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.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF CINEMA-TELEVISION

ANIM 211
ART STUDIO 2 – STORYBOARDING
SPRING 2011
LOCATION: COM 229
Time: THURSDAYS 6:00 to 7:00 pm

Instructor: David March
Phone: 757-352-4305
Fax: 757-352-4275
E-mail: wmarch@regent.edu
Office Hours: TBD
Office Location: COM 257

NOTE: This syllabus is made available before the term to allow students to get a glimpse of what the course is about, but it is likely to be updated and revised (we hope “improved”) by start of classes. It is NOT a contract. The instructor at all times has the authority to introduce new materials, pop quizzes, and other additions or alterations to the syllabus. For all that, this document is pretty close to a final form. 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. Your dated signature below indicates that you have read and understand the elements of this syllabus.

I affirm that I have read through this syllabus and understand the requirements for the course as outlined therein.

Student signature_________________________________________ date:__________________

Printed Name ____________________________________________
PERSONAL GREETINGS FROM PROFESSOR DAVID MARCH

Knowing that starting a new class – or a totally new academic routine - can be daunting and confusing, I welcome all of you to this course, offered through Regent School of Communication and the Arts. This class will of course introduce you to a mess of new ideas and information and processes. But really, my task in this business is to try to give you a glimpse of the excitement and fulfillment that comes from achieving a level of self-sufficiency and mastery with a new set of skills. Some of you already have some ability to focus on tasks and impose some discipline on yourself to get work done when it’s due. But if you’re like I was in my first year of college, that may be unfamiliar territory. You may be certifiably clever. You may have gotten good grades for your work through high school. You may have had teachers, parents, and friends praise you. Maybe you got awards and honors for activities in school and out.

Those are all to the good, but when you apply for a job in today’s work environment, or for a spot in a Master’s degree program, you’ll find those things don’t particularly place you at the head of the list of candidates. Graduate programs AND companies involved in high-quality computer graphics, web design, and entertainment are selecting from a world-wide pool of applicants: People’s Republic of China, France, Canada, India, Argentina, New Zealand, Australia, et cetera.

We want you to succeed. We want to help you become the person who can by the example of their life craft a message, ignite a beacon, and gather people to the light. If you believe the habits and tactics that sufficed for childhood are all you need, I encourage you to go forth and test your ideas in the wide world. But if you want to learn better ways, proven methods and guidelines distilled from many decades of professional experience, stay and learn. This is a place where you will be given many opportunities to “take off the training wheels” and begin learning to steer your own path. There will be falls, scuffs, and bruises, none of them lethal. Are you gazing in wonder at that jet contrail blazing white against the sunset? You want to fly? Do you want to be in the back of the passenger section with the ducks and the chickens and the cooking fires, or do you want to be operating the throttles and rudder? Maybe you’d like to pilot a crop duster, be a skywriter for hire, or fly medevac rescue missions. You’ll have to learn a mess of rules and numbers and be able to recite them like your birthdate and email address. You’ll have to be able to fly as easily as drawing a breath. You aren’t allowed to solo until you’ve demonstrated a minimum skill level; can’t qualify for anything more than visual flight rules without learning instruments and navigation; can’t get a commercial license without passing rigorous tests and accumulating a substantial number of flight hours.

Happily, when you draw a picture, or lay out a line of text in an editing program, or apply a 2D texture map to a 3D polygon, you won’t normally have someone’s life hanging in the balance. (Except your own!) But, if you would presume to have an impact on other folks’ lives – have a chance at sharing your vision or helping them find their way through thickets of confusion – you need to bring the same commitment to excellence as any teacher, pilot, healer, or guide.
ACADEMIC, PROFESSIONAL AND PERSONAL QUALIFICATIONS AND CREDENTIALS FOR DAVID MARCH IN RELATION TO THIS COURSE

