can be imagined and bringing these to life – we, like our cousins in the world of live-action film, are above all Storytellers.

In animation we can completely restructure reality. We can take drawings, clay, puppets, or digital forms from a computer and make them seem so real that people believe they’re alive. Pure fantasy, in other words, is greatly at home in the world of animation. But for animation to work on a profound level the worlds we create and the characters that inhabit them must be both believable and meaningful. Animation is being now created for all age groups and for many media forms. Consequently, it is about something more than stringing together a series of “incredible” events in order to showcase one’s talent and ability.

Typically animation stories begin with a script which becomes a key part of the development pipeline – an entire creative matrix of storyboarding, slugging, character and prop design, color work, CGI modeling, and voice-over recordings. When it comes to the production pipeline, technology is ever a key factor – but it is not the only factor. We are never beyond the Story.

Anyone who has ever worked in animation has horror stories about changes to the script or characters after production has already begun. If more professional animators understood the effect this has upon the process they would never consider them after production has begun. At bottom, a poorly planned story or weak character and structure is typically to blame. Think of yourself as a content creator and storyteller extraordinaire – not simply a tool-master or a button pusher. Even one scene change may involve hundreds and hundreds of drawings or images. Despite all our technologies, animation remains labor intensive. Again, a well-formed story is important. If a story is well-told, and its characters are well-drawn, this helps to minimize frustration at every level.

This course is intended to help students discover the discipline, power, and magic of strong stories well-told. Students will be challenged to locate, write, and develop "short subject" ideas suitable for their senior projects in addition to learning more about creating saleable material for commercial outlets such as "half-hours" and "features". Gaming elements and alternative story forms will also be considered.
Primary emphasis will be upon the principles of story design within the context of the animation industry, including (and, especially) the integration of visual elements such as sketches and storyboards into the writing process in order to maximize creative discovery. Throughout this course you will progress toward the completion of three to eight original characters (vibrantly written and visually drawn) and a basic idea for your own half-hour television series, short film, feature length proposal or gaming project. (Note: Students actually sign and execute a “development contract” with the professor at the beginning of the term, as industry professionals would be asked to do.) For a series, you’ll create a bible; for a film you’ll create a presentation to pitch your project. Next you’ll write a premise or treatment, followed by a working outline, and then a short script which you can develop as a possible senior thesis. Game developers will write a concept proposal and full walkthrough, including sketches and other visual artwork needed to tell the story behind their gaming world along with short scripted elements for level-one play.

This as all courses in the College of Communication and the Arts is ultimately concerned with how the committed Christian can blend his/her faith with what they learn here. Especially of concern is how the issues raised by this course are to be considered in comparison to your own a priori world view. You will be urged to consider all readings, lectures and discussions in light of your own Christian faith.

Scripture Theme

“I have much to write you, but I do not want to do so only with pen and ink.” (3 John 1:13)

Cinema-Television Departmental Program Outcomes

Bachelor of Arts in Cinema Television:

Students will demonstrate:

- Relevant knowledge of the ways in which Christian principles are evidenced in the practice of their art.
- Ability to conceptualize the way meaning is structured and perceived in both film and video.
- Understanding of the techniques and practices of CTV production including preproduction, principle photography, post-production, distribution, and the use of relevant tools for each of these stages.
- Proficiency in the production of Cinema-Television works.

Bachelor of Arts in Animation Program Goals:

1. Relevant knowledge of the ways in which Christian principles are evidenced in the practice of their art.
2. Ability to conceptualize the way meaning is structured and perceived in animation.
3. Understanding of the techniques and practices of animation production including conceptualization, modeling & construction, texturing, animation, digital cinematography, and post-production and the use of relevant tools for each of these stages.
4. Proficiency in the production of animation.

Bachelor of Arts in Animation Program Learning Outcomes:

Students will demonstrate:
1. Articulation of their Christian Worldview both written & visual.
2. Understanding of the historical/critical role of animation in our society and globally.
3. Understanding of animation story construction & character development both written & visual.
4. Understanding conceptualization as it applies to animation production both written & visual.
5. Proficiency in Photoshop.
6. Proficiency in editing and compositing as it relates to animation.
7. Proficiency in traditional drawing skills.
8. Proficiency in ToonBoom (2D software).
9. Proficiency in Maya (3D Software).
10. The ability to complete a 2-3 minute festival ready animation project.

COURSE (WRITING FOR ANIMATION) OUTCOMES

• Identify fundamentals of dramatic criteria, using them as tools to develop story ideas.
  o By completing scheduled writing prompts.
  o By creating a “story bank” of ideas and highly original characters.
  o By learning where ideas come from.

• Understand the preparatory work that precedes the writing of an animated script, with an emphasis on integrating visual elements such as sketches and storyboards into the writing process.
  o By discussing weekly animation screenings and selected clips.
  o By reporting on examples of story structure and visual imagery as assigned.
  o By giving in class story lab presentations.

