

GDC

March 21-25, 2022
San Francisco, CA

The Last of Us Part II

Designing the Museum Flashback

Evan Hill

#GDC22





Ellie: Oh my god, it is a dinosaur!

From Concept To Composition Through Production

Who am I?







THE LAST OF US PART II







Gene Park Souls ✓ @GenePark · Jun 21, 2020



this was the scene that made me cry so hard I had to change my shirt.

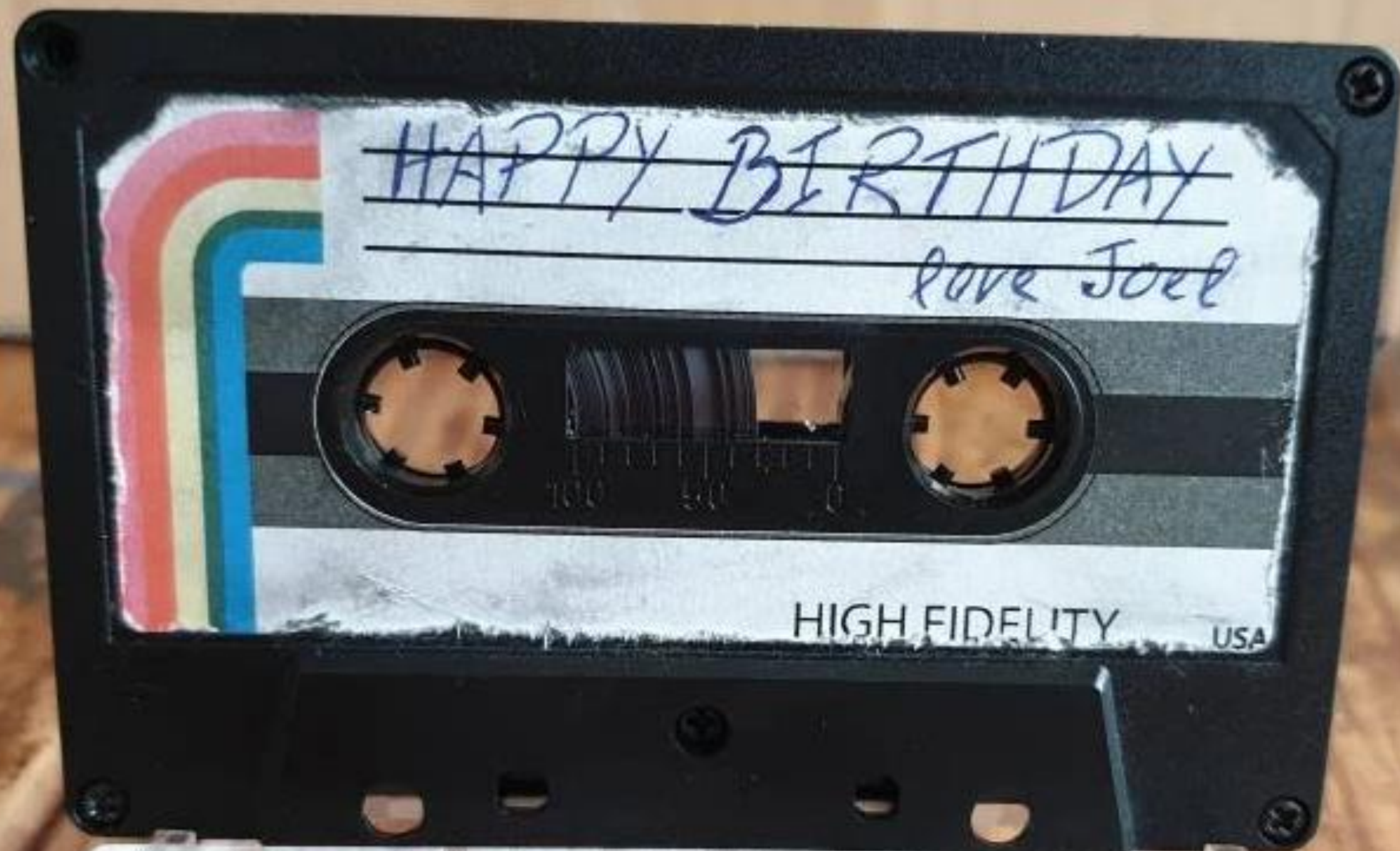


– @tloujoel · Jun 20, 2020

they mean the world to me #tlou2 #PS4share







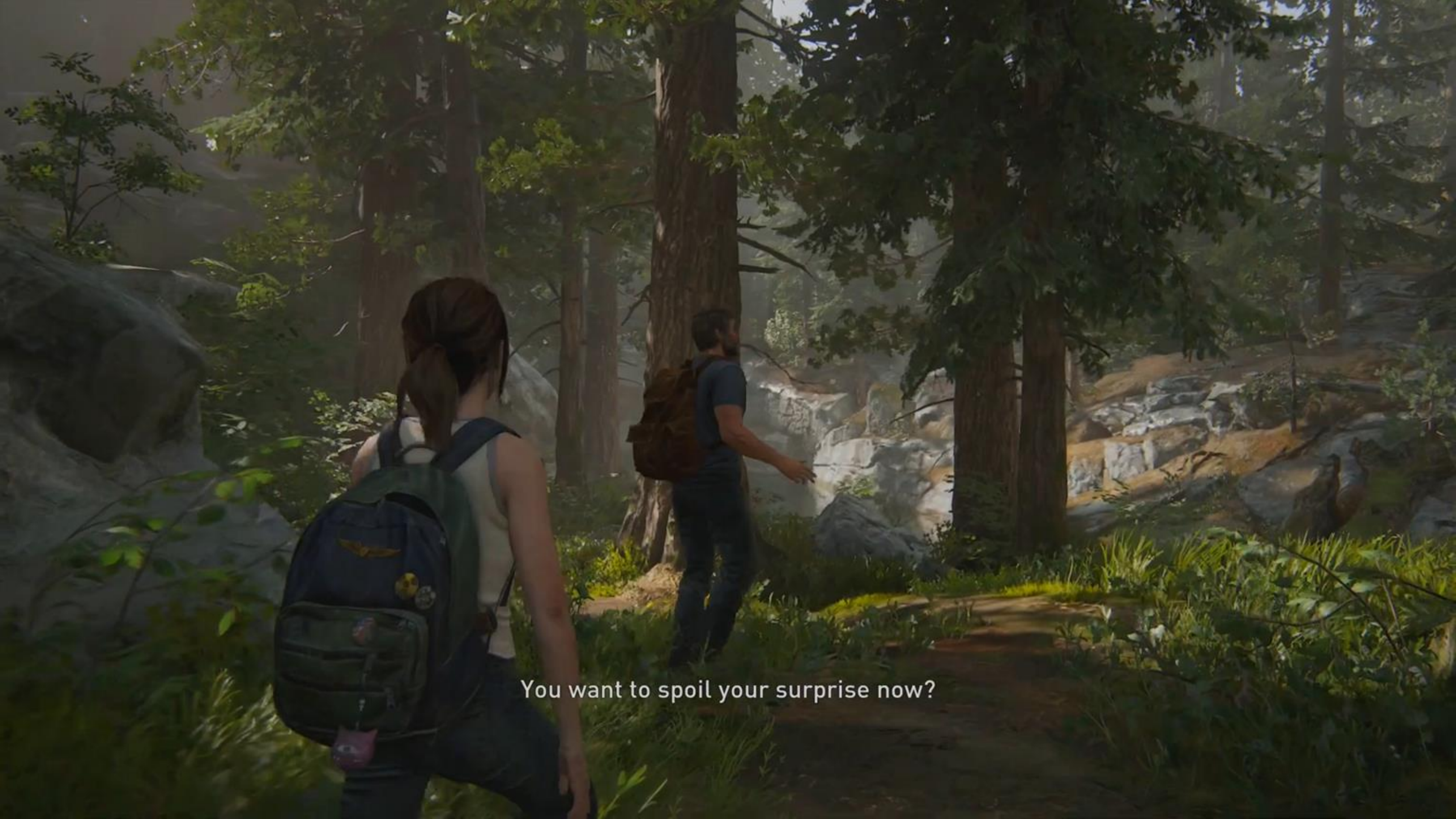
This Level
That we designed
What's it about?