While I do not have an advanced academic degree, I have four decades of professional experience producing animation and computer graphics, and teaching those skills. As early as 1969 I started taking courses involving computers, while fulfilling the requirements for an independent major in animation at Yale. In 1982 as owner-operator of a small independent animation studio, I was commissioned by Learning Corporation of America to script and produce an animated narrative film that featured a desktop computer used for commonplace tasks in a family setting. LCA provided expert consultants, and my brother and I came up with a story in which a couple of kids outwit a bank robber who has locked them in their room on the family dairy farm, by manipulating the programs to lure and trap the crook in the barn. Silly stuff, but it got me further acquainted with developments in personal computers. I started working with Macintosh, and a couple of years later I was operating a half-million dollar Quantel Paintbox in a Cincinnati video production studio, producing TV spots and informational and industrial animation, and directing high-end 3D animation production. My work was awarded a regional Emmy in 1988.

Within another few years, I was teaching traditional and 2D computer animation and computer graphics at two universities. In 1993, after doing traditional drawn animation for episodes of Tiny Toons and AniManiacs in a Chicago studio, I was recruited by Atari Games to design graphics and animation for their arcade games, beginning with “Primal Rage.” After training with Wavefront (predecessor to Maya) I animated 3D character fighting moves for two years and did design work for the 3D driving game California Speed. For the remainder of the 1990’s I worked on electronic interactive games (RugRats Mystery Adventures, CatDog and the Golden Hydrant, Mission THINK, Cluefinders Himalayan Math Adventure, Arthur’s Camping Adventure, Clifford the Big Red Dog, etc.) and web entertainment, using different combinations of a dozen off-the-shelf applications, with a handful of proprietary programs. Since relocating to Virginia I’ve worked professionally with Lightwave 3D, teaching classes in that software at Tidewater Community College over a 3-year period.

Throughout my 4 decade career, I’ve delivered commissioned work ranging from 4-color offset lithography, brochures, logos, posters, album covers, comic books, radio scripts, storyboards for live action producers, textbook illustrations, hand-animated TV spots, point-of-purchase displays, and large custom displays for conventions, iron-on decals, and T-shirt designs.

The point is NOT that I’m any sort of genius. This listing of projects in which I’ve been privileged to work is meant to emphasize that any student, by achieving fluency in a few basic skills, will have chances throughout a long career to apply those skills to a vast range of activities.
COURSE DESCRIPTION

Study of the techniques required to develop professional storyboards for animation and film. Styles of storyboards and their specific target audiences will be addressed.

Pre-requisites: None

RATIONALE/COURSE OVERVIEW

In this one-credit course students will become acquainted with the basic concepts, tools, procedures and operations of crafting a storyboard or visual plan for animation, video or film. Students will review narrative concepts in various stages and learn logical tools for translating static text into a coherent series of visualizations to serve as a plan for executing the story in a dynamic medium. Naturally the course involves a lot of drawing. Homework will frequently be assigned for this laboratory class. Proficiency in drawing is not crucial, but an understanding of perspective rules will be important. Drafting ability must be sufficient to communicate the key elements of the narrative beyond what is conveyed by the text. Practice and drill outside of class are the only way to become fluent, and any grade beyond the average will be earned only by students who demonstrate commitment to the craft beyond the average.

God has given each of us a formidable set of aptitudes and abilities for assessing and making sense of our world and for communicating with each other. The refining process begins at birth. By adolescence most of us have developed the fundamental conceptual, analytical and motor skills needed to pursue a wide range of livelihoods. Certain callings demand a person make a commitment to prolonged study and practice to master the craft enough to be even minimally useful. The example of Jesus of Nazareth in his life of loving and humble service reverberates through the ages, and reminds us of the ultimate goal of playing our part in the great plan. In this course I intend to share my experience and perspective of four decades of professional work, to show that such a career continues to be a fit and fulfilling arena for a person’s Christian faith.

ANIM 211 ART STUDIO 2: STORYBOARDING, INTENDED OUTCOMES

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.

**INTENDED OUTCOMES FOR THIS COURSE**

**Conceptualization:** To be able to select from observed elements and create a composition from a range of optional rendering choices, to communicate a scene, situation, pose, or general depiction of an object as needed.

