NEWM N261
Storyboarding for Multimedia
Department of Human Centered Computing
Indiana University School of Informatics and Computing, Indianapolis
Spring 2015

Section No.: 31680 Credit Hours: 3
Time: Tuesdays 12-2:40 p.m.
Location: IT267, Informatics & Communications Technology Complex
535 West Michigan Street, Indianapolis, IN 46202 [map]
First Class: January 13, 2015
Web site: Canvas SP15-IN-NEWM-N261-31680

Instructor: John King, M.S., Lecturer
Office Hours: TBA
Office: IT469
Phone: (317) 278-4145 (Canvas e-mail strongly preferred – I’m rarely at my desk, but often at a computer)
E-mail: Canvas inbox only

Prerequisites: N101, N102

COURSE DESCRIPTION
Introduction to story and production planning through traditional and digital techniques. Topics include the development of roughs, storyboards, and animatics as planning devices for digital storytelling and other new media products.

Required Textbook:
Title: Storyboarding: Turning Script to Motion (Digital Filmmaker Series)
Authors: Stephanie Torta and Vladimir Minuty.
Publisher: Mercury Learning & Information
Available at IUPUI student bookstore and on Amazon.com: http://www.amazon.com/Storyboarding-Turning-Script-Digital-Filmmaker/dp/1936420007/

Recommended Textbook:

Required Materials/Art Supplies:
• One (1) artist’s sketchbook — not lined paper, but something like this: http://www.amazon.com/Large-Sketchbook-Kivar-Watson-Guptill-Sketchbooks/dp/0823005194/
• At least two (2) and possibly as many as three or four (3-4) black 20” x 30” foamcore boards (available at most art and craft supply stores such as Michael’s)
• One to two (1-2) packs of BLANK 3” x 5” index cards — again, not lined paper
• Standard pencils for drawing (you also can pick up colored pencils/pens if you want the option, but standard pencils are required)
• Straight edge/ruler/T-square/something you can use to draw straight lines when needed

Required Software and Other Technology:
• Notepaper or laptop for taking notes in class. (Notes for this class will be your responsibility. I will not post notes for this class.)
• Access to flatbed scanner
• Access to Adobe Creative Suite, MS Office, QuickTime, iMovie/Windows Movie Maker (IUPUI provides access to all of this software.)
• Celtx screenwriting software for Mac or PC (provided by instructor)
• Headphones or ear buds for use ONLY in editing final projects (not for tuning out class)
• E-mail, Internet access, etc.
• Portable external USB hard drive (at least 250 GB) – NOT a thumb drive. Don’t try to do this class with just a thumb drive. They’re not fast enough to handle the files you’ll be creating.

USB Hard Drive Info: This external hard drive will be used to store and transport digital projects. If you don’t own one, get one. You will use it in multiple classes, not just this one. You need at least a 250 GB external hard drive, formatted to ExFAT. ExFAT format means you can use the drive on either a Mac or PC and transfer very large files like the ones this class will create. If you own a hard drive already, then you need to make sure it’s formatted to ExFAT. Finding this information is easy. I’ll show you how in class. Reformatting your hard drive to ExFAT erases all the information on the disk, so don’t bring in your personal drive with tons of stuff saved on it and not backed up anywhere else, or you’ll have to copy everything off before you can re-format, and that always takes forever. Don’t ask for formatting help until you’ve ensured your drive is blank or completely backed up elsewhere.

Principles of Undergraduate Learning (PUL):
This course design reflects IUPUI’s Principles of Undergraduate Learning (PULs). Undergraduate students will experience a major emphasis on PUL 1 (Core Communication – oral presentation and writing), and a moderate emphasis on PUL 2 (Critical Thinking) and PUL 3 (Integration and Application of Knowledge). Others include:
• Intellectual depth, breadth, and adaptive thinking
• Understanding of society, tradition and culture
• Values and ethics

Learning Outcomes:
Through the duration of the course, we will discuss the following for which you should be able to demonstrate competence by the end of the term. We will:
• Create stories and illustrate concepts through sequential images
• Apply industry-standard storyboard and scripting techniques to live action and/or animation
• Explain the various purposes of storyboards in relation to live action and/or animation
• Define formats and labeling guidelines for live action and/or animation storyboards
• Differentiate scenes and transitions as they apply to live action and/or animation storyboards
• Examine shot selection as it applies to live action and/or animation storyboards
• Identify and illustrate camera moves as they apply to live action and/or animation
• Identify the purpose of scripts in relation to live action and/or animation
• Identify and utilize formats of script writing for live action and/or animation
• Create a storyboard based on written scripts
• Differentiate among thumbnail sketches, roughs, production, and presentation storyboards
• Create thumbnail sketches through interpretation of a written script
• Edit and refine thumbnail sketches into roughs and prepare a rough animatic presentation
• Prepare presentation-quality storyboards