CONCEPT

FPS: 29.97
CPU: 79%
GPU: 81%

3 YEARS EARLIER

ellie-flashback-museum-efm-camp-guitar [DEV TASKED]
v2793903 main @Mar 12 2020 17:26:00 asset view: live,ehill



You want to spoil your surprise now?



Ellie: Oh my god, it is a dinosaur!







Side A



2/3rd

Side B



1/3rd



Side A - Composition



1. **Everything is story**
2. **Goals & Acts**
3. **Characters**
4. **Gameplay**
5. **Space**
6. **Pacing & Process**

Side A - Composition



1. **Everything is story**
2. Goals & Acts
3. Characters
4. Gameplay
5. Space
6. Pacing & Process

Track 1 - Everything is story

Track 1 - Everything is story

Every game is experienced

One second after another

Track 1 - Everything is story

Playing a game is a narrative experience

Even without a set plot



SOL BADGUY

KY KISKE

ROUND TIME
98

BURST

BURST

TENSION

TENSION

STAGE 2

FAUST

BURST

21

GOODY GOODY - BATTLE

BURST

ZATO=1



TENSION

TENSION



RIMWORLD



Track 1 - Everything is story

It's not about what games do

It's about how we deal with time







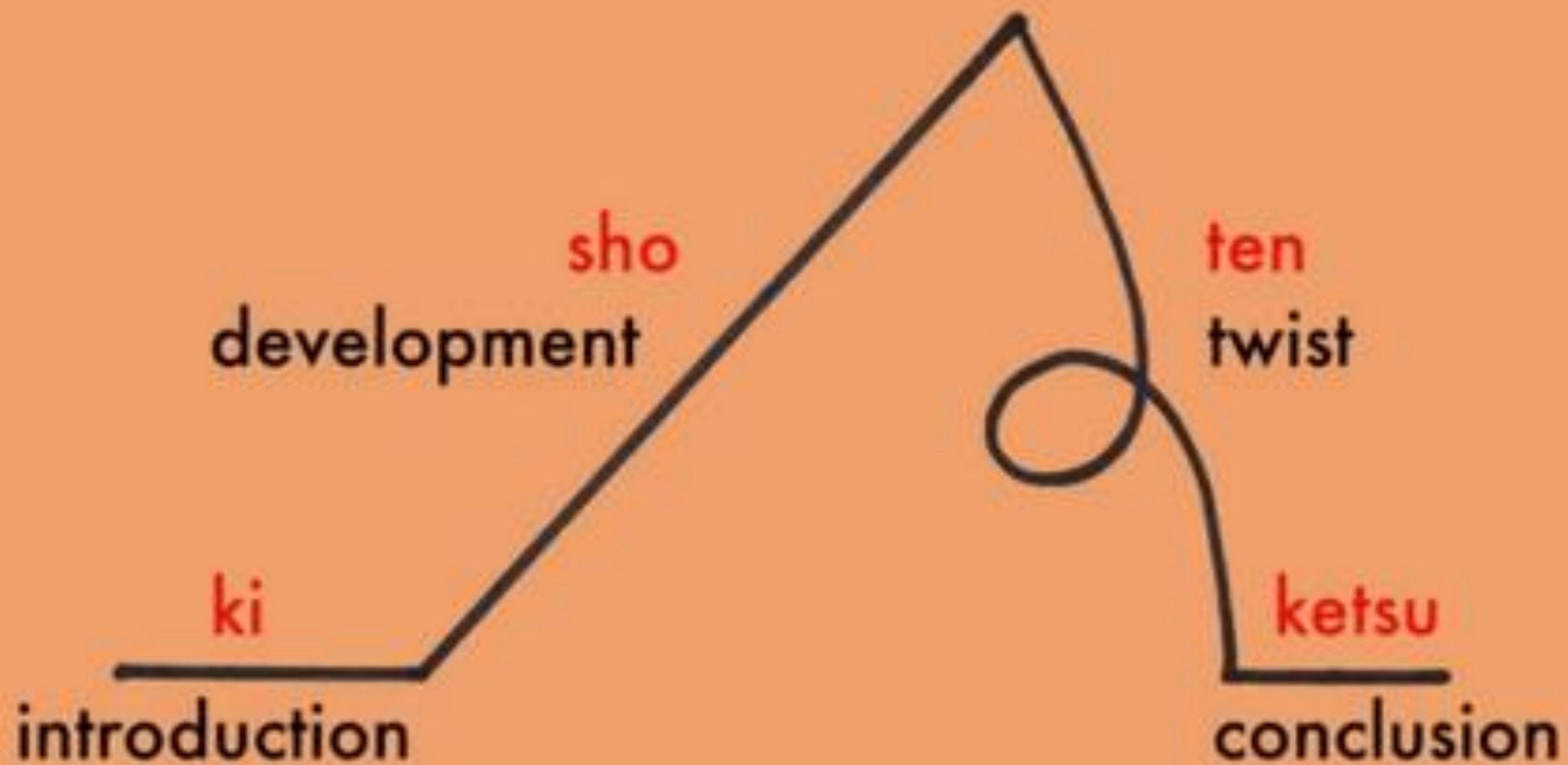
How does this Help us?