**Modeling and Construction:** To understand and execute creation of elements in 2D using a range of media and tools, which can later contribute to understanding modeling and construction of characters/objects in 3D.

**Texturing:** Creation of two dimensional images that can be scanned and used within RASTER-graphic (“pixel-based”) application. This bears directly on creation and manipulation of surface textures for 3D models, as well as images used in 2D animation software.

**Animation:** Work in this course will help students begin to see a number of ways that 2D skills are crucial to fluency in animation design and production

**Faith and Learning:** How and why your Christian worldview can impact your ability to learn now and perform later in your chosen field.

By completion of this course, students will have established basic proficiency and grasp of drawing skills --- Line, Form, Positive & Negative balance, Composition, Shading, Gestures and poses; balance, focus, etc. ---- and particularly, Dynamic treatment of figures for animation posing. Students will work with various kinds of media, to begin to understand how different surfaces interact with various markers, chalk, charcoal, pencil, pens, brushes, etc.

Assessments for most drawing assignments will be based on instructor's judgment of the student's performance under the following criteria:

01 Idea Content
02 Organization
03 Design Process
04 Anatomy & Structure
05 Perspective
06 Rendering
07 Staging / Point of View
08 Readability / Comprehensibility
09 Light and Shadow
10 Color and Palette

The instructor may consider a number of other factors in evaluating student performance. Those will include but not be limited to: following specifications and instructions; delivering on time; quality of work; originality. GENERALLY, instructions for projects and assignments will address those issues, at least when they are first introduced in the course, but not necessarily later.

For instance, failure to follow instructions will not be excused merely because the instructions didn't state that the student will be graded on how well the instructions were followed!!

**COURSE MATERIALS**

Sketch Book – All students in this course are required to maintain a sketchbook for drawings to be done outside of class each week as a STANDING ASSIGNMENT. From time to time there will be suggestions and specific assignments for students to include in the sketchbook. On occasion, students will be asked to bring their sketchbooks into class for review by the instructor. Drawings done in the sketchbook will help the instructor evaluate students’ progress in the class. There will be further explanation of the Sketchbook (also sometimes referred to as “personal journal”) in class. Completion and submission of this journal is a requirement for this class, as it is designated an essential item for assessing Regent’s institutional effectiveness. 8 1/2” x 11” Sketch Book / Sketch Journal – A large 3-ring Binder is acceptable, which allows you to add pages as they accumulate. This will be further described in class. After evaluation and grading you may have the journal returned if you have provided electronic versions of your sketches.

**REQUIRED ITEMS FOR THE COURSE**

**REQUIRED READING**

“Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation”

In addition, the instructor will from time to time distribute selected examples and instructions or comments in handouts during class periods, via Blackboard posting or by links provided within written materials and visual references for this course.

There will be additional readings posted on Blackboard in the Course Materials section for the course. Material from these readings will occasionally be included on quizzes and tests. Students are responsible for checking their email and Blackboard accounts for new and additional postings about assignments, updates, changes, cancellations, additions, etc.

**REQUIRED ART SUPPLIES**
Most of these are available at Michael’s Stores: Chesapeake and Virginia Beach, and Jerry’s Artarama, Fairfield Shopping Center, Kempsville section of Virginia Beach. Many of the items can also be found at the better office supply retail stores, or even department stores such as Walmart, or grocery stores such as Kroger’s, Farm Fresh, Harris Teeters, and Food Lion. Substitutions may be made of items having equivalent properties and sizes from different manufacturers. Students may want to pool resources and make purchases of paper stock from local wholesalers.