EXPECTATIONS, GUIDELINES, AND POLICIES
All students are expected to:
• Obtain all required class materials such as the textbook, art supplies, and technology needs.
• Attend classes.
  o Communicate any absences to the instructor prior to the class date via Canvas e-mail.
  o Attendance will be taken in every class. If you do not sign the attendance sheet while in class, you will be marked absent. Signing the attendance sheet for another student is prohibited.
  o The instructor is required to submit a record of student attendance to the registrar, and action will be taken if the record conveys a trend of absenteeism. More than two absences (as in, a third absence) in a once-per-week course will reduce your final course grade a full letter. Four
absences will result in two more letters reduced, and a recommendation for withdrawal from the course.

- Class attendance entails being present and attentive for the entire class period. Late entry or early exit from a class will count as a partial absence. Action will be taken if you exhibit a trend of tardiness or leaving early.
- Missing class can reduce your grade by eliminating opportunities for class participation. The instructor will decide whether omitted/missed work may be made up. Generally, no, but I’ll listen if you’re having problems and figure out what we can and can’t do.
- Should you miss a class, you are still responsible for completing the deliverables on time and for finding out what was covered in class, including any new or modified deliverables. Come find me or contact me, or get ahold of your neighbor in class ASAP, not a week later.
- Complete and turn in all assignments on time according to the assignment expectations.
  - This is critical in order for the class to operate successfully, as there is a large amount of collaboration necessary to reach our goals effectively.
  - Assignments are due when class begins on the date that they are due. Generally speaking, I do not accept late work without penalty unless you can provide official documentation to support making an exception.
  - All assignments will be discussed during class and posted on Canvas in the Assignments tab.
  - All papers should be created in Word, set in 12-point type, DOUBLE-spaced, with 1-inch margins, or in Celtx screenwriting software (for scripts), converted to PDF.
  - Hand in all papers via their appropriate file extension (.pdf) in the Assignments folder on Canvas. Canvas shouldn’t allow you to upload anything other than a PDF, so heads up!
  - When saving your assignments, please use the following naming convention for your files before handing them in on Canvas. **Example: King_Assignment_1.pdf**
  - Take notes in class. I will not post any material covered within lectures on Canvas. If you miss a class, you are responsible for garnering any notes or updates from your classmates.
  - Complete all assessments/quizzes throughout the semester.
  - If you miss a quiz or assessment, the instructor will determine if you are able to make it up at a later date. If you do not contact me prior to the quiz date to schedule an alternate date and time to take the quiz, your grade for the quiz will be a zero.
  - Keep up with the required readings to ensure a high level of performance.
  - Actively participate in class discussions and group work. A portion of your grade is participation-based. All group project participation will be assessed through individual group-project surveys that will be completed by each student after each group assignment is handed in.
  - Display proper communication etiquette AT ALL TIMES. You don’t have to call me “Mr.” or “Professor” if you don’t want to — you can just call me John — but I’m not your bro.
  - Avoid the use of cell phones or the Internet during class time. As this is a long class, I will schedule a break during which you may make calls, send texts, play on the Internet, etc.
  - When providing feedback to your peers, please be respectful. The delivery of your comments should not incite a defensive reaction. **You will be expected to conduct yourself as a professional at all times.**
  - Submit all written work free of grammatical and spelling errors. Tools for assisting with this requirement are noted above under Resources for Success. Read on.

### Assignments/Grading:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thumbnails/Rough Sketches/Pre-vis</td>
<td>50</td>
<td>5%</td>
</tr>
<tr>
<td>First Board</td>
<td>100</td>
<td>10%</td>
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<tr>
<td>First Peer Critique</td>
<td>50</td>
<td>5%</td>
</tr>
<tr>
<td>Second Board w/Script</td>
<td>200</td>
<td>20%</td>
</tr>
<tr>
<td>Second Peer Critique</td>
<td>100</td>
<td>10%</td>
</tr>
<tr>
<td>Final Project w/Screenplay</td>
<td>300</td>
<td>30%</td>
</tr>
<tr>
<td>Final Peer Critique</td>
<td>100</td>
<td>10%</td>
</tr>
<tr>
<td>Weekly Participation</td>
<td>100</td>
<td>10%</td>
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</tbody>
</table>

Total: 1000 points possible
Assignment connections to the learning outcomes listed above are provided at the end of this document, and in-depth instructions will follow as each task is assigned.