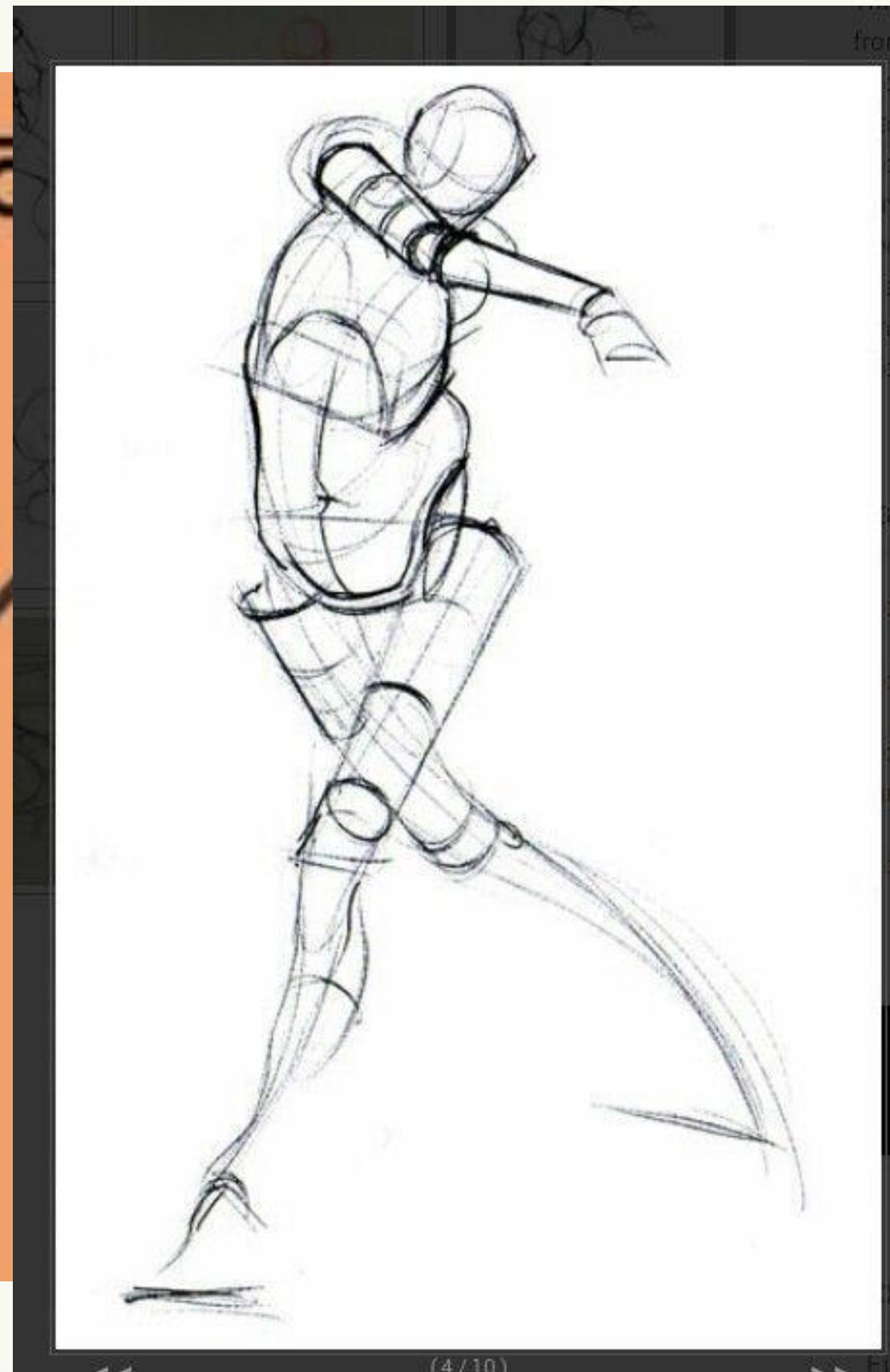
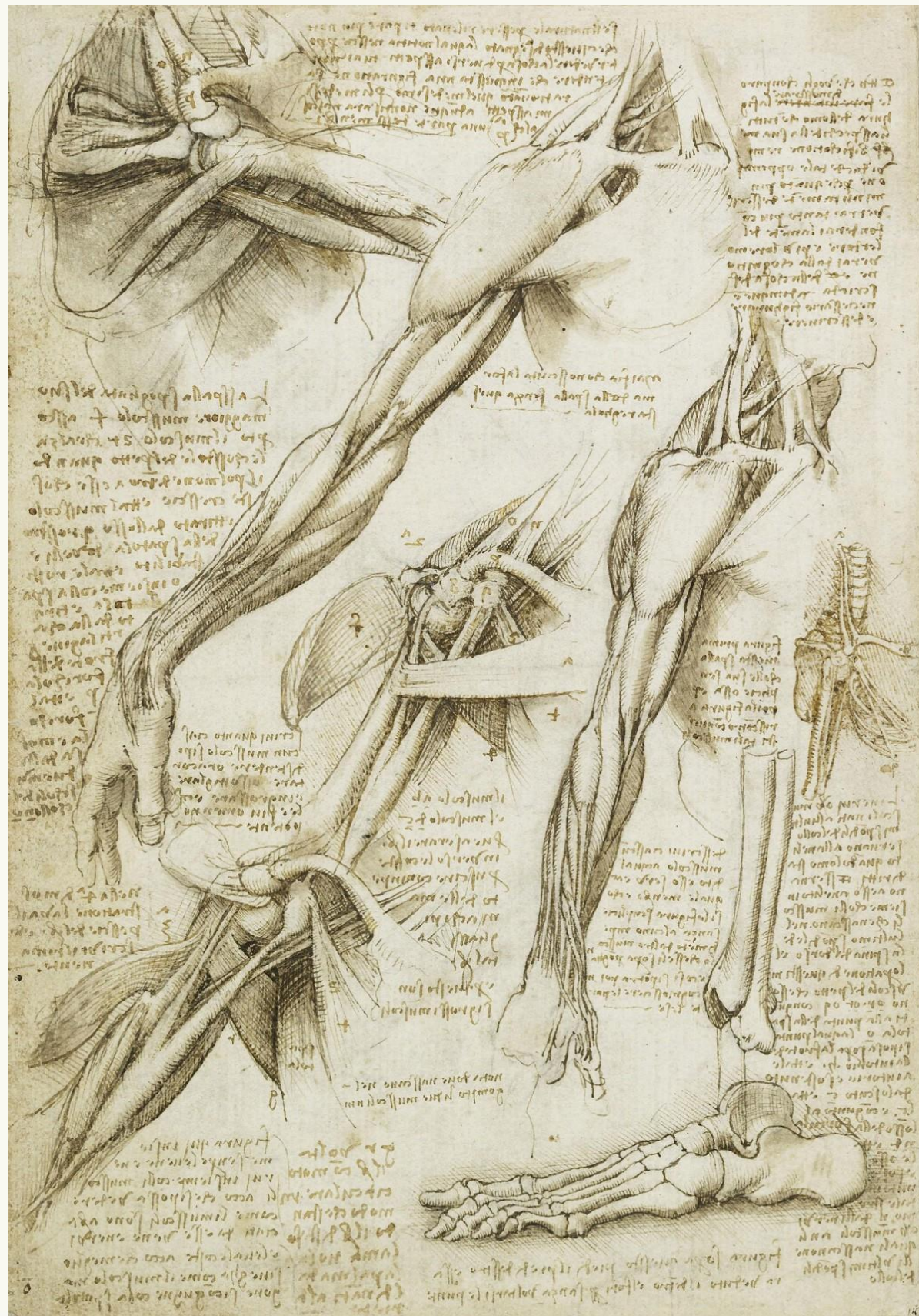
Track 1 - Everything is story