• Demonstrate critical insight as to your own and fellow student’s scripts in terms of basic formatting, dialogue, exposition and scene construction.
  o By developing knowledge of standard animation script format.
  o By engaging key themes, core plots, various models and popular writing styles.
  o By choosing top story ideas of your own, and expanding upon the main parts of the original idea through development of a story bible, treatment or concept proposal.

• Explore the requisites involved in re-writing.
  o By discovering the kind of discipline it takes to move your script to the next level through development of both creative and animation matrices.
  o By using industry standard tips, tools and techniques for re-writing.

• Complete an animated short script, suitable for development as a later project or possible student thesis.
  o By developing a “working” outline of the overall shape of your project.
  o By drafting a short script, key scenes, and artwork demonstrating command of the basic visual storytelling principles covered in the course.

• Express familiarity with basic industry terms and challenges associated with the business of writing for animation and animation script development.
o By developing a one-page summary of the plot.
o By practice-pitching and discovering the art of self-promotion.
o By going “behind” the development desk of major animation studios.
o By being encouraged to design and build a proposed marketing website for your work.

SECTION 2 – COURSE REQUIREMENTS

COURSE MATERIALS

Required Materials:

**Required Textbooks** (see “Course Schedule” below for list of required readings)


**Required Software**

Every year I have students ask me about using Celtx Software and other “free-ware” programs. Other faculty may permit this, but here's my policy:

I discourage use of all non-industry and public domain formats since they are unreliable, the formatting layout does not hold cross-platform, and I (mainly) want my students to become familiar with the software packages in use by professionals who work in Hollywood. If you want to “work” in the industry, someday, as I am sure all of you do, then consider it an investment in *You, Inc.* It’s no different than buying animation, editing, production, budgeting or scheduling software for your other courses. These are simply the tools of our trade.

Consequently, it is *very important* that students obtain access to ONE (1) industry standard screenwriting program in order to complete class requirements. If you do not already own one of these programs, *BELOW* is a list of required software packages with options for you to choose from. I expect you to have access to one (1) of these programs by the time our course begins.

---

### MovieMagic Screenwriter 6 (or higher)

- Order from the Writer’s Store online at: [http://www.writersstore.com/movie-magic-screenwriter-screenwriting-software](http://www.writersstore.com/movie-magic-screenwriter-screenwriting-software)
- **Cost to purchase:** $129.00 (Academic & Military Edition)
- This is an academic version of Movie Magic Screenwriter. After you have purchased this product you must provide proof of current full time enrollment in a college or university (or record of military service) before it will ship.
- MovieMagic development suite is now the software of choice at Amblin, Carolco, Disney, Fox, HBO, MGM/UA, NBC, New World, Orion, Paramount, Tri-Star, and Warner Bros.

### Script Wizard 10 (or higher)

- Full service script writing add-on to Microsoft© Word. *(PC only)*. Tools to write, format, page break, scene number, edit, proof, print and deliver scripts via fax or email. Ideal for both professionals and students working in Microsoft Office environments.
- **Script Wizard 10 requires Microsoft Word 2000 or later**: PC versions only *(Mac versions not supported)*. Will **not** run with “Works” word processor or some “Starter” versions of Word. This is a Windows based add-on, if you don’t have a fully licensed version of Microsoft Word already installed on your PC – it will not work.
- Installs on all versions of Windows 2000, XP, Vista, Windows 7, or later (32 and 64 bit versions)
Cost to purchase: $69.00
Order from Script Wizard Software at:
http://www.scriptwizardsoftware.com/sw_overview.php
Order from The Writers Store at:
http://www.writersstore.com/script-wizard

Final Draft 8 (or higher)

Another great industry standard program!
Cost to purchase: $129.00 (Academic & Military Edition)
This is an academic version of Final Draft. After you have purchased this product you must provide proof of current full time enrollment in a college or university (or record of military service) before it will ship.
Order from the Writer’s Store online at:
http://www.writersstore.com/final-draft-screenwriting-software

NOTE: Please do not order your software from “shell companies” and software distributors like JourneyEd.com, since they don’t actually warehouse the products they sell. They use middle-men and other suppliers who are notorious for taking your money and NOT sending you the software for up to 6-8 weeks!

Also, "Demo" (Trial) Versions of MovieMagic and Final Draft software are no good because the files cannot be shared, uploaded to Bb. You must pay to license the product before you can create, share and upload files for grading purposes on Blackboard. Believe me other students have tried this – it does not work! Don’t let your grade suffer needlessly.

I also suggest your order early and set aside time to become familiar with the features and benefits of your formatting software. These programs are not as difficult to master as Maya 3D modeling or other visual effects software, but a day spent with the program before the course begins should boost your confidence immensely. Thanks for taking care of this ahead of time, along with your textbook orders!

Recommended Resources:

Recommend Textbooks (see “Course Schedule” below for list of recommended readings)


**Additional Materials**

(e.g., PowerPoint lectures, links, multimedia resources, and script samples) may be found on Blackboard in the form of e-HANDBOUTS. Students are responsible for the information and materials distributed through Blackboard. Please get in the habit of checking “Course Resources,” and “Week-by-Week” menus often.