**Grading Scale:**

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
</tr>
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<tbody>
<tr>
<td>93-100</td>
<td>A</td>
</tr>
<tr>
<td>90-92</td>
<td>A-</td>
</tr>
<tr>
<td>87-89</td>
<td>B+</td>
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<tr>
<td>83-86</td>
<td>B</td>
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<tr>
<td>80-82</td>
<td>B-</td>
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<tr>
<td>77-79</td>
<td>C+</td>
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<tr>
<td>73-76</td>
<td>C</td>
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<tr>
<td>70-72</td>
<td>C-</td>
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<tr>
<td>67-69</td>
<td>D+</td>
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<tr>
<td>63-66</td>
<td>D</td>
</tr>
<tr>
<td>60-62</td>
<td>D-</td>
</tr>
<tr>
<td>&lt; 60</td>
<td>F</td>
</tr>
</tbody>
</table>

No credits toward major, minor, or certificate requirements are granted for a grade below C. No credits toward general education or elective requirements are granted for a grade below C–.

**General Rubric:**

- “A” represents superior work that goes above and beyond the requirements of the course. “A” work shows substantial creativity and insight.
- “B” represents good, solid work with clear improvement over the duration of the course. “B” work meets all course requirements and shows some creativity and insight.
- “C” represents work that meets course requirements, but fails to demonstrate significant improvement. “C” work is considered average.
- “D” represents work that in one or more ways fails to meet the requirements of the course, but meets basic competencies required and is reasonable enough to pass.
- “F” represents general failure to meet the requirements and competencies of the course or assignment.

**Missed Classwork:** If you know you will be absent for a legitimate reason on a certain day, your responsibility is to look ahead on the schedule and see what we’re doing, then communicate with your instructor. I do not provide class notes via e-mail. You’ll be expected to turn in assigned work early.

**Late Work Policy:** Any in-class work or pop quiz you miss because of unapproved absence(s) cannot be made up. Generally speaking, I don’t accept late work without penalty unless you can provide documentation of some sort from a physician’s office, legal representation, or an office of the university. I need to know where you were and why you couldn’t be here (generally — spare me the gory details), so that if I accept your work late, I can justify making an exception for you and remain fair to the class.

**Participation Policy:** I don’t give free points just for showing up. If you’re the quiet type, you’ll need to make some adjustments for this class, because simply attending won’t earn you much. You need to be heard from time to time, so it isn’t the same handful of people doing all the talking while everyone else sits mute or plays on the Internet and expects the same grade as those participating. You’ll need to offer **verbal and written** comments as well as read works aloud (including your own writing) to earn your grade in the course. You’ll also be called upon to read the part of a given character if/when scenes/excerpts are read aloud. If you hardly ever contribute in any meaningful way, then earning participation points will be difficult.

**Attendance** is taken every day so that I can track your participation. The only way to get an absence approved and avoid a potential grade deduction is to provide official documentation in case of an emergency, illness, official obligation, or approved university activity (all of which will supply documentation for you to give to an instructor upon your return to class). Examples of approved absences include, but are not limited to:

- Medical issue(s)/illness requiring doctor/hospital/health center visit
- Field trips or immersive projects for another class (with documentation from that instructor)
- Athletics or other official university business
- Military deployment or assigned duty/training
- Jury duty/Legal obligations
Excessive unapproved absences will ruin your grade. Skipping class is an unapproved absence. Advising meetings, employer scheduling conflicts, routine doctor’s appointments, student activities, helping your landlord move a dryer (actual excuse I got), fighting with your ex, personal travel arrangements at breaks or weekends, and ESPECIALLY project work for another class or a student organization are all conflicts you have at least some control over scheduling, so they generally are not acceptable reasons for missing class. They usually will not be approved. If you schedule appointments or other responsibilities that conflict with this class, then those unapproved absences add up and will affect your grade. Here’s what happens to your final grade in the class with each unapproved absence:

1st unapproved absence: No penalty.
2nd unapproved absence: No penalty.
3rd unapproved absence: -50 points (one letter grade deducted)
4th unapproved absence: -100 points (two additional letter grades deducted)
5th unapproved absence: Automatic F for the semester.

Keep in mind, there’s no penalty for the first two absences if something happens that you can’t document or get approved — but don’t waste those absences. I track class attendance, and you are responsible for counting your own absences. If you have to ask how many absences you have, then you’ve probably missed too many classes. Generally, I don’t answer those questions. Keep track.