- How Does that help us?
- Interesting moments share the same anatomy
- Centers the player's experience
- Benefits from and directs iteration

**All Interesting moments
share an anatomy**

Kishōtenketsu







1.00

KISHŌTENKETSU

(起承転結)

1:56 / 5:09

Super Mario 3D World's 4 Step Level Design

918,155 views • Mar 16, 2015

18K DISLIKE SHARE DOWNLOAD CLIP SAVE ...

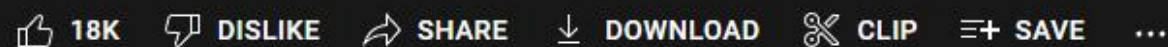
All Super Mario 3D World Mario Series >

GDC Ten Principles for Good Level



Super Mario 3D World's 4 Step Level Design

918,155 views • Mar 16, 2015



All

Super Mario 3D World

Mario Series



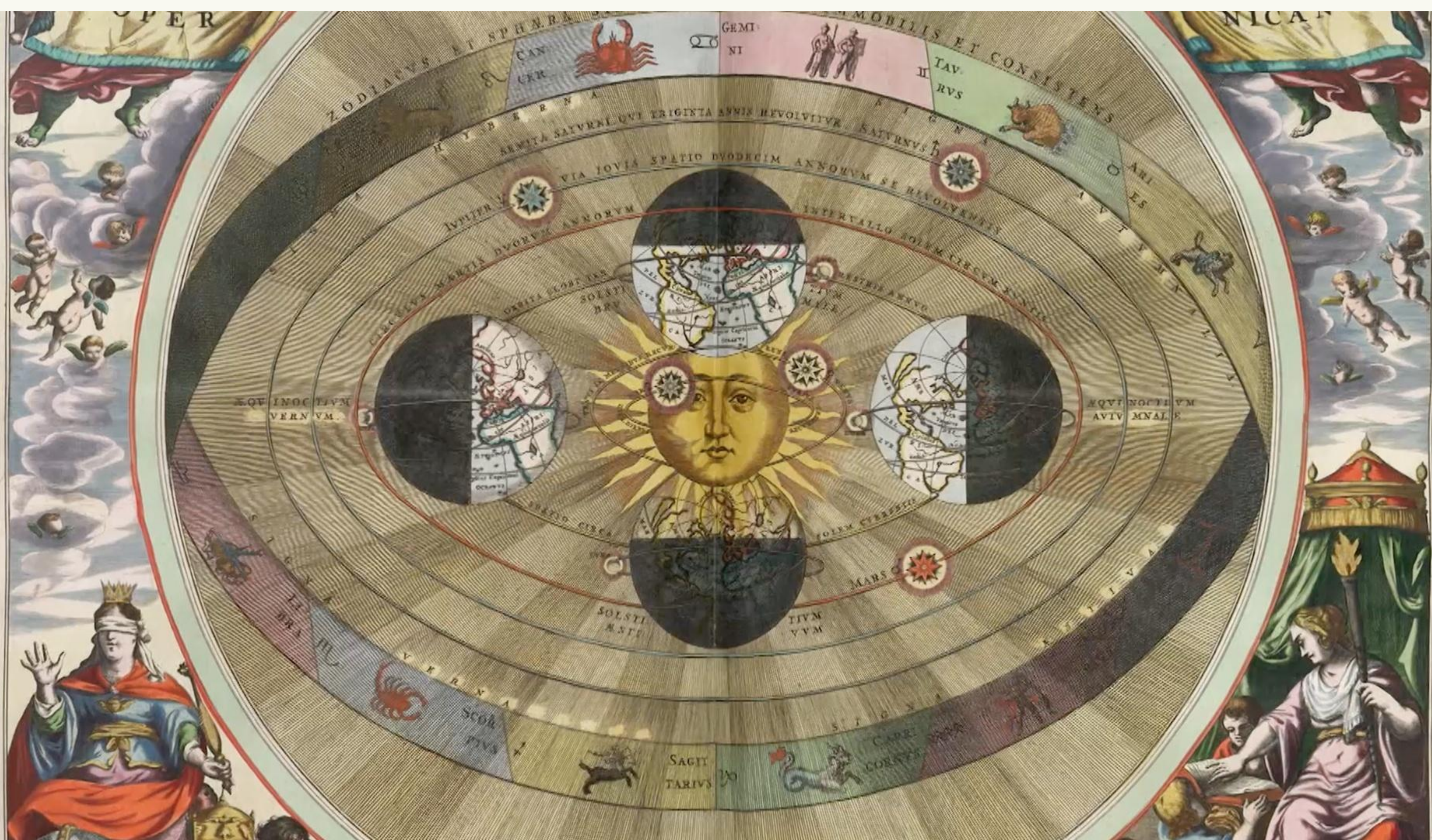
Ten Principles for Good Level Design

March 21-25, 2022 | San Francisco, CA **#GDC22**

GDC

Centers

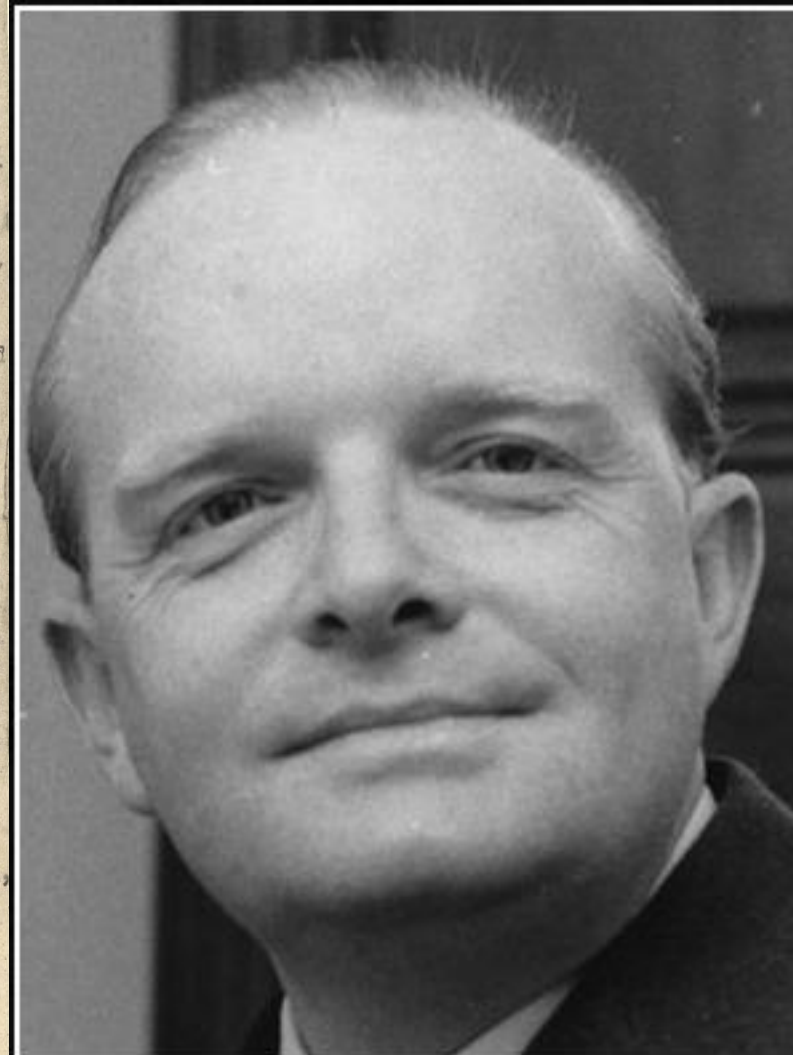
The Player's Experience



Benefits from and directs ITERATION

i.

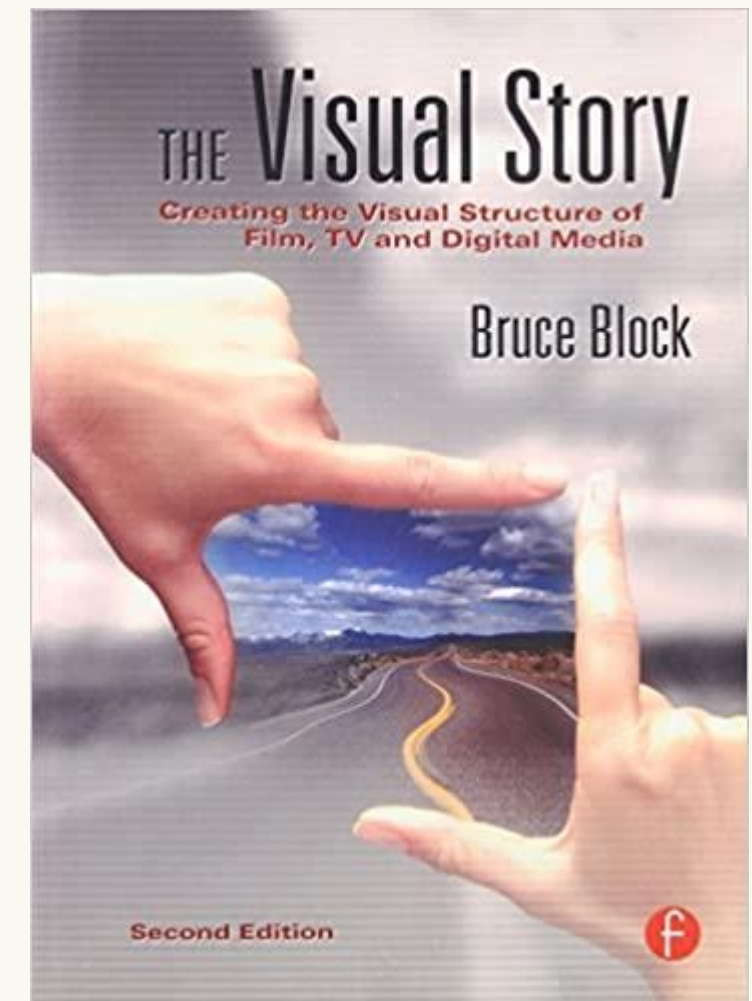
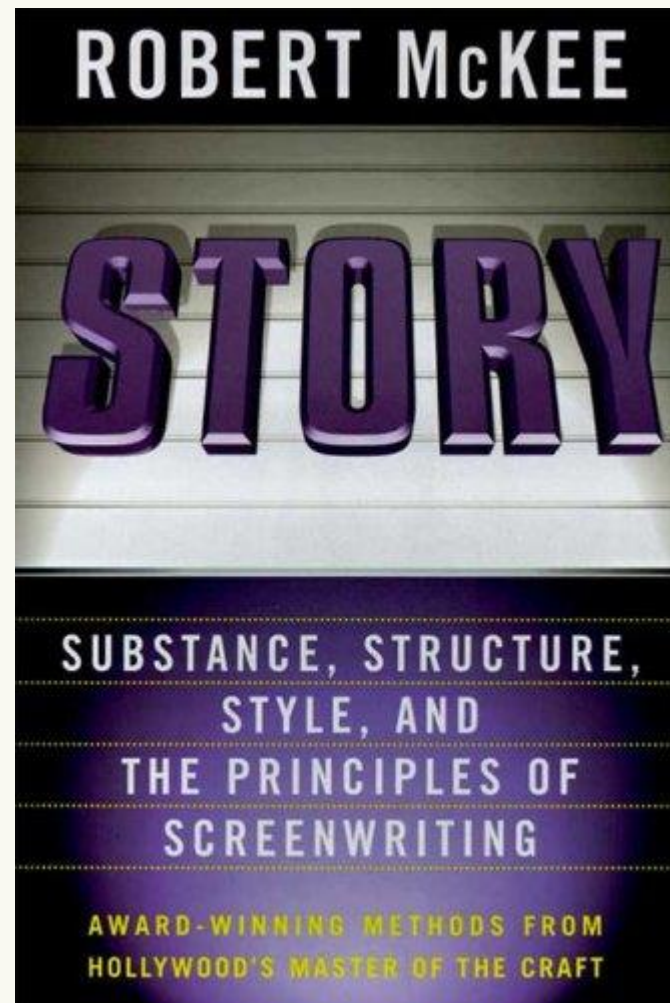
bright,
It was a cold, ~~blow~~ ^{the} day in early April, and a ~~million~~ ^{clocks} ~~radios~~ ^{the} were striking thirteen. Winston Smith pushed open the glass door of ~~the~~ ^{his chest nudged into his breast} Victory Mansions, turned to the right down the passage-way and pressed the button of the lift. ~~Nothing happened. He had just pressed a~~ ^{though not quick enough to prevent a sword of} second time when a door at the end of the passage opened, letting out a smell of boiled greens and old rag mats, and the aged prole who acted as porter and caretaker thrust out a grey, seamed face and stood large for indoor display, ~~had been tacked to the wall.~~ ^{It depicted} for a moment sucking his teeth and watching Winston malignantly. "Lift ain't working," he announced at last. ~~Why isn't it working?