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| Name of Faculty | : | Faculty of Design |
| Name of Program | : | Master of Design (M.Des.) – Animation, VFX & Gaming |
| Course Code | : | 2MAG01 |
| Course Title | : | Storyboarding and Animatic Creation |
| Type of Course | : | Professional Core |
| Year of Introduction | : | 2023-24 |

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|-------------------------|-----|---|
| Prerequisite | : | - |
| Course Objective | : | Storyboarding and Animatic Creation course is to equip students with the skills and knowledge necessary to effectively communicate visual narratives through the creation of storyboards and animatics. The course aims to develop students' abilities to plan, visualize, and sequence ideas, and to convey them in a clear and engaging manner using these pre-production techniques. |
| Course Outcomes | : | At the end of this course, students will be able to: |
| | CO1 | Understanding the role of storyboards and animatics |
| | CO2 | Analyse shot transitions and continuity |
| | CO3 | Creating rhythm and tempo in a sequence |
| | CO4 | Remembrance the Principles of visual storytelling |

Teaching and Examination Scheme

| Teaching Scheme (Contact Hours) | | | Credits | Examination Marks | | | | |
|---------------------------------|---|---|---------|-------------------|-----|-----------------|-----|-------------|
| L | T | P | | Theory Marks | | Practical Marks | | Total Marks |
| | | | | SEE | CIA | SEE | CIA | |
| 3 | 0 | 6 | 6 | 70 | 30 | 30 | 20 | 150 |

Legends: L-Lecture; T-Tutorial/Teacher Guided Theory Practice; P- Practical,C – Credit, SEE – Semester End Examination, CIA – Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content

| Module No. | Topics | Teaching Hours | Weightage | Mapping with COs |
|------------|--|----------------|-----------|------------------|
| 1 | <p>Introduction to Storyboarding, Introduction to the course and syllabus overview, Understanding the role of storyboards and animatics in the production pipeline, Principles of visual storytelling, Basic elements of a storyboard: panels, shots, camera angles, and actions, Assignment: Create a simple storyboard sequence demonstrating shot compositions and camera angles</p> <p>Story Development, Understanding narrative structure and story beats, Character development and design, Storyboarding for different mediums: film, animation, commercials, etc., Assignment: Develop a brief story concept and create a storyboard sequence based on it</p> | 8 | 17% | CO1 |
| 2 | <p>Shot Composition and Layout, Framing shots for storytelling purposes, Rule of thirds and other compositional guidelines, Blocking and staging characters within frames, Balancing static and dynamic compositions</p> <p>Action and Movement, Conveying action and movement through storyboards, Understanding shot transitions and continuity, Expressing camera movement and character motion, Storyboarding action sequences</p> | 8 | 17% | CO3 CO4 |
| 3 | <p>Pacing and Timing, Importance of pacing and timing in storytelling, Creating rhythm and tempo in a sequence, Establishing the appropriate timing for each panel, Use of panels and editing techniques to control pacing</p> <p>Storyboarding for Animation, Techniques specific to storyboarding for animation, Conveying character expressions and emotions, Understanding the 12 principles of animation and their application in storyboarding, Creating animatics with limited animation</p> | 8 | 17% | CO2 CO3 |
| 4 | <p>Collaborative Storyboarding, Working in a team environment and collaborating with directors, writers, and other artists, Pitching and presenting storyboards, Understanding feedback and incorporating revisions</p> | 7 | 16% | CO1 CO3 |
| 5 | <p>Advanced Topics, Advanced techniques in storyboarding and animatic creation, Exploring alternative storyboard formats (animatics, motion comics, etc.), Industry practices and trends</p> | 7 | 17% | CO1 |
| 6 | <p>Project Development, In-class work on a longer-term project, applying all the concepts learned throughout the course, Regular critiques and</p> | 7 | 16% | CO1 |

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| | feedback sessions to refine the project, Individual consultations with the instructor to address specific challenges, Final presentation of the completed project to the class | | | |
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| Suggested Distribution of Theory Marks Using Bloom's Taxonomy | | | | | | |
|---|-------------|---------------|-------------|---------|----------|--------|
| Level | Remembrance | Understanding | Application | Analyse | Evaluate | Create |
| Weightage | 16 | 32 | 0 | 20 | 0 | 32 |

NOTE: This specification table shall be treated as a general guideline for the students and the teachers. The actual distribution of marks in the question paper may vary slightly from above table.

Reference Books

| Sr. No. | Name of Reference Books |
|---------|--|
| 1 | Storyboarding Essentials: SCAD Creative Essentials (How to Translate Your Story to the Screen for Film, TV, and Other Media) by David Harland Rousseau |
| 2 | The Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising by Giuseppe Cristiano |
| 3 | The Art of the Storyboard: A Filmmaker's Introduction by John Hart |
| 4 | Animating with Blender: Creating Short Animations from Start to Finish by Roland Hess |

List of Journals / Periodicals / Magazines / Newspapers / Web resources, etc

| Sr. No. | Name of Journals / Periodicals / Magazines / Newspapers / Web resources, etc |
|---------|--|
| 1 | World of animation |
| 2 | Animation saga |