Also, you are responsible for making sure you sign the attendance sheet. If you are present but do not sign the sheet for any reason before you leave, then you are counted absent. "I forgot," "I came in late," and "It never got to me," etc., are not acceptable excuses. Generally, I will not change the attendance.

**Punctuality:** Everyone runs late now and then, but frequent tardiness or early departure is annoying and disruptive, and if it’s the result of a scheduling conflict, see above. **Please don’t be the person who is late every class.** If you are the type of person who is often late, I do notice, and this factors into your final grade. I’ve been known to shut the door and refuse to open it when the disruptions become a problem we can’t solve any other way.

On the other hand, perfect attendance is impressive and can help your grade. Sometimes, I even award bonus points for it.

**Student Conduct:** Students are expected to conduct themselves professionally. Students with behavior issues (sleeping, excessive talking or texting, inappropriate use of laptops, tablets, texting, etc.) may see deductions from participation or be asked to leave.

**Phones/Electronics:** Either turn yours off or set it to vibrate. If personal circumstances require you to keep your phone on or take an emergency call, let me know ASAP and take your call in the hallway. Recording devices are not permitted in the classroom unless necessitated by a disability. **NO HEADPHONES OR EAR BUDS ARE TO BE WORN AT ANY TIME DURING CLASS UNLESS YOUR INSTRUCTOR GIVES PERMISSION TO WORK THAT WAY.**

**Extra Credit Policy:** Extra credit opportunities may arise. However, I cannot offer extra credit to individual students without extending the same offer to the rest of class.

**Contacting the Instructor:** Contact me through Canvas e-mail. Good e-mail etiquette is greatly appreciated! This helps me help you. Please check your e-mail regularly (once per day, minimum) and keep your mailbox size down. E-mails that bounce back will not be re-sent, and students who do not check e-mail regularly might miss information sent to the class. **Generally speaking, I do not accept assignments via e-mail.**

**Working Hours:** Typically, I don’t often check or answer e-mail or take/return phone calls after 5 p.m., on weekends, or during breaks. I also tend not to respond to class-related questions that you might
send over social media (Facebook, Twitter, etc.) or to other e-mail accounts, or via random other ways of contacting people. In other words, I’m not available and on-call 24/7 via any communication medium. I promise I will answer your message as fast as I can, though.

**Profanity and Other R-Rated Business:** Generally, I want your imagination to take your creativity wherever, but this is a large and mixed crowd, so please avoid R-rated subject matter such as graphic illegal drug use, overt sex of any kind, frequent F-bombs, the C-word, racial/ethnic/other slurs (even if it’s just the character talking), and excessive gore and violence. You can be suggestive, but not explicit. This class challenges you to write in a way that ensures your work will be suited for a wider, more general audience. This will help broaden your creativity and make you more employable!

**Clichéd Ideas to Avoid:** In a few weeks, I will provide a more specific list of tired story ideas and worn-out tropes and clichés to avoid. This is simply to make you aware of what is exhausted (or getting there), and challenge you to write original material suited to this class and aim for a broader audience.

For now, here’s the general idea of what we’re trying to avoid, so you know right away:

- Fan fiction and other writing based on video games, graphic novels, webisodes, or other previously existing material will not be accepted. (Sometimes I’ll allow an adaptation of a published, literary work, or a clever parody, but that’s rare, and you’ll need to ask permission and give clear credit. Note: BioShock is not a literary work.)

- Vampires, zombies, and other well-known monsters that bite people, infect people, or walk around in daylight and sparkle while stalking people.

- Elaborate, faraway fantasy realms with unpronounceable names that feature characters with unpronounceable names, but everyone talks like a sarcastic gamer and does magic.

If you really enjoy creating material that isn’t really suited for this particular class, then continue writing what you like on your own. This isn’t meant to discourage you from creating on your own. Stuff you learn in this class will apply to other types of writing. The challenge of avoiding the well-worn stuff will help you develop your writing and create more original, interesting work.

**MISSION STATEMENT**
The Mission of IUPUI is to provide for its constituents excellence in
- Teaching and Learning;
- Research, Scholarship, and Creative Activity; and
- Civic Engagement.
  With each of these core activities characterized by
- Collaboration within and across disciplines and with the community;
- A commitment to ensuring diversity; and
- Pursuit of best practices.
  IUPUI’s mission is derived from and aligned with the principal components—Communities of Learning, Responsibilities of Excellence, Accountability and Best Practices—of Indiana University’s Strategic Directions Charter.

