



## DESIGN: Storyboards & Concept Art 2.0

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**A studio course that focuses on the design analysis, conceptual process, and practical applications of sequential and non-sequential visualization—commonly known as storyboarding. The course draws on historical, cultural, theoretical, and practical approaches to various multicultural forms of graphic storytelling including theatrical pre-visualization, devised work, filmmaking, animation, comics/graphic novels, games, and multimedia. Projects range from manual to digital formats. Forms include non-traditional practices, 2D and 3D, single concept boards, multi-boards, and moving cinematic storyboards such as animatics and video montage.**





## **SYLLABUS-S2017**

TDDE 131- Special Topics in Design: Storyboarding & Concept Art

Thursdays 2-4:50 pm

GH 321/GH18b

Instructor: Victoria Petrovich

Office GH 143

Office Hours: Wed. 10-12 and/or by appointment

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**No unexcused absences**-\*please contact me if you need to miss class

**Special Needs**-please contact me in order to accommodate

**Syllabus is subject to change**-please check website for updates. Any changes will be announced in class and followed with an email reminder.

A studio course that focuses on the design analysis, conceptual ideation processes, and practical applications of sequential and non-sequential visualization—commonly known as *storyboarding*. The course draws on historical, cultural, theoretical, and practical approaches to various multicultural forms of graphic storytelling including theatrical pre-visualization, devised work, filmmaking, animation, comics/graphic novels, games, and multimedia. Projects include manual and digital formats with no drawing skills required. Forms include non-traditional practices: 2D and 3D, single concept boards, multi-boards, and moving cinematic storyboards such as animatics, photomatics, and video montage. This is NOT a traditional cinematic storyboard class.

Required weekly viewing, exercises, reading/discussion, and project assignments form the framework for creating the final comprehensive visual storyboard project in lieu of a final exam. Class critiques of weekly assignments provide feedback for developing ideas and approaches, class participation is critical.

Class objectives:

- activate the elements of design and composition
- explore animatic//animation concepts as they relate to storyboarding
- employ framing devices and cinematic syntax to indicate a sense of time, place, and psychology
- integrate other cultural visual hierarchies and symbolism for richer storytelling
- study and apply visual metaphors to enrich our conceptual thinking and art practice
- create dynamic storytelling through iteration, framing, time, motion, and spacial transformations

A course website will provide course syllabus, assignment details, extended technical information, all required reading, inspiration, and links or examples from class discussions and assignments. Password given in class.

<http://storyboard-conceptart2.weebly.com>

Factors that influence grading: discuss breakdown in class

- Attendance (\*no "unexcused" absences-please contact me if you need to miss class) 3 unexcused drops one grade
- Class participation
- Projects completed: each counts equally towards the total 100%
- effectiveness of storytelling aesthetics
- conceptual and technical daring
- \*makeup assignments



Course Texts: [all reading links/ files provided below or on related webpages](#)

- *Understanding Comics*–Scott McCloud; excerpts from *Making Comics*
- *The Hero with a Thousand Faces*–Joseph Campbell
- *Man & His Symbols*–Carl Jung
- other course reading provided on weekly webpages (see: Bibliography page)
- See [materials list](#) for class

• **There will be 1-2 pop quizzes (multiple choice) based on the topics and reading assignments**

## Week 1-Course information/Introduction to storyboard forms

What is a storyboard?

Ideation strategies for storytelling in a visual design context

- Exercise in class: What aspect of your personality adds the most value to the world?

•Read: *Story: Elements of a Story; Story Structures*

•View: Carrie Mae Weems,

•Photography assignment: *Self portrait in a single concept board, single frame*. This image should give us a sense of your character based on your answer to the question above. Use iteration to create an inventory of selfies before deciding on the most representative one to submit. Use props and environmental elements to enhance the storytelling aspects of your portrait-no words!

## Week 2-Symbols, Signs, Icons// Metaphor//Visual Metaphor

•Collaboration and visual metaphor exercises (from Arnheim) in class

•Metaphor/visual metaphor reading assignment (chapter attached to Wk. 2 page)

•View: *La Jete* film (film using only still images);

•Read: *Metaphor, Visual Metaphor, and Iconic Abstraction; Understanding Comics*-Ch. 2 and 5

•*Visual Metaphor and the Organization of Cognitive Space*

•*Sense of Place*-photographic essay project assignment. Write a one paragraph description of this space and why it intrigues you. Based on this paragraph record this space at multiple times of day from multiple perspectives; assemble into a one page, multi-image sequence). Consider scale variance, cropping, editing for dynamic storytelling;

## Week 3-Intro to the Monomyth//Hero's Journey

How does the content influence the form?

•Jungian archetypes

•View: Visual compositional hierarchies: Eastern & Western forms (note perspective approaches); Matt Mahurin, Marshall Arisman use of visual metaphor

•Topic Spotlight: *Anime & Manga* Iconography

•Read: *Scene Dissection–Human Fundamentals (Why Visual Composition is not distinctly Western or Eastern)*

•Research a cultural legend or myth to develop into multi-frame storyboards

•Identify key moments to visualize-list in the action breakdown (discussed in class)

## Week 4-intro to Graphic Novel forms

How does framing reveal story? Timing, suspense, tension, etc.

