

**Storyboarding:
Visual Storytelling in Images, Words and Diagrams.
And...Color and Composition for Filmmakers**

5/05

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This class will focus on the art and craft of visual pre-production. We will cover in the course of the 14 week term Storyboarding, Visually Rigorous Shot lists, Overhead Diagramming as well as Color Theory and Compositional Strategies as they relate to Storytelling in Film .

The class **required text** is :

From Word to Image: Storyboarding and the Filmmaking Process

by Marcie Begleiter, Michael Wiese Productions, 2001.

It will be available in the campus bookstore as well as in many Barnes and Noble, Amazon and Larry Edmunds stores as well.

Also, you will be needing a 12" wooden mannequin: the type with articulated joints. Pencils (HB,2B) eraser (kneaded) 12" triangle, pencil sharpener, and unlined paper, both 8.5 by 11 as well as a few sheets of 14 by 17". These can also be purchased in the student store or in most art supply shops.

Suggested, but not required, are:

How to Draw Comics the Marvel Way by Stan Lee, Simon and Schuster, 1978

Perspective for Comic Book Artists by David Chelsea.

Class Requirements:

Show up! Speak! Roll will be called @ 10 minutes after class begins both in the morning and the afternoon sessions. Art Center policy is automatic failure of a class with 3 absences. 2 tardies equals one absence. **2 un-excused absences or 3 or more tardies will result in a lowering of your final grade.** Participation in the class discussions is not optional...I want/need to hear your ideas and opinions.

Turn in Work on Time. There will be many short assignments as well as a mid-term and final project. Falling behind in the early stages of the seminar will make your life all the more difficult when the pressure is on later. I will accept assignments up to one week late (with a grade reduction) and if you'd like to revise a project for a higher grade you will also have one week to turn in.

Grading System. The smaller projects will be graded with a check, check plus or check minus. You must go beyond the minimum requirements in terms of creativity and craft of the assignment in order to receive the plus. A minus signifies a project that is less than satisfactory and should be revised and turned in again for review. Midterm and final projects will receive a letter grade. Small projects will comprise 40% of the final grade, attendance and participation will be worth 25% and the midterm/final projects will weigh in at 35%.

***Late work (one week) will be dropped to a “C” maximum.**

Revisions of projects will be re-graded. You have 2 weeks to resubmit.

No late finals will be accepted.

The term: Week by Week...

***This is a general list and the order WILL CHANGE as we get going...be sure to check the board each week for exact assignments,**

Week 1

Intro: The What, Where, Who, How and Why of Pre-production Visualization.

Slide lecture on the history of Storyboards. Prioritizing your script. The basics of Text, Image and Diagram. Film Clip and Storyboard analysis: *Family Plot*.

Review of Film Vocabulary. Film clip and Overhead Diagram: *Paths of Glory*.

Assignment: Visually Rigorous Shot List.

Read “From Word to Image” Chapters 1-3.

Assignment is on page 66-67

Week 2

The Moving Camera and the Extended Frame.

Review shot lists .Film clips: *North by Northwest* and *American Beauty*

Library time to chose image for single image storyboard.

Read “From Word to Image” Chapters 4-5

Assignment: Single Image Storyboard: see text page 121-123

Week 3

Review single image boards. On site sketching using Viewfinders.

Bring straight edge, 11x14 paper, unlined and pencil w sharpener and eraser to next class.

See From Word to Image chapter : 3

Storyboard Moment Assignment. Page 78-79

Week 4

Perspective: One point perspective and the frontal/profile shot.

The technique for one and two point perspective.

See From Word to Image Chapter 7

Assignment: One point perspective of a room in your home or workspace.
Also: bring 2 copies of scene that you will direct for your midterm.

Week 5

Assignment: Sketch a shot list (that will be provided) in correct perspective
Corrections on perspective work.

Assignment: Overhead and shot list for scripts.

****Also, bring script and visual research to next class.**

Week 6

Storyboard Artist/Director meetings.

Afternoon work session on rough full-scale sketches for midterm.

****be sure to work in correct aspect ratio. Also, show camera moves with extended frames.**

Assignment: Full scale rough sketches for entire sequence

Week 7

Rough sketches of Mid-term project reviewed by director/sb artist teams

Begin final drawings

Assignment: Midterms due at the start of class.

Shooting the scene in B&W and Color (Due in 2 Weeks)

From Word to Image Chapter 6: Composition

Week 8

Hand in midterms.

Lecture: Why is Dorothy Wearing Blue?: The use of Color in Visual Storytelling

Color and Film: clips and lecture

The Spheres of Color: How we correlate color and meaning.

Film clips: *Matewan*, *Dodes Kaden*, *Don't Look Now*, *The Fisher King*

Film Viewing: Ahmanson Auditorium. TBA

Week 9

Assignment due: Scene in B&W and Color. Critique scenes

Lecture: Color and Time: The Color Beat Chart, Slide examples.

Assignment: Color beat chart of film of your choice. Short paper on the use of color in the film of your choice.

*Please type and use Examples from the film to support your arguments.

Also, bring in project proposals for final projects.

Week 10

Review Films and Color Beat charts. Hand in paper.

Individual Conferences: Final project proposals

Assignment: Visual Research

Week11

Composition and the film frame: making meaning out of compositional strategies.

Visual research due on final projects as well as in-progress review of at least 2 additional elements of the project.

Week 12

Final Projects in Process: In-class work and review of beat charts, collages, photos, sketches etc...

Guest speaker.

Week 13

Project Presentations

Week 14

Continue Presentations

Note* If you find that you need to miss a class, email me with any questions regarding the assignments. There is a considerable amount of work in this seminar and you will want to stay current. Please do not depend on your classmates to explain the intricacies of the homework.

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