



# Animation & VFX ( Visual Effects)

## Brief Setter:

### Howard Read

Stand-up Comedian, Writer & Animator

Howard Read has become one of the most in-demand writers for children's television, especially where the aim is to entertain parents alongside the children. Howard is a writer, lyricist and script-editor for CBBC's *Horrible Histories*. He was nominated for Best Writer at the Children's BAFTAs in 2018 and 2019, and won the Best Comedy award in 2019.

Howard's animations have appeared on BBC1, BBC2, CBBC, ITV1, ABC Australia and NBC US, The Paramount Comedy Channel and Dave, and in front of Philip Schofield, Simon Cowell and the Queen. He's currently writing a 70-minute animated special for France Television and Netflix, writing on *Horrible Histories 9* and Series 2 of *It's Pony* (Nickelodeon), as well as developing his own projects.

His sitcom *Little Howard's Big Question* ran for three series on CBBC and he has also written and illustrated two children's books.

CREATIVE  
BRIEF



# Animation & VFX (Visual Effects) Creative Brief

## Brief Title:

## Create a storyboard for a proposed animation

Students can choose between: writing a sketch, and then designing or storyboarding it; or taking a pre-written, supplied sketch and designing, storyboarding and creating an animatic (a partly animated storyboard, with recorded sound effects and dialogue).

Students are asked to design two lead characters for an animation, and then create a storyboard or animatic featuring those characters. Depending on where the student's interest lies, this work could either start with some character descriptions and a scene of written dialogue provided by Howard, or the students could come up with characters and a script themselves.

Students will be provided with examples of how to write dialogue to allow them to formulate their own story, as well as full written dialogue examples provided by Howard Read.

*The provided written dialogue will be written by Howard Read and will be available as an accompanying resource if the students choose to go down that route.*

Character designs should take into account humour, audience relatability and the practicalities of animating a character in an on-going animated series. They should also take into consideration how each character needs to perform in the proposed animated series.

Students would then proceed to use their character designs to storyboard a scene (either choosing from one provided, or writing their own) considering humour, shot-composition and visual story-telling. Examples of storyboarding will be provided.

If the student is focusing on the design part of the task (i.e. not writing their own character descriptions and scenes) they could then move on to creating an animatic. This could involve: recording voices for their chosen characters; editing the audio to a predetermined duration; and practising timing and comic delivery. Students could then partly animate the character movements and camera moves to create a basic animatic.

**Storyboarder** is currently the best free software package available that allows the user to draw storyboards and paste in dialogue.

<https://wonderunit.com/storyboarder/download/>

## Please Note:

- If you are not a confident drawer, please do not worry. Live Action TV directors use storyboards and many of them cannot draw. They use sketches to compose camera shots and to establish visual storytelling. So if you have a good story, drawing is not important.
- If you would prefer, the animation can be abstract, but the important thing to remember is it should tell a story. This will be hard to do without a character of any sort, so please make sure to create at least one character, abstract or not.



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## Suggested project timeline:

### Essential Skills Developed



### WEEK 1

#### School

- Live brief setting and Q&A.

#### Homework

- Written – describe what your character will be like, their traits, personalities, why they're likeable, etc. and think about how they interact with others.

### WEEK 2

#### School

- Work out what story you're going to tell with your character, how you want it to make your audience feel, to make them laugh, or cry, or something else? Then write the script for your scene.

#### Homework

- Designing a character (including sketches, drawings and colour palette). Remember to create a mood board for inspiration.

### WEEK 3

#### School

- Students present to peers and receive feedback.

#### Homework

- Take on board feedback you may or may not agree with and make any changes that you feel appropriate.

### WEEK 4

#### School

- Live check in with brief setter. 2-3 students will be chosen by the teacher to present their ideas and receive feedback from the professional and their peers.

#### Homework

- Watch a cartoon set by the brief setter (Howard Read) and consider story structure and shot composition.

### WEEK 5

#### School & Homework

- A digital portfolio of creative careers in the industry sub-sector will be provided.
- Students to review the digital portfolio of creative careers in industry sub-sector.

### WEEK 6

#### School

- Students to feedback to teachers the creative careers they have researched.

#### Homework

- Start work on storyboard in preparation for week 7.

### WEEK 7

#### School & Homework

- Prepare final animation/storyboard/work in preparation for week 8.

### WEEK 8

#### School

- Students will present final response to creative brief to peers and the brief-setter.
- A select group of 4-6 students will be chosen by the teacher to present in order to get feedback from the brief-setter and their peers.