

Course Code:

PCSONARR1

1. Course Title:

Narrative

2. Academic Session:

2011/12

3. Level:

SCQF 11

4. Credits:

15

5. Lead School/Board of Studies:

Digital Design Studio

6. Course Contact:

Gillian Moffat

7. Course Aims:

This course provides students with the opportunity to acquire an understanding of the key pre-production elements used within the creation of a narrative based animation or short film project. This course will focus on the development of narrative structures, the story telling process and key pre-production processes such as script writing, storyboarding and sound treatment.

Through working on this project you will be encouraged to think about the power of storytelling rather than the power of technology. So, in this series of workshops you will learn the fundamentals of storytelling first, then focus on how to use technology effectively to support the stories you want to tell. Having a grasp of traditional storytelling and narrative structure will not only enrich your digital storytelling and sound design, but also help you engage with an audience more effectively.

8. Intended Learning Outcomes of Course:

By the end of the course students should be able to demonstrate an understanding of the key principles of pre-production (storytelling, script writing, sound treatments and storyboard

construction).

9. Indicative Content:

- Narrative Structures
- Storytelling
- Script Writing
- Storyboarding
- Sound Treatment
- Editing theory and practical principles

10. Description of Summative Assessment:

Attendance at lectures, practice based workshops and group discussions will be mandatory. Students will be required to develop and present a range of pre-production work that outlines a proposed animation or short film project.

The percentage breakdown for the assessment will be as follows:

- Practical Project(s) 100% (Group Based)

10.1 Please describe the Summative Assessment arrangements:

Students on this course will be assessed on their ability to:

- Demonstrate a practical knowledge of key principles in pre-production and craft methodologies specifically in relation to animation or short films, through the completion of set and elective projects

Each group is expected to undertake research into the assigned theme and present the completed work in the form of a presentation to staff and students.

Project guidelines:

- Your group needs to show evidence that you have conducted research into the traditional cinematic practices of your chosen genre, and considered the implications of this research in developing your pre-production treatment.
- Develop pre-production work for an animated film or short film 10 minutes in length excluding front and end titles.
- Pre-production, script, schedule etc. should be presented in a professional format; Final Draft, Celtx or similar.
- The sound treatment should include potential spot effects, dialogue (if appropriate), narration (if appropriate), ambient sounds, suggested music and atmos.
- The Animatic should be presented in the following format. 16:9 DVD

11. Formative Assessment:

Workshop tutorials throughout the scriptwriting process.

11.1 Please describe the Formative Assessment arrangements:

Ahead of the session all students are asked to submit their work to the VLE (Blackboard) allowing time to view each other's work ahead of the group tutorials. Prior to the first session a discussion seminar is timetabled to discuss with the group what they should consider when reviewing each

other's work: concept (has it captured your imagination), structure, the creation of believable 3-dimensional characters, authentic dialogue, and format (Final Draft).

12. Collaborative:

Yes

No

12.1 Teaching Institutions:

13. Requirements of Entry:

None

14. Co-requisites:

N/A

15. Associated Programmes:

MDes Animation; MDes Sound for the Moving Image

16. When Taught:

Stage 1

17. Timetable:

Weekly teaching sessions; minimum of 2 hrs per week.

18. Available to Visiting Students:

Yes

No

19. Distance Learning:

Yes

No

20. Placement:

Yes

No

21. Learning and Teaching Methods:

Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture	12	24
Studio		
Seminar/Presentation		
Tutorial	4	4
Workshop	30	65

Laboratory work		
Project work	12	55
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination	2	2
Essay		
Private Study	Not Applicable	
Other (please specify below)		
TOTAL	60	150

22. Description of "Other" Teaching and Learning Methods:

--

23. Additional Relevant Information:

This course is intended to provide students with the opportunity to acquire an understanding of the key principles and pre-production methodologies involved within the creation of small scale practical project(s) specifically in relation to animation and short films.

24. Indicative Bibliography:

BEAUCHAMP, R. 2005. *Designing Sound for Animation*. Oxford: Focal Press.

BEGLEITER, M. 2011. *From Word to Image: Storyboarding and the Filmmaking Process*. 2nd Ed. USA: Michael Wiese Productions

BYRNE, M.T. 1999. *The Art of Layout and Storyboarding*. England: Mark Byrne

COLE, H.R. AND HAAG, J.H. 1991. *The Complete Guide to Standard Script Formats: Screenplays Pt.1*. Rev ed., U.S: CMC Publishing.

CULHANE, S. 1988. *Animation From Script To Screen*. New York: St. Martin's Press.

GLEBAS, F. 2008. *Directing the Story: Professional Storytelling and Storyboard Techniques for Live Action and Animation*. Oxford: Focal Press.

KATZ, STEPHEN D. 1990. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. USA: Michael Wiese Productions.

MADDEN, M. 2006. *99 Ways to Tell a Story*. England: Jonathan Cape

A detailed screening list will be provided at the start of the course.