**STATEMENT OF VALUES**
IUPUI values the commitment of students to learning; of faculty to the highest standards of teaching, scholarship, and service; and of staff to the highest standards of service. IUPUI recognizes students as partners in learning. IUPUI values the opportunities afforded by its location in Indiana’s capital city and is committed to serving the needs of its community. Thus, IUPUI students, faculty, and staff are involved in the community, both to provide educational programs and patient care and to apply learning to community needs through service. As a leader in fostering collaborative relationships, IUPUI values collegiality, cooperation, creativity, innovation, and entrepreneurship as well as honesty, integrity, and support for open inquiry and dissemination of findings. IUPUI is committed to the personal and
professional development of its students, faculty, and staff and to continuous improvement of its programs and services.

CODE OF CONDUCT
All students should aspire to the highest standards of academic integrity. Using another student’s work on an assignment, cheating on a test, not quoting or citing references correctly, or any other form of dishonesty or plagiarism shall result in a grade of zero on the item and possibly an F in the course. Incidences of academic misconduct shall be referred to the Department Chair and repeated violations shall result in dismissal from the program.

All students are responsible for reading, understanding, and applying the Code of Student Rights, Responsibilities and Conduct and in particular the section on academic misconduct. Refer to The Code > Responsibilities > Academic Misconduct at http://www.indiana.edu/~code/ (Links to an external site.). All students must also successfully complete the Indiana University Department of Education “How to Recognize Plagiarism” Tutorial and Test. https://www.indiana.edu/~istd (Links to an external site.) You must document the difference between your writing and that of others. Use quotation marks in addition to a citation, page number, and reference whenever writing someone else’s words (e.g., following the Publication Manual of the American Psychological Association). To detect plagiarism instructors apply a range of methods, including Turnitin.com. http://www.ulib.iupui.edu/libinfo/turnitin (Links to an external site.)

OTHER POLICIES

1. **Right to revise:** The instructor reserves the right to make changes to this syllabus as necessary and, in such an event, will notify students of the changes immediately.

2. **IUPUI course policies:** A number of campus policies governing IUPUI courses may be found at the following link: http://registrar.iupui.edu/course_policies.html (Links to an external site.)

3. **Classroom civility:** To maintain an effective and inclusive learning environment, it is important to be an attentive and respectful participant in lectures, discussions, group work, and other classroom exercises. Thus, unnecessary disruptions should be avoided, such as ringing cell phones engagement in private conversations and other unrelated activities. Texting, surfing the Internet, and posting to Facebook or Twitter during class are generally not permitted. IUPUI nurtures and promotes “a campus climate that seeks, values, and cultivates diversity in all of its forms and that provides conditions necessary for all campus community members to feel welcomed, supported, included, and valued” (IUPUI Strategic Initiative 9). IUPUI prohibits “discrimination against anyone for reasons of race, color, religion, national origin, sex, sexual orientation, marital status, age, disability, or [veteran] status” (Office of Equal Opportunity). Profanity or derogatory comments about the instructor, fellow students, invited speakers or other classroom visitors, or any members of the campus community shall not be tolerated. A violation of this rule shall result in a warning and, if the offense continues, possible disciplinary action.

4. **Bringing children to class:** To ensure an effective learning environment, children are not permitted to attend class with their parents, guardians, or childcare providers.

5. **Disabilities Policy:** In compliance with the Americans with Disabilities Act (ADA), all qualified students enrolled in this course are entitled to reasonable accommodations. Please notify the instructor during the first week of class of accommodations needed for the course. Students requiring accommodations because of a disability must register with Adaptive Educational Services (AES) and complete the appropriate AES-issued before receiving accommodations. The AES office is located at UC 100, Taylor Hall (Email: aes@iupui.edu, Tel. 317 274-3241). Visit http://aes.iupui.edu (Links to an external site.) for more information.

6. **Administrative Withdrawal:** A basic requirement of this course is that students participate in all class discussions and conscientiously complete all required course activities and/or assignments. If a student is unable to attend, participate in, or complete an assignment on time, it is the student’s responsibility to inform the instructor. If a student misses more than half of the required activities within the first 25% of the course without contacting the instructor, the student may be administratively withdrawn from this course. Administrative withdrawal may have academic, financial, and financial aid implications. Administrative withdrawal will take place after the full refund period,
and a student who has been administratively withdrawn from a course is ineligible for a tuition refund. Contact the instructor with questions concerning administrative withdrawal.

7. **Class Courtesy:** Come to class on time and be prepared. Turn off your cell phone and other noisy devices. Don’t do homework, answer email, or engage in conversation during class. Listen to your classmates when they are asking questions or presenting their work. Do not bring children with you to class.

All students should read the IUPUI Code of Student Rights, Responsibilities, available at [http://www.iupui.edu/code](http://www.iupui.edu/code). This document describes your rights and responsibilities as an IUPUI student.