~~ ^{the face of a man} "Lift ain't working. The currents is cut off at the main." ~~Winston made for the stairs.~~ ^{thick black hair, a} ~~The 'eat ain't working neither. All currents to be cut off during~~ ^{roughly handsome features.} ~~at the best of times it was seldom working, & at present it electrical power~~ ^{was cut off during the daylight hours. It was part of the economy drive in} ~~was cut off during the daylight hours. It was part of the economy drive in~~ ^{preparation for Hate Week. The flat was seven flights up, & Winston, who} ~~felt was against Winston, or against the authorities who had cut off~~ ^{was thirty-nine & had a varicose ulcer above his right ankle, went down,} ~~the current.~~ ^{resting several times on the way. On each landing, opposite the lift shaft,} ~~Winston remembered now. It was part of the economy drive in~~ ^{the poster with the enormous face caged from the wall. A.R.} ~~preparation for Hate Week. The flat was seven flights up, and Winston,~~ ^{conscious of his thirty-nine years and of the varicose ulcer above} ~~conscious of his thirty-nine years and of the varicose ulcer above~~ ^{his right ankle, rested at each landing to avoid putting himself out} ~~his right ankle, rested at each landing to avoid putting himself out~~ ^{of breath. On every landing the same poster was gummed to the wall -} ~~of breath. On every landing the same poster was gummed to the wall -~~ ^{a huge coloured poster, too large for indoor display. It depicted} ~~a huge coloured poster, too large for indoor display. It depicted~~ ^{simply an enormous face, the face of a man of about forty-five, with} ~~simply an enormous face, the face of a man of about forty-five, with~~ ^{roughly handsome features, thick black hair, a heavy moustache and} ~~roughly handsome features, thick black hair, a heavy moustache and~~