•Archetype final boards due

•Visual metaphor drawing exercises (in class)

•Composition elements-Black Square problem exercise in class

•Read: An Interview with Brad Holland (note his comments on "style"); *Understanding Comics* Ch. 7-9

•View: TED talk with Dave McKean//The Architect's Brother//Arisman

## Week 5-Time & Rhythm: Temporal narrative storytelling

Time perception: How do comics and graphic novels create the passing of time?

- Time dilation
- 2D/3D forms
- the *infinity board*-web based *continuous narrative* (how does it relate to Eastern scrolls?)
- View: storyboards that depict speed: methods of changing pace: *slow* and *fast* framing; abstract films
- Read: Ch.1 from *What Do Pictures Want?-The Lives and Loves of Images*; *Understanding Comics*-Ch. 4 *Time Frames*
- Legend/myth research boards due (compilations of image sources you will use to create the storyboard); list of time shifts

## Week 6-Intro to motion and movement in still frames

- Creating motion with still images
- Legend/myth storyboards due (22 panels) in draft form as discussed in class
- View: TED talk- David Carson; Robert Wilson's storyboards;
- Read: *Visit to a Small Planet: Some questions to ask a play*-Elinor Fuchs
- Theatrical text/story discussion: *Wrinkle in Time*, *Venus*, or *original student-written play*
- Read texts and choose one to develop into storyboards

## Week 7- Visualizing the text

Theatrical text/script **or** Student choice story/project proposal

Read: *exploring STORYBOARDING*-Ch. 3 *Fundamentals of the shot*

- Production History-research, compile research image inventory into contact sheets
- Scene breakdown/action identification
- Location "shots"-list, provide images for each of the 5 scene's environments
- Intro, 3 interior scenes, and finale (including transitions between any connecting scenes -ex. Prologue into Sc.1)
- 12 sequential panels based on

## Week 8-Character development//analysis

- Character research collages-chose one major character to develop in a research board
- Animatic/photomatic techniques: stills into motion
- Tutorial in motion methodologies-move to GH18b
- Read: webpage on Kyle Cooper; research his work for discussion wk. 9; Iterative sketching
- View: *The Tempest*

Character iterations: <https://www.slideshare.net/adamoobyne1/the-skillful-huntsman>

- 12 sequential panels, include the character within a scene and from various P.O.V.s (see Wally Woods 22 panels)

## Week 9-Cinematics

- meet in **GH18b**-Tutorial: non-linear editing options, assembling assets
- adding motion to your storyboards: animatics, montage, stop motion
- View: animatic examples, Structural cinema

## Week 10-Editing tutorial session: Putting it all together

meet in **GH18b**

Continue editing : Animatic>montage>stop motion, depending on your approach

## Week 11-Final projects due

Meet in GH321

Upload all required files into your folder in G-drive (before class)

Final project inventory:

- Location research board
- Character research collage board
- 24 frame (min) sequential boards (for the 5 parts noted in Wk. 7, including transitions)
- Animatic transformation of static boards
- include any makeup assignments discussed with instructor



## Course Bibliography

### Course Texts:

*Understanding Comics*-Scott McCloud

*The Hero With a Thousand Faces*-Joseph Campbell

*Man & His Symbols*-Carl Jung

- • *Making Comics*-Scott McCloud
- • *Exploring Storyboards*-Wendy Tummienello
- • *Visual Storytelling-The Art & Technique*-Tony C. Caputo w/Harlan Ellison & Jim Steranko
- • *Storyboard Design Course-Principles, Practice & Techniques*-Giuseppe Cristiano
- • *Storyboards- Motion In Art*-Mark Simon
- • *Pictures & Words-New Comic Art and Narrative Illustration*-Ronnie Bell & Mark Sinclair
- • *Graphic Storytelling*-Will Eisner
- • *From Word to Image Storyboarding and the Filmmaking Process*-Marcie Begleiter
- • *Shot by Shot-Visualizing from Concept to Screen*-Steven D. Katz
- • *Developing Digital Short Films*-Sheri Sheridian, New Riders, 2004 [ISBN 0-7357-1231-X]
- • *Digital Character Design and Painting*-Don Seegmiller
- • *Digital Art*-Christine Paul
- • *Animator's Survival Kit A Manual of Methods, Principles & Formulas*-Richard Williams





# Design: Storyboards & Concept Art



- *Graphic Novels-Stories to Change Your Life*–Paul Gravett
- *Create Your Own Graphic Novel Using Digital Techniques*–Mike Chinn & Chris McLoughlin
- *Perspective for Comic Book Artists*–David Chelsea
- *Perspective Drawing and Applications*–Charles O'Connor Jr.
- *Artist's Color Manual: The Complete Guide to Working with Color*–Simon Jennings
- *A Whole New Mind- Why Right Brainers Will Rule the Future*–Daniel H. Pink
- *The Illustrated Dictionary of SIGNS & SYMBOLS*–Mark O'Connell & Raje Airey
- *Beautiful Evidence*–Edward Tufte
- *Envisioning Information*– Edward Tufte
- *Visual Explanations*– Edward Tufte
- *The Visual Display of Quantitative Information*– Edward Tufte
- *Visual Thinking*–Rudolf Arnheim
- *Pictorial Metaphor in Advertising*– Charles Forceville

<http://scottmcccloud.com>

<http://little-people.blogspot.com>

<http://vimeo.com/89871912>