**Incomplete:**
The instructor may assign an Incomplete (I) grade only if at least 75% of the required coursework has been completed at passing quality and holding you to previously established time limits would result in unjust hardship to you. All unfinished work must be completed by the date set by the instructor. Left unchanged, an Incomplete automatically becomes an F after one year. [http://registrar.iupui.edu/incomp.html](http://registrar.iupui.edu/incomp.html) (Links to an external site.)

**Academic Responsibilities & Misconduct** (as stated in the Indiana University Student Code of Conduct at [http://www.iupui.edu/code/#page](http://www.iupui.edu/code/#page) (Links to an external site.))

Academic misconduct is defined as any activity that tends to undermine the academic integrity of the institution. The university may discipline a student for academic misconduct. Academic misconduct may involve human, hard-copy, or electronic resources.

Policies of academic misconduct apply to all course-, department-, school-, and university-related activities, including field trips, conferences, performances, and sports activities off-campus, exams outside of a specific course structure (such as take-home exams, entrance exams, or auditions, theses and master’s exams, and doctoral qualifying exams and dissertations), and research work outside of a specific course structure (such as lab experiments, data collection, service learning, and collaborative research projects). The faculty member may take into account the seriousness of the violation in assessing a penalty for acts of academic misconduct. The faculty member must report all cases of academic misconduct to the dean of students, or appropriate official. Academic misconduct includes, but is not limited to, the following:

**I. Cheating**

Cheating is considered to be an attempt to use or provide unauthorized assistance, materials, information, or study aids in any form and in any academic exercise or environment.

- A student must not use external assistance on any “in-class” or “take-home” examination, unless the instructor specifically has authorized external assistance. This prohibition includes, but is not limited to, the use of tutors, books, notes, calculators, computers, and wireless communication devices.
- A student must not use another person as a substitute in the taking of an examination or quiz, nor allow other persons to conduct research or to prepare work, without advance authorization from the instructor to whom the work is being submitted.
- A student must not use materials from a commercial term paper company; files of papers prepared by other persons, or submit documents found on the Internet. A student must not collaborate with other persons on a particular project and submit a copy of a written report that is represented explicitly or implicitly as the student’s individual work.
- A student must not use any unauthorized assistance in a laboratory, at a computer terminal, or on fieldwork.
- A student must not steal examinations or other course materials, including but not limited to, physical copies and photographic or electronic images.
- A student must not submit substantial portions of the same academic work for credit or honors more than once without permission of the instructor or program to whom he work is being submitted.
• A student must not, without authorization, alter a grade or score in any way, nor alter answers on a returned exam or assignment for credit.

2. Fabrication
A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, and citation to the sources of information.

3. Plagiarism
Plagiarism is defined as presenting someone else’s work, including the work of other students, as one’s own. Any ideas or materials taken from another source for either written or oral use must be fully acknowledged, unless the information is common knowledge. What is considered “common knowledge” may differ from course to course.

• A student must not adopt or reproduce ideas, opinions, theories, formulas, graphics, or pictures of another person without acknowledgment.
• A student must give credit to the originality of others and acknowledge indebtedness whenever:
  o Directly quoting another person’s actual words, whether oral or written;
  o Using another person’s ideas, opinions, or theories;
  o Paraphrasing the words, ideas, opinions, or theories of others, whether oral or written;
  o Borrowing facts, statistics, or illustrative material; or
  o Offering materials assembled or collected by others in the form of projects or collections without acknowledgment.

4. Interference
A student must not steal, change, destroy, or impede another student’s work, nor should the student unjustly attempt, through a bribe, a promise of favors or threats, to affect any student’s grade or the evaluation of academic performance. Impeding another student’s work includes, but is not limited to, the theft, defacement, or mutilation of resources so as to deprive others of the information they contain.

5. Violation of Course Rules
A student must not violate course rules established by a department, the course syllabus, verbal or written instructions, or the course materials that are rationally related to the content of the course or to the enhancement of the learning process in the course.

6. Facilitating Academic Dishonesty
A student must not intentionally or knowingly help or attempt to help another student to commit an act of academic misconduct, nor allow another student to use his or her work or resources to commit an act of misconduct.
Weekly Schedule

Week 1: Date: 1/13
Lecture: Storytelling, Introduction to Sequential Art
- Lecture: Storyboard Samples and Basic Techniques + Planning and Scope
- Project 1 Assigned: Storyboarding A Writer's Short Script

Week 2: Date: 1/20
- Reading Assignment: Read Ch. 1 (pp. 1-28) before class.
- Quiz 1
- Bring drawing materials so you can get started on Project 1.