Good writing is rewriting.

— Truman Capote —

AZ QUOTES



THESE WILL BE BACK

Side A - Composition



1. Everything is story
2. **Goals & Acts**
3. Characters
4. Gameplay
5. Space
6. Pacing & Process



Track 2 - Goals & Acts

- Show the high point of Ellie and Joel's Relationship
- Reinforce the conflict between them
- Create a compelling gameplay without combat
- Emotional Impact
- Swimming tutorial



Track 2 - Goals & Acts

Moments that meet our goals

Track 2 - Goals & Acts

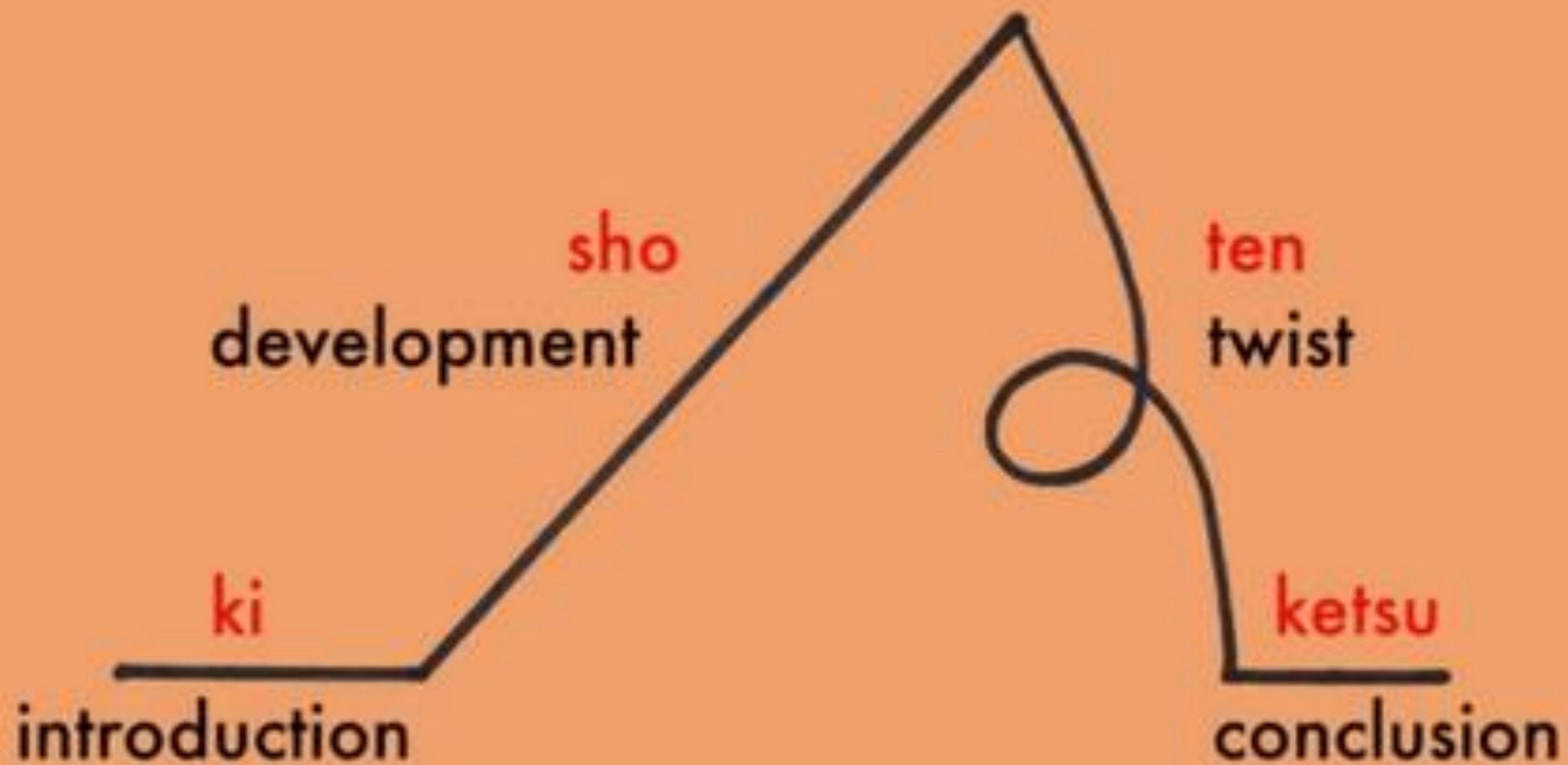
- Show the high point of Ellie and Joel's Relationship
- Reinforce the conflict between them
- Create a compelling gameplay without combat
- Emotional Impact
- Swimming tutorial

Track 2 - Goals & Acts

What's the Story?