9”x12” Strathmore 300 series Acid-Free drawing tablet (100 sheets)
9”x12” Strathmore 400 series Acid-Free drawing tablet (100 sheets)
9”x12” Strathmore 300 series Acid-Free BRISTOL paper (20 sheets)
8 1/2” x 11” Sketch Book /Sketch Journal – A large 3-ring Binder is acceptable, which allows you to add pages as they accumulate. This will be further described in class.
Number 2 pencils with or without eraser
Multiple capacity pencil sharpener
3”x4” steel erasing shield - This is a flexible steel card about 2.5 inches by 3.5 inches with odd-shaped little cut-out windows. By positioning an appropriately-shaped window over the detail you want to erase, you mask and protect the rest of the drawing while you scrub the eraser.
Jumbo Pencils – These are available in most department store school supply sections. They’re the big fat ones designed for little kids, but they work fine for grownups.
polymer erasers (without abrasive grit)
Drawing Board - Something hard to use as a board - could just be a rectangle of hardboard.
Sanford Sharpie fine point BLACK markers
Animation paper (12 field) and animation peg board from HYPERLINK http://www.cartooncolour.com/ or http://www.cartoonsupplies.com/

Recommended Resources:

**COURSE READING & ASSIGNMENT GENERAL REQUIREMENTS**

- Any assignment turned in late may be penalized 5 points for each day it is late.

A. **IN ADDITION TO SOME ITEMS** specified in the general syllabus, additional readings (for instance, articles from news or professional journals) may be specified from time to time on printed handouts of weekly class lesson plans. Weekly plans will be posted online as soon as possible after they are prepared, but online posting is both a courtesy and an archive, not a substitute for individual attention in class. Students are expected to attend class, so each student is responsible any reading and homework assignments announced or distributed during the class meetings, whether or not those are posted online.

B. **THERE MAY BE ADDITIONAL READINGS** posted on Blackboard in the Course Materials section for each week.

C. **MATERIAL FROM READINGS** – announced or distributed in class AND posted in the online Course Materials location - will from time to time be included on quizzes and tests.
Each student is individually responsible for being aware of reading assignments which will appear either in the syllabus or in individual lesson plans distributed in class.

II. IN ADDITION TO SOME ITEMS SPECIFIED IN THE GENERAL SYLLABUS, additional readings, such as articles from news or professional journals, may be specified from time to time on printed handouts of weekly class lesson plans. Weekly plans will be posted online as soon as possible after they are prepared, but online posting is both a courtesy and an archive, not a substitute for individual attention in class. Students are expected to attend class, so each student is responsible any reading and homework assignments announced or distributed during the class meetings, whether or not those are posted online. Each student is individually responsible for being aware of reading assignments whether they appear in the syllabus or in individual lesson plans or distributed in class periods.

III. QUIZZES – There will be five short un-scheduled quizzes on material from assigned reading.

COURSE WEEKLY PLANS AND ASSIGNMENTS

- Assignments turned in late may be penalized 5 points for each day it is late.

Week One
Open with invitation to prayer & contemplation
Review Syllabus; Introduce textbook “Directing the Story”
Plagiarism & Intellectual Property Rights
Copyright Patent Statutory & Common Law
Digital Millennium Copyright Act
"Fair Use" doctrine and some obvious limits and caveats
Homework & Reading Assignments - To Be Announced.

Week Two
Open with invitation to prayer & contemplation
What to look for in planning a storyboard from text
Homework & Reading Assignments - To Be Announced.

Week Three
Open with invitation to prayer & contemplation
Compare storyboards in relation to script treatment
Homework & Reading Assignments - To Be Announced.

Week Four
Open with invitation to prayer & contemplation
Visual plan from text descriptions of action.
Homework & Reading Assignments - To Be Announced.

Week Five
Open with invitation to prayer & contemplation
Visual plan for spoken dialog
Homework & Reading Assignments -To Be Announced.

Week Six
Open with invitation to prayer & contemplation
Action involving NO spoken dialog.
Homework & Reading Assignments -To Be Announced.

Week Seven
Open with invitation to prayer & contemplation
Critique the “directing” of a feature film
Homework & Reading Assignments -To Be Announced.

Week Eight
Open with invitation to prayer & contemplation
How to introduce a character.
Homework & Reading Assignments -To Be Announced.