Week 3: Date: 1/27
- Reading Assignment: Read Ch. 2 (pp. 29-84) before class.
- Quiz 2
- Storyboarding from a Script: Work in Class
- Lab for Project 1. Thumbnails/roughs due at the start of class.
- Bring drawing materials so you can work on Project 1.

Note: Progress reports are expected every week while we're working toward a major project due date. Check in with your instructor during these weeks. Failure to show the instructor at least a portion of your storyboard progress before the end of class will result in a 25% deduction from your Project 1 final grade. Even a small portion is acceptable, provided you are clearly working on the project.

Week 4: Date: 2/3
- Reading Assignment: Read Ch. 3.1 (pp. 85-109) before class.
- Assignment: Project 1 Due (100 points) at the start of class.
- Project 1 Presentations + Peer Critiques.

Week 5: Date: 2/10
- Reading Assignment: Read Ch. 3.2 (pp. 109-185) before class.
- Quiz 3
- Project 2 Assigned: Storyboarding Your Short Screenplay + How to write a short screenplay
- Bring drawing materials so you can get started.

Week 6: Date: 2/17
- Reading Assignment: Read Ch. 4.1-4.2 (pp. 189-247) before class.
- Quiz 4
- Lab time for Project 2. Bring drawing materials.

Note: Progress reports are expected every week while we're working toward a major project due date. Check in with your instructor during these weeks. Failure to show the instructor at least a portion of your storyboard or screenplay progress before the end of class will result in a 25% deduction from your Project 2 final grade. Even a small portion is acceptable, provided you are clearly working on the project.

Week 7: Date: 2/24
- Reading Assignment: Read Ch. 4.3-4.5 (pp. 248-260) before class.
- Quiz 5
- Screenplay due at the start of class (upload to Canvas).
- Bring a paper copy of your script for peer critique.
- Lab time for Project 2 (time permitting). Bring drawing materials.

Week 8: Date: 3/3
- Reading Assignment: Read Ch. 5 (pp. 263-280) before class.
- Quiz 6 (maybe)
• Screenplay feedback returned.
• Lab time for Project 2. Bring drawing materials.

Note: Progress reports are expected every week while we’re working toward a major project due date. Check in with your instructor during these weeks. Failure to show the instructor at least a portion of your storyboard or screenplay progress before the end of class will result in a 25% deduction from your Project 2 final grade. Even a small portion is acceptable, provided you are clearly working on the project.

Week 9: Date: 3/10
• Assignment: Project 2 Due (200 points) at the start of class.
• Refer to assignment handout for specific directions.
• Project 2 Presentations + Peer Critiques.

Week 10: Date: 3/17 — SPRING BREAK — NO CLASS

Week 11: Date: 3/24
• Assignment: Final Project Assigned.
• Lab for Final Project. Bring laptop, drawing materials, etc.

Note: Progress reports are expected every week while we’re working toward a major project due date. Check in with your instructor during these weeks. Failure to show the instructor at least a portion of your storyboard or screenplay progress before the end of class will result in a 25% deduction from your Final Project grade. Even a small portion is acceptable, provided you are clearly working on the project.

Week 12: Date: 3/31
• Final Project: Screenplay Draft Due + Peer Critique (25 points)
• Screenplay due at the start of class (upload to Canvas).
• Bring a paper copy of your script for peer critique.
• Lab for Final Project. Bring laptop, drawing materials, etc.

Note: Progress reports are expected every week while we’re working toward a major project due date. Check in with your instructor during these weeks. Failure to show the instructor at least a portion of your storyboard or screenplay progress before the end of class will result in a 25% deduction from your Final Project grade. Even a small portion is acceptable, provided you are clearly working on the project.

Week 13: Date: 4/7
Lab for Final Project. Bring laptop, drawing materials, etc.

Note: Progress reports are expected every week while we’re working toward a major project due date. Check in with your instructor during these weeks. Failure to show the instructor at least a portion of your storyboard or screenplay progress before the end of class will result in a 25% deduction from your Final Project grade. Even a small portion is acceptable, provided you are clearly working on the project.

Week 14: Date: 4/14
Lab for Final Project. Bring laptop, drawing materials, etc.

Note: Progress reports are expected every week while we’re working toward a major project due date. Check in with your instructor during these weeks. Failure to show the instructor at least a portion of your storyboard or screenplay progress before the end of class will result in a 25% deduction from your Final Project grade. Even a small portion is acceptable, provided you are clearly working on the project.

Week 15: Date: 4/21
Lab for Final Project. Bring laptop, drawing materials, etc.