3 Acts

Kishōtenketsu



Hike to the Surprise Exploring the Museum Lost in the Annex

Act 1

Hike to the Surprise

FPS: 29.97
CPU: 79%
GPU: 81%

3 YEARS EARLIER

ellie-flashback-museum-efm-camp-guitar [DEV TASKED]
v2793903 main @Mar 12 2020 17:26:00 asset view: live,ehill



I'm gonna start guessing.



--push the water with your whole arm."





Act 2

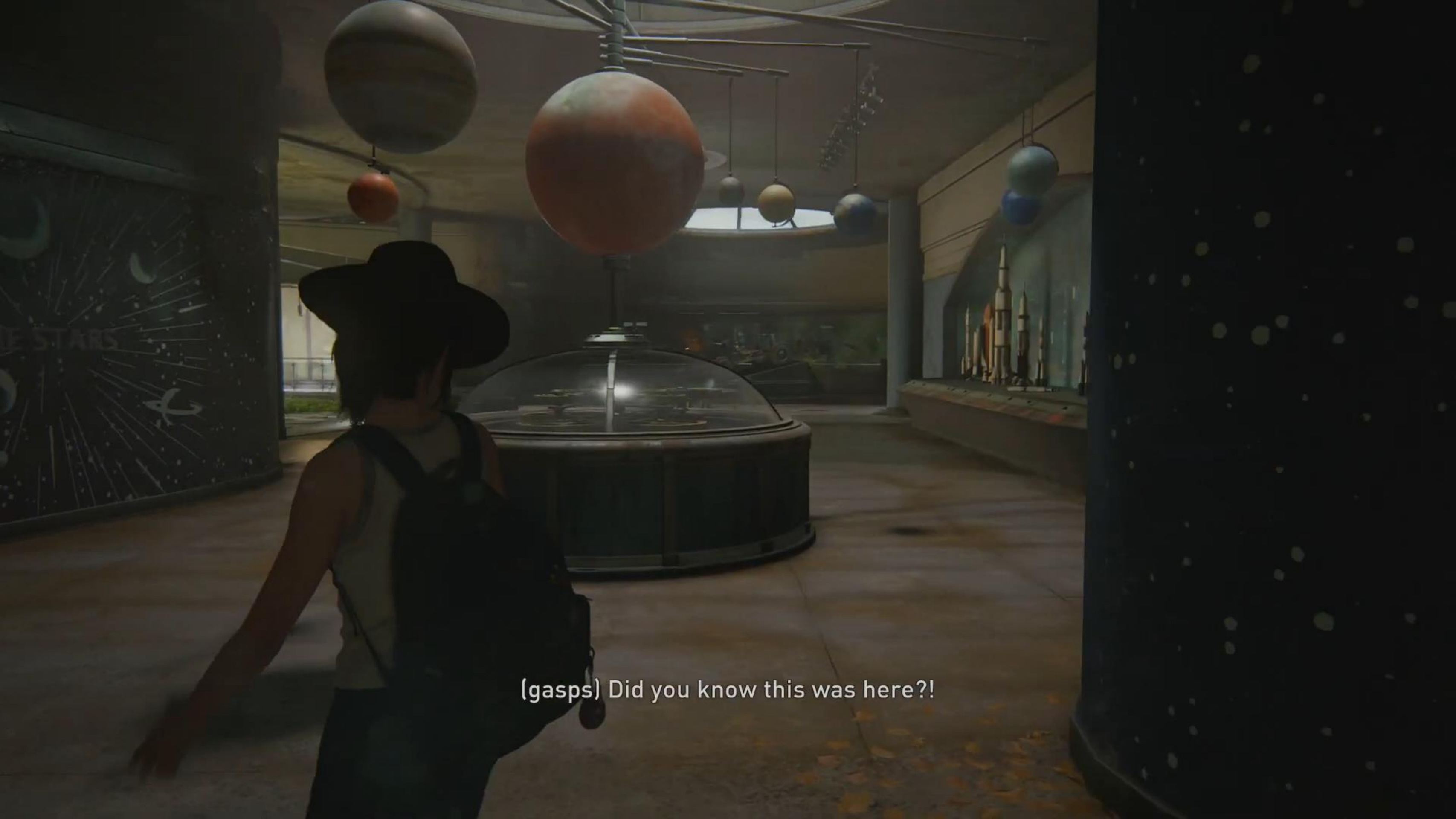
Exploring the Museum



WYOMING MUSEUM
OF SCIENCE AND HISTORY







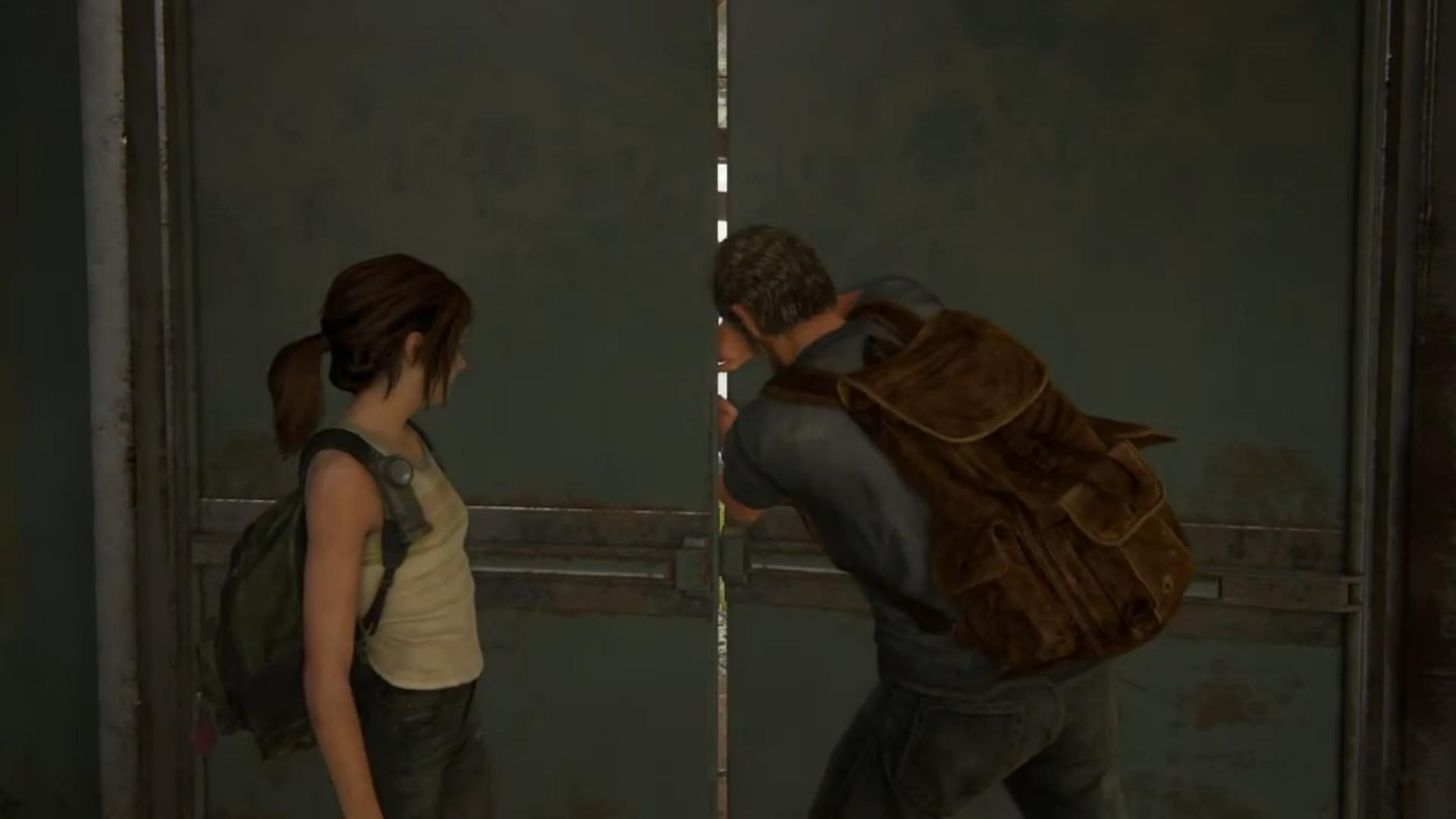
(gasps) Did you know this was here?!











Act 3

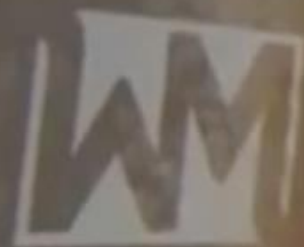
Lost in the Annex



WYOMING MUSEUM

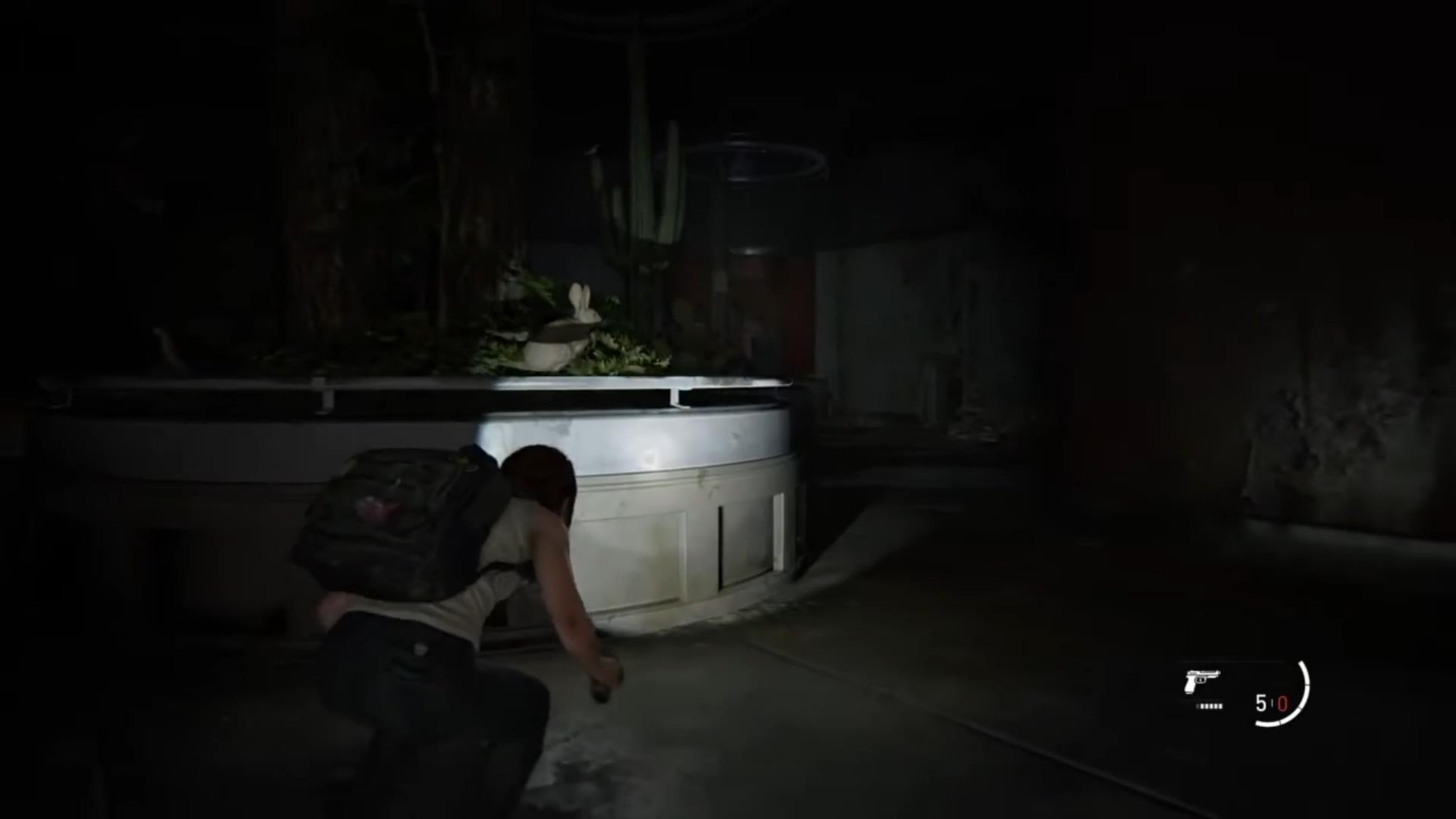


NATURAL HISTORY
CENTER