**COURSE REQUIREMENTS AND ASSIGNMENTS**

**BlackBoard Information**

Blackboard (Bb) has five primary purposes in our courses: (1) to provide a means for students to receive timely information about the course in general, assignments, grades, and announcements from the instructor; (2) to promote thoughtful interaction between the instructor and students and among students themselves as they work through course materials; (3) to provide a means for students to complete quizzes, writing assignments, and other forms of evaluation; (4) to enhance the learning process by providing a variety of materials; and (5) to enable students to check their grades.

Students complete their weekly assignments as posted/directed in Blackboard. Students are expected to check the Announcements section of Blackboard each week beginning two weeks before the start of the course. Students must keep their e-mail address current in Blackboard. Further, all email boxes should be kept well under “quota” by regularly archiving or emptying unanswered mail, mail left in message folders, etc. Students are expected to check their Regent e-mail daily to ensure timely receipt of messages from the professor. Please use your regent.edu address, as it appears in Geniys, when corresponding with your professor. (Outside email may become lost in my SPAM folder!)

If you have problems and/or are not able to login, send an e-mail to helpdesk@regent.edu. Describe the problem in detail and include your full name, your Blackboard User Name, Password, Regent e-mail address, and telephone number(s). Or, for faster service, you can contact the Help Desk/IT department at 757.352.4076 if you are experiencing computer related problems.

**Assignments**

The final grade for the course will reflect mastery of course content as expressed in:

**A. Storyboard and Animatic (30%)**

During the last third of the term, students will be expected to present to the class one (1) *storyboard* (.pdf file format, approx. 3-5 minutes in length) composed of any key scenes, cutscenes, or cinematics from their project, plus one (1) corresponding *animatic* (3-5 minutes in length, .wmv) relative to the final
project they select: a short film, television series, animated feature, or gaming project. These will be offered as a window into the various stages of the writing and storytelling process marking key structural and narrative events within the story you are developing (i.e., establishing shots, introduction to main character, point of attack, progressive complication, act climaxes, story resolution, key scenes, or pre-rendered story scenarios for gamers).

For basic standards and helpful instructions on how to draw for storyboarding see Francis Glebas, *Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation* (pp. 47-108). *Note: Animatics will be presented en masse to the class on Tuesday, April 19, 2011.*

B. Character Sketches and Bios – in 2 parts (10%)

Twice during the early weeks of the term (weeks 5-8), students will present to the class a minimum of three character sketches (vibrantly written and visually depicted) related to the final project they select: a short film, television series, animated feature, or gaming project.

C. Idea Notebook – in 2 parts (10%)

Twice during the early weeks of the term (weeks 5-8), students are expected to develop an “Idea Notebook” within the first half of the term in which they offer 3-5 paragraph summaries of a minimum of six (6) ideas worthy of consideration as a senior thesis project to be later completed upon graduation. One or other of these ideas may also be considered for development as the final written project for this course.

D. Story Bible/Treatment/Concept Proposal (10%)

Students are expected to develop a minimum of a five (5) page story bible (television), treatment (shorts, features), or concept proposal (gamers) during the second half of the term (week 9) related to the final project they select: a television series, short film, animated feature, or gaming project.

E. Working Outlines/Walkthroughs (10%)

Depending on the project they select (i.e., short film, television series, animated feature, or gaming project) students are expected to develop during the second half of the course (week 11) a ten (10) page minimum working outline and prose summary outline of a complete “creative” matrix (i.e., genre, form, story, style, plot and theme) as it corresponds to the “animation” matrix or pipeline (i.e., technique, material and technological needs, methods and processes, and core theme/idea) as they combine and relate to service the overall visualization process. Various templates will be discussed, including intensive walkthrough scenarios for Game designers.

F. Final Project: Short Script or 3 Key Scenes (30%)

Students are expected to write a nine to twelve (9-12) page short script or three (3) scripted key scenes from the short film, television series, animated feature, or gaming project of their choice. This will be elected at the outset of the course. *(Students actually sign and execute a “development contract” with the professor at the beginning of the term.)* This project will be written in an animated scriptwriting format appropriate to the genre or story form chosen for the final project. Various story forms and templates will be discussed throughout the course.

**Note:**
If you **contracted** at the beginning of the course to develop a **Feature Length Proposal** ...
Upload and attach to Bb three (3) Key Scenes (a minimum of 3 pages each) associated with your feature ... and deliver them in full animation script format ... from Act 1 (Inciting Incident), Act 2 (Turning Point in the Life of your Main Character), Act 3 (Climax), including all final artwork, character bios, storyboards and functional animatic.

If you **contracted** at the beginning of the course to develop a **Short Film** ... Upload and attach to Bb a complete 9-10 page short ... and deliver it in full animation script format, including all final artwork, character bios, storyboards and functional animatic.

If you **contracted** at the beginning of the course to develop a **Television Series** ... Upload and attach to Bb three (3) Key Scenes (a minimum of 3 pages each) associated with your Pilot Cartoon Episode ... and deliver them in full animation Script format from Act 1 (Teaser), Act 2 (Turning Point in the Life of your Main Character), Act 3 (Climax), including all final artwork, character bios, storyboards and functional animatic.