Note: Progress reports are expected every week while we’re working toward a major project due date. Check in with your instructor during these weeks. Failure to show the instructor at least a portion of your storyboard or screenplay progress before the end of class will result in a
25% deduction from your Final Project grade. Even a small portion is acceptable, provided you are clearly working on the project.

**Week 16:**  Date: 4/28
- **Final Project: Presentation Due (300 points).**
- Assignment: In-Class Peer Critique (100 points).
- Final projects must be turned in during this class session. Refer to the handout for specific directions.

*Note: Any projects time-stamped or received after 12:05 p.m. will receive 59% of the possible points automatically, with standard deductions taken from there depending on the quality of the project and the satisfactory submission of all Final Project work prior to this date. Any projects not received before class dismisses will not be counted for credit and will receive 0/300. Students who are absent from the peer critique without prior approval will receive 0/100, plus a deduction from your class participation grade. Mathematically it’s impossible to skip out on the final and pass the class.*

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**Lecture** covers the following course competencies:
- Explain the various purposes of storyboards in relation to animation
- Define formats and labeling guidelines for animation storyboards
- Differentiate scenes, cuts, fades, and dissolves as they apply to animation storyboards
- Examine shot selection as it applies to animation storyboards
- Identify and illustrate camera moves as they apply to animation
- Identify the purpose of scripts in relation to animation
- Identify and utilize formats of script writing for animation

**Assignment** covers the following course competencies:
- Create stories and illustrate concepts through sequential images
- Apply industry-standard storyboard and scripting techniques to animation
- Differentiate scenes, cuts, fades, and dissolves as they apply to animation storyboards
- Examine shot selection as it applies to animation storyboards
- Identify and illustrate camera moves as they apply to animation
- Identify the purpose of scripts in relation to animation
- Identify and utilize formats of script writing for animation

**Reading** covers the following course competencies:
- Explain the various purposes of storyboards in relation to animation
- Define formats and labeling guidelines for animation storyboards
- Differentiate scenes, cuts, fades, and dissolves as they apply to animation storyboards
- Examine shot selection as it applies to animation storyboards
- Identify and illustrate camera moves as they apply to animation
Identify the purpose of scripts in relation to animation
Identify and utilize formats of script writing for animation
Differentiate among thumbnail sketches, roughs, production, and presentation storyboards

Reading covers the following course competencies:
Create stories and illustrate concepts through sequential images
Apply industry-standard storyboard and scripting techniques to animation
Differentiate scenes, cuts, fades, and dissolves as they apply to animation storyboards
Examine shot selection as it applies to animation storyboards
Identify and illustrate camera moves as they apply to animation
Identify the purpose of scripts in relation to animation
Differentiate among thumbnail sketches, roughs, production, and presentation storyboards
Create thumbnail sketches through interpretation of a written script

Reading covers the following course competencies:
Explain the various purposes of storyboards in relation to animation
Define formats and labeling guidelines for animation storyboards
Differentiate scenes, cuts, fades, and dissolves as they apply to animation storyboards
Examine shot selection as it applies to animation storyboards
Identify and illustrate camera moves as they apply to animation
Identify the purpose of scripts in relation to animation
Differentiate among thumbnail sketches, roughs, production, and presentation storyboards

Reading covers the following course competencies:
Explain the various purposes of storyboards in relation to animation
Define formats and labeling guidelines for animation storyboards
Differentiate scenes, cuts, fades, and dissolves as they apply to animation storyboards
Examine shot selection as it applies to animation storyboards
Identify and illustrate camera moves as they apply to animation
Identify the purpose of scripts in relation to animation
Differentiate among thumbnail sketches, roughs, production, and presentation storyboards

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Explain the various purposes of storyboards in relation to animation
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Differentiate among thumbnail sketches, roughs, production, and presentation storyboards

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Explain the various purposes of storyboards in relation to animation
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Assignment covers the following course competencies:
  o Create stories and illustrate concepts through sequential images
  o Apply industry-standard storyboard and scripting techniques to animation
  o Differentiate scenes, cuts, fades, and dissolves as they apply to animation storyboards
  o Examine shot selection as it applies to animation storyboards
  o Identify and illustrate camera moves as they apply to animation
  o Identify the purpose of scripts in relation to animation
  o Identify and utilize formats of script writing for animation
  o Create a storyboard based on a written script
  o Differentiate among thumbnail sketches, roughs, production, and presentation storyboards
  o Create thumbnail sketches through interpretation of a written script
  o Edit and refine thumbnail sketches into roughs and prepare an animatic
  o Prepare a presentation-quality storyboard