Week Nine
Open with invitation to prayer & contemplation
What does a live action director need from a storyboard?
Homework & Reading Assignments -To Be Announced.

Week Ten
Open with invitation to prayer & contemplation
Inventing stage directions and camera placement
Homework & Reading Assignments -To Be Announced.

Week Eleven
Open with invitation to prayer & contemplation
Storyboarding from published writing
Homework & Reading Assignments -To Be Announced.

Week Twelve
Open with invitation to prayer & contemplation
Depictions of travel.
Homework & Reading Assignments -To Be Announced.

Week Thirteen
Open with invitation to prayer & contemplation
Action without dialog
Homework & Reading Assignments -To Be Announced.

Week Fourteen
Open with invitation to prayer & contemplation
Class discussion and exercise: Story ideas
Week Fifteen
Discuss and critique sequences from previous week.

A. Guest Speaker Assignment

Note: Each student is required to attend all of the official guest speaker sessions, and write two paragraph comment / paper for at least one speaker.

EVALUATION AND GRADING

The professions these courses of study serve all depend upon decisive, timely delivery of the highest quality work possible. For every day that you are late delivering an assignment you lose 5 points from your grade on that project. Simply fulfilling minimum specifications will get you a base grade of C. But that same work turned in days late may result in an F. Students who make extraordinary efforts, or achieve extraordinarily high quality, may receive an A. But hard work does not by itself guarantee an overall final A. At a deep level this class is meant to introduce the student to an adult professional environment, so expectations that may have worked for grade school or high school no longer apply.

Each assignment or test will be scored on a 100 point scale. Results from class assignments, attendance, class participation, and quiz scores will be tallied and averaged to calculate a final grade. In extraordinary circumstances, the instructor may give students in the course opportunity to do work that may be considered extra credit. In such a case, the final cumulative grade is not guaranteed to be revised upward, but it is at least guaranteed NOT to be lowered. It depends on whether the work has merit, in the judgment of the instructor.

Cumulative grading for this 1-credit course will be calculated from these elements:

<table>
<thead>
<tr>
<th>Item</th>
<th>Comment</th>
<th>Total Points Possible</th>
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</thead>
<tbody>
<tr>
<td>5 pop quizzes</td>
<td>Administered without prior announcement, based on class discussions and assigned readings</td>
<td>100</td>
</tr>
<tr>
<td>Attendance</td>
<td>&quot;Just showing up on time and being there&quot;</td>
<td>150</td>
</tr>
<tr>
<td>Participation</td>
<td>Instructor’s assessment of student's contribution to discussions</td>
<td>150</td>
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</tbody>
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Class Assignments  Completed and turned in by due date or end of class period, graded by instructor  450

Guest Speaker + Sketchbook / Personal Journal  .................................................  150

Total points - Final Number Grade for the semester  .................................................  1000

(Divide by 10 to reckon number grade.)

If you have more than 2 absences you may be penalized 5 points from your FINAL GRADE for each additional absence.

If you are more than one half hour late to class more than 2 times you may be penalized 2 points from your FINAL GRADE for each additional instance.

*Assignments turned in late may be penalized 5 points for that assignment’s grade for each day they are late.*

A. Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>93-100</td>
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<tr>
<td>A-</td>
<td>90-92</td>
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<td>B+</td>
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<td>D-</td>
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<td>F</td>
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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 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.

DEPARTMENT RESOURCES

Production Forms, including Production Manual
http://www.regent.edu/acad/schcom/production/forms.htm

Equipment Reservation Form
http://www.regent.edu/acad/schcom/equipment/equipment_reservation_form.htm

UNIVERSITY POLICIES AND RESOURCES

Please review the following links 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
- Grading Policies (incompletes, extensions, IPs, etc.)
- Student Course Evaluations - Becoming Christian leaders includes learning how to evaluate others by providing honest evaluations that include positive affirmation and constructive feedback, as appropriate. 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. If you have questions about the online evaluation please contact evaluation@regent.edu.

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

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.

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