If you **contracted** at the beginning of the course to develop a **Game Project** ... Upload and attach to Bb three (3) Pre-rendered Scenarios/Missions/Encounters (a minimum of 3 pages each) from Level One Play Intensive Walkthrough ... and deliver them in full animation script format, including all final artwork, character bios, storyboards and functional animatic.

**G. Regent/Hollywood Speaker Series: (up to 5% EC)**

At times during the semester we will have guest speakers coming to the Virginia Beach campus representing the animation, film and television industries. Those who live in the area are encouraged to attend these presentations and write a one-two page reaction paper to be turned in within seven (7) days of the presentation. For students who are unable to attend, you can make arrangements with the Professor to write a one-two page review/critique of an animated feature that is in current release at the box-office, a new gaming platform under current release, or award-winning animated short (major festival/events only – Cannes, Sundance, Oscar, etc. I must approve your selection, first!) I will allow up to 5 reviews written during the term @1% each for a total of up-to 5% of extra credit. Send these by email attachment to Kevicra@regent.edu and please clearly mark your file: “Smith_ANIM210_RegentConnectPaper1,” “Smith_ANIM210_RegentConnectPaper2,” etc.

**SECTION 3 – POLICIES AND PROCEDURES**

**Submission of Assignments**

All assignments *(unless otherwise instructed)* for this course should **ALWAYS** be submitted via Assignment Manager as an attachment – that way it comes straight into my grade book. **Directions how to use the Assignment Manager can be found under “Tutorials.”** (See the “Assignments” section of Blackboard for further instructions.) Bring hard copy to class as noted in the Syllabus.

**NOTE:** if for some strange reason *Bb* goes down (read: university-wide-outage) on the day your assignment comes due, please email as an attachment direct to: Kevicra@regent.edu clearly labeling the assignment. Do this only as a last resort. I received hundreds of staff and student emails every week. Email is not a safe way to track assignments.

**Except** for your script work and storyboards, all submitted assignments should be in Microsoft WORD (.doc and .docx) or Rich Text File (.rtf). **No other file types will be accepted.** If you send me a file that I
cannot read, I will automatically enter a grade of “0” for that assignment. Plus, any assignment will be returned in like kind with my comments at the bottom or using the “mark-up” features available for that program. Post these by email attachment USING the “View and Complete Assignment” link UNDER the “Assignments” menu in Bb, and bring hard copies to class as instructed in the syllabus. (See “Course Schedule” below for details.)

Every assignment must have your name on it, and, if it is more than one page, each page should have your last name and the page number in the upper right-hand corner; for example: “Smith 2, Smith 3,” etc. To do that, you will need to know how to use the “Header and Footer” option under the “View” button in Microsoft Word and/or your particular screenwriting program of choice. (Note: Email “tagging” is not a guarantee that the assignment received will be easily identifiable, especially if pages become separated during reading, so please get into the habit of writing your name on every page of every assignment.

Further, in posting material, each student should label their assignments with something that includes their last name and the type of assignment. For example, Jim Smith would submit his synopsis as JSmith-synthesis.doc (or JSmith-synthesis.rtf). A no-name file called “synopsis.doc” will get lost when I copy it to my class files for reading/grading.

All script work must be created and sent to me in Movie Magic (.scw and .mmsw), Script Wizard (.doc and .docx), or Final Draft (.fdr and .fdx) file format, as specified above under required software. Please do not send me files in Adobe Reader (.pdf), as these cannot be marked and edited on screen. All other file types will be returned to you with a grade of “0”.

**ATTENDANCE & PARTICIPATION POLICY**

Regent University recognizes the importance of class attendance and participation for students’ learning. While attendance alone does not guarantee learning, engagement with the class through regular attendance and participation is essential to learning, both to the individual student and to the class itself as all benefit by others’ contributions. At Regent University, class attendance, understood as the act of being present, is considered to be separate from participating in the class, understood as active engagement through discussion and other forms of interaction. Both are valuable to student learning.

Like other institutions of higher education, Regent University is required to maintain accurate attendance records by the U.S. Department of Education.

Attendance is tracked weekly. For any week (7 days from Monday to Sunday) in which a student does not attend class time or, for online classes, log into the course in Blackboard, the student will be marked absent in the Blackboard grade book. The standard by which a final date of attendance in the class is measured will be the last date on which the online student logs into the course in Blackboard or the on campus attends the on-campus class for a course, whichever is more recent. Students should be aware that this date could affect their financial aid and financial obligations.

Normally, expectations for participation – such as those for quality work in the group discussions (including those in Blackboard) – differ from the minimal requirements for attendance. Thus, at the instructor's discretion, a student who is present or absent might lose participation points. Instructors determine whether students may gain back lost participation points (for example, through additional work). Students should be aware that instructors follow their posted policy for receiving late work from students (see below). Work turned in late (papers, discussion board posts, etc.) could result in the loss of participation points or other components of the final course grade. Instructors are responsible to maintain accurate records regarding attendance and to follow course policies for grading student work, including
students’ participation. Students are responsible to attend and participate in class and to follow campus policies.

It is important that you attend each class and come prepared to discuss the readings, screenings, playlists, and assignments given. All class assignments must be completed in order to pass the course. If an emergency arises and you cannot be here, please let me know in advance. If God has called you to be a student, that “calling” is a reflection upon Him. For the School of Communication and the Arts major, this includes both regular attendance and punctuality. There are no “cuts.” Consequently, four (4), or more, unexcused absences may result in failure of the course. I also reserve the right to deduct up to 10% from your final grade for late attendance/habitual absence from class.

UNIVERSITY WITHDRAWAL

Students who have not attended or logged into a class, will, at the end of the second week of the session/semester—in accordance with university practice—be assumed to have unofficially dropped and will be administratively removed from that class.

INSTRUCTOR’S POSTED POLICY FOR RECEIVING LATE OR MISSED WORK

Work not submitted within four (4) days of the assignment due date will normally be given a grade of “0.” Unless prior arrangements have been made with the Professor, there is a grade reduction of 10% points per day through the fourth day. At the Professor’s discretion, late work may be received for full credit only under extenuating circumstances. Timely communication with me is of paramount importance, if you are experiencing setback or difficulty.

NOTE: The Department of Cinema-Television is holding its Spring Film shoot during the first half of our course (i.e., Modular Week). While on campus and local area students are encouraged to participate, please be advised that involvement with the spring film project will not excuse you from regular and timely participation in our course.

When handing in an assignment, always be sure to retain one copy just in case the material should “mysteriously” disappear en route from you to me. Late assignments will be assessed a ten percent (10%) grade reduction per calendar day from the date the assignment is due, unless the instructor explicitly grants an extension due to unusual circumstances. Meeting assignment deadlines and class participation is a substantial portion of your total grade and is important to your personal and professional development.

As tragic as it may be, on many levels, losing computer access – a crashed computer hard drive, or “thumb drive” – will not excuse lack of participation in the course. All monetary burden and responsibility for computer equipment, maintenance, and viable online access are borne by the student.

UNIVERSITY ACADEMIC HONOR CODE

Students are on their honor to complete assignments with honesty and integrity. Academic dishonesty involves intentionally or unintentionally stealing the intellectual property of others. Students are expected to be familiar with the university’s policy on academic integrity found in both the University Student Handbook and School of Undergraduate Studies Catalog (http://www.regent.edu/general/catalog/) and to follow it. As an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of of academic integrity.
Students should be aware that submitted papers may be checked using Safeassign (Blackboard’s plagiarism detection feature). This feature will determine the percentage of the submitted paper that matches other sources and will generate a report. Scores below 15% include quotes and few common phrases or blocks of text that match other documents, these papers indicate no evidence of the possibility of plagiarism. Scores between 15% and 40% include extensive quoted or paraphrased material or may include plagiarism and will require further review. Scores over 40% indicate a high probability the text in the paper was copied from other sources and should be reviewed for plagiarism. The professor or instructor will contact the student if plagiarism is a concern.

Emailing Your Instructor

The subject line of all e-mail messages related to this course should include the course number (e.g., ANIM 210) and the name of the student (Example, ANIM 210_JohnSmith). Following these directions enables the professor to quickly identify the student and course, facilitating a timely response. Students should always include (“sign”) their first and last name at the end of all e-mail messages. Because instructors often need to reach students, all students are required to keep their mailing address, e-mail address, and telephone numbers up-to-date in GENISYS. Do not correspond with me or send attachments through .hotmail, .gmail, yahoo or other outside email systems. Always use the regent.edu and/or Bb “Communication” platform.

SECTION 4 – SCHEDULE AND EVALUATION

Evaluation and Grading

A. Assignments will be graded as follows:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Storyboards and Animatic (delivered in 2 parts)</td>
<td>30%</td>
</tr>
<tr>
<td>Character Sketches + Bios (delivered in 2 parts)</td>
<td>10%</td>
</tr>
<tr>
<td>Short Idea Notebook (delivered in 2 parts)</td>
<td>10%</td>
</tr>
<tr>
<td>Story Bible/Treatment/Concept Proposal</td>
<td>10%</td>
</tr>
<tr>
<td>Working Outlines/Intensive Walkthroughs</td>
<td>10%</td>
</tr>
<tr>
<td>Final Projects (Short Script/3 Key Scenes)</td>
<td>30%</td>
</tr>
<tr>
<td>Review: Regent/Hollywood Speaker Series, etc.</td>
<td>(up to 5% extra credit)</td>
</tr>
</tbody>
</table>

TOTAL: 100%

B. The grading scale:

<table>
<thead>
<tr>
<th>GRADE</th>
<th>PERCENTAGE SCORE</th>
<th>QUALITY POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
<td>3.67</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
<td>3.33</td>
</tr>
<tr>
<td>B</td>
<td>83-86</td>
<td>3.00</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
<td>2.67</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
<td>2.33</td>
</tr>
<tr>
<td>C</td>
<td>73-76</td>
<td>2.00</td>
</tr>
</tbody>
</table>
### Course Schedule (Week-by-Week)

**Print a Copy of This Schedule and Keep It Near Your Workspace/Desk, Enter It Into Your Blackberry, PDA, or Other Electronic Calendar Device.**

**Legend:**
- **Required Readings:**
  - DTS = Directing the Story, Glebas
  - WFACG = Writing for Animation, Comics, and Games, Marx
  - IFAS = Ideas for the Animated Short, Sullivan
  - AWAD = Animation Writing and Development, Wright

- **Optional Readings:**
  - HTWFA = How to Write for Animation, Scott
  - GGASW = Gardner’s Guide to Animation Scriptwriting, Webber

- **Other:**
  - HAND = Handout from professor
  - OR = On Reserve in the Library (check at main desk)

<table>
<thead>
<tr>
<th>MEETING DAY</th>
<th>TOPICS</th>
<th>Required Screenings, Weekly Readings, &amp; Assignments</th>
</tr>
</thead>
</table>
| 1. Jan. 4 (Tuesday) | **Read the Syllabus** -- comment on your background and interests in the Animation Industry:  
**Course Outline:** (Policies & Procedures)  
**Introduction to the Craft of Writing for Animation:**  
Metamorphosis  
Condensation  
Anthropomorphism  
Fabrication  
Penetration  
Symbolic-Association  
Sound Illusion | **Screenings:** TBA  
**Readings:**  
DTS – pp. 3-19  
IFAS – pp. 1-7  
AWAD – pp. 1-12  
HTWFA – pp. 21-28  
HAND – “Artist’s Prayer,” “How Shall We Write” |
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Screenings</th>
<th>Readings</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>Topic</td>
<td>Screenings: A Buck’s Worth, Noggin (located on IFAS - DVD set), Finding Nemo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Feb. 1</td>
<td>Developing Characters:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Tuesday)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Readings:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>DTS – pp. 191-239</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>IFAS – pp. 98-128</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>AWAD – pp. 59-75</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>HAND – “Interview with Brad Bird”, “Hero is a Four-letter Word,” “The Enneagram,” “The Lure of the Darkside” (See “Course Materials” menu in Bb)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Assignment:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Idea Notebook (first 3 ideas) – Part 1 is due (see syllabus pp. 8-9). Post using the “View/Complete Assignment” link in Bb.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Feb. 8</td>
<td>The Animation Story vs. “Pitch” Bible:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Tuesday)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Screenings: under “Course Materials”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Readings:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>DTS – pp. 241-296</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>IFAS – pp. 129-155</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>AWAD – pp. 77-109</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>WFACG - pp. 61-63</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>HTWFA – pp. 61-74</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>HAND – Templates Posted (See “Course Docs” menu in Bb)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Assignment:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 Character Bios/Sketches – from Idea Notebook Part 1 are due – (Post using the “View/Complete Assignment” link in Bb and share in Class).</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Topic</td>
<td>Screenings</td>
<td>Readings</td>
<td>Assignments</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------------------------</td>
<td>----------------</td>
<td>--------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>7. Feb. 15</td>
<td>Basic Animation Writing Structure:</td>
<td>Screenings:</td>
<td><strong>Readings:</strong></td>
<td><strong>Assignment:</strong></td>
</tr>
<tr>
<td>(Tuesday)</td>
<td>Premise</td>
<td></td>
<td>DTS – pp. 299-321</td>
<td>Idea Notebooks (second 3 ideas) - Part 2 is due. Post using the</td>
</tr>
<tr>
<td></td>
<td>Scene</td>
<td></td>
<td>WFACG – pp. 27-54</td>
<td>“View/Complete Assignment” link in Bb.</td>
</tr>
<tr>
<td></td>
<td>Outline</td>
<td></td>
<td>IFAS – pp. 129-159</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>AWAD – pp.111-151, 175-180</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>HTWFA – pp. 75-122</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>HAND - “Scriptwriting Guidelines for Animators” (See “Course Docs” menu</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>in Bb)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Feb. 22</td>
<td>Genres in Animation:</td>
<td>Screenings: TBA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Tuesday)</td>
<td>Formal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Deconstructive</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Political</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Abstract</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Re-narration</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paradigmatic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Primal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Getting on to the Script:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Key Scenes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mar. 1st</td>
<td>SPRING BREAK/ MODULAR WEEK (Feb. 28 – Mar.</td>
<td>Nothing due -- use this time to catch up on readings, work ahead, etc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Tuesday)</td>
<td>6, 2011)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NO CLASS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Mar. 8</td>
<td>Unmasking the Animated Short:</td>
<td>Screenings: WALL-E, “Presto” and “Burn-E” etc.</td>
<td><strong>Readings:</strong></td>
<td></td>
</tr>
<tr>
<td>(Tuesday)</td>
<td></td>
<td></td>
<td>IFAS – pp. 27-29, pp. 64-67</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Activity</td>
<td>Readings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------</td>
<td>-----------------------------------</td>
<td>--------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>HTWFA – pp. 136-142</td>
<td>GGASW – (See table of contents for animation “shorts” models – 7 minute, 11 minute, and 22 minute structures)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Assignment:</td>
<td>HAND – Sample Script/s (See “Script Library” menu in Bb)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Assignment:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Story Bible/Treatment/Concept</td>
<td>Proposals due (see syllabus pp. 8-9). Post using the “View/Complete Assignment” link in Bb.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Mar. 15</td>
<td>Unmasking the Half-Hour Segment:</td>
<td>Screenings: TBA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Tuesday)</td>
<td>(TV)</td>
<td><strong>Readings:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>AWAD – pp. 181-194</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>HTWFA – pp. 143-173</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>HAND – Sample Script/s (See “Script Library” menu in Bb)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Mar. 22</td>
<td>Keys to Feature Writing:</td>
<td>Screenings: <em>Monsters, Inc</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Tuesday)</td>
<td></td>
<td><strong>Readings:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>IFAS – pp. 92-97 or view DVD</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>AWAD – pp. 275-285</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>HAND – Sample Script/s (See “Script Library” menu in Bb)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Assignment:</strong></td>
<td>Working Outlines/Intensive Walkthroughs due (see syllabus pp. 8-9). Post using the “View/Complete Assignment” link in Bb.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. Mar. 29</td>
<td>Writing within the Gaming Tradition:</td>
<td>Screenings: TBA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Tuesday)</td>
<td></td>
<td><strong>Readings:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>WFACG – pp. 139-175, 177-210</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>AWAD – pp. 287-300</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>HAND – “Batman: Arkham Asylum” and “Call of Duty: Modern Warfare”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td>Details</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>----------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 13. Apr. 5 (Tuesday) | **Guest Speaker:** Dave Cooley will be with us for a “build” clinic (Pt. 2) re: the final animatic. | **Walkthroughs**  
- **The Animation Matrix:**  
  - **Pipeline**  
    - University  
    - Pixar  
    - Disney  
    - Dreamworks  
- **Writers Speak!** (Stack, Dilworth, Plympton, Scarborough, Van Bruggen, Gifford, Partible) Wells, pp. 172-179  
- **Screenings:** “Human World” Tour of Pixar Animation (Monsters, Inc)  
- **Readings:**  
  - AWAD – pp. 301-313  
  - HAND – “Development Deals”  
- **Assignment:**  
  - **Storyboards** (cutscene/ pre-rendered cinematic inside Level One Play for Game Designers) – Post using the “View/Complete Assignment” link in Bb and present in class! |
| 14. Apr. 12 (Tuesday) | **Agents, Networking, and Finding Work:** | **Screenings:** TBA  
- **Readings:**  
  - WFACG – pp. 55-71  
  - IFAS – pp. 172-175  
  - AWAD – pp. 315-318  
  - HTWFA – pp. 177-184, 185-193  
  - HAND – “Breaking-in With Student Competitions”; “Jeffrey Scott Professional Writing Resume” (See “Course Docs” menu in Bb) |
| 15. Apr. 19 (Tuesday) | **Marketing and Pitching:** | **Assignment:**  
- **Final Animatics** - presented in Class!  
- Also, posted using the professor’s password protected storage link at www.4shared.com (TBA). |
| LAST DAY OF CLASS | **Course Wrap-up!** |  
- **FINAL PROJECTS DUE** by midnight tonight! (No extensions: worked graded on what is completed by this date)  
  - If you contracted at the beginning of the course to develop a Feature Length Proposal ... Upload and attach to Bb three (3) Key Scenes (a minimum of 3 pages each) associated with your feature ... and deliver them in full animation script format ... from Act 1 (Inciting Incident), Act 2 |
(Turning Point in the Life of your Main Character), Act 3 (Climax), including all final artwork, character bios, storyboard and functional animatic.

- If you contracted at the beginning of the course to develop a Short Film ... Upload and attach to Bb a complete 9-10 page short ... and deliver it in full animation script format, including all final artwork, character bios, storyboard and functional animatic.

- If you contracted at the beginning of the course to develop a Television Series ... Upload and attach to Bb three (3) Key Scenes (a minimum of 3 pages each) associated with your Pilot Cartoon Episode ... and deliver them in full TV Script format from Act 1 (Teaser), Act 2 (Turning Point in the Life of your Main Character), Act 3 (Climax), including all final artwork, character bios, storyboard and functional animatic.

- If you contracted at the beginning of the course to develop a Gaming Project ... Upload and attach to Bb three (3) Key Scenarios/Missions/Encounters (a minimum of 3 pages each) from Level One Play Intensive Walkthrough ... and deliver them in full animation script format, including all final artwork, character bios, storyboard and functional animatic.

**UNIVERSITY POLICIES AND RESOURCES**

Please review the following links and summaries for important information on University policies:

- Academic Calendar/Registrar Information
- Bookstore
- Honor/Plagiarism Policy
- Regent Library
- Student Services (includes links to student handbook, disability services, University calendar, University Writing Center, etc.)
- Technical Support – University Helpdesk
- Disability Statement – the student is responsible for contacting the assistant director of Student Services at 757.352.4486 to request accommodations, provide necessary documentation, and make arrangement with each instructor. The following website is designed to help our disabled students learn of their rights and responsibilities with regard to disability services. The site also has resources for faculty to become better informed of their responsibilities toward the disable students in their classes. [www.regent.edu/admin/stusrv/student_life/disabilities.cfm](http://www.regent.edu/admin/stusrv/student_life/disabilities.cfm)

**Extensions**

Unless stated by the instructor in class, all assignments are due on the date stated in the syllabus at the beginning of that class period. **Late assignments will be graded down as indicated above without an approved extension.** Except in cases of extreme emergency, requests for extensions must be made to the instructor, at least (24) twenty-four hours before the assignment is due. Be prepared to defend your reason why you need the extension. Remember, deadlines in the film business are taken very seriously. This class, in preparing students to work professionally, will take the same attitude.
Incomplete Grades

Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or extraordinary reasons acceptable to the professor, including equipment breakdown and shortages, and not because of neglect on the student’s part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar’s Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP on pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar’s Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course. In progress grades can only be given for independent studies, internships, practica, portfolios, theses and dissertations.

No incompletes for “lack of time” will be offered for ANIM 210. Part of the discipline of obtaining a college or university education is the ability to plan deadlines for required work and to meet them.

I consider assigning a grade of “incomplete” only when the following conditions are satisfied: (a) the student has completed a substantial majority of the work required for the course (75%); (b) there is an acute, severe, and unforeseen emergency that involves either the student or a member of the student’s immediate family, an emergency that—in the judgment of any reasonably objective person—renders the student completely incapable of finishing the remaining work in a timely manner; and (c) prior to this emergency, the student’s academic standing in this course has been good (i.e., at least at the “B” level). Under no circumstances will I assign such a grade because of procrastination or neglect on the student’s part.

Screenings

We are all adults in this school. Any piece of animation I encourage you to study is purely for educational and instructive purposes to develop critical abilities – rather than for entertainment. In the case that the project recommended is at the R-rated level, and you politely indicate to me that you are having problem, I will offer a substitute at the PG-13 or lighter rating.

That said as Christians we must be careful to remember: 1) not even the Bible, itself, “pulls the shades” on the blemishes of its characters – in other words, realism is there for an apparent purpose, and not to gloss over the radical depravity of the human heart (Jer. 17:9); 2) if we “whitewash” human sin and try to “sentimentalize” the gospel, people in the world will challenge our dishonesty and may even make light of the “answers” we offer. Sin is serious business – it cost the sinless Son of God His life on a cross. For these reasons, truth does not change according to our ability to stomach it emotionally. Indeed, the Bible is filled with PG-13, R, and even (what some might call) X-rated material (i.e., rape, incest, murder, adultery, dismembered concubines, etc.).

Of course our purpose as Christian writers is not to "glamorize" human sin, or to dwell upon it. But as Catholic novelist Flannery O’Connor was fond of saying: "the message of redemption is of no effect in a world without any memory of the violence of human sin" (Mystery and Manners). In other words, for O’Connor the gospel must become bad news before it is good news, etc.
Christian writer and film critic Ken Gire hears God speak in the most unlikely places in his millennial offering, *Reflections On The Movies*, where he proposes there is often far more at stake than our offended sensibilities when it comes to film and art, “... I would rather be told an R-rated truth than a G-rated lie” (35). In other words, for Gire, it is not a G-rated world that we live in and yet our God is present to speak in/through everything.

**Student Course Evaluation**

Becoming Christian leaders includes learning how to evaluate others by providing honest evaluations that include positive affirmation and constructive feedback, as appropriate. In addition, such evaluation leads to the continual improvement of courses and student learning. Consequently, university policy requires that all students submit a formal student evaluation of teaching form at the end of the academic term. This mandatory requirement must be completed before students will be able to access their final course grade. This form is only available in an online format. Prior to the end of the course, students will receive an e-mail indicating that the form is available. Instructions on accessing the evaluation will be included. Since these evaluations are only available for a limited time, students should complete the evaluation as soon as they receive the e-mail notification that the evaluation form is available. Instructors will not have access to course evaluations until after grades have been submitted and will only have access to anonymous summary data. Students are also encouraged at any point during the term to offer comments that may be helpful to the improvement or refinement of the course. Students can access the online evaluation system at: [http://eval.regent.edu/regentsurvey/students.cfm](http://eval.regent.edu/regentsurvey/students.cfm). If you have questions about the online evaluation please contact [evaluation@regent.edu](mailto:evaluation@regent.edu).

Last Updated: 11/19/2010

*At times, due to unforeseen circumstances, course content may be subject to change. Please check with your Professor to insure you have the most recently updated Syllabus for this course.*

Regent University
1000 Regent University Drive, Virginia Beach, VA, 23464
Phone (888) 718-1222
© 2010 Regent University, All Rights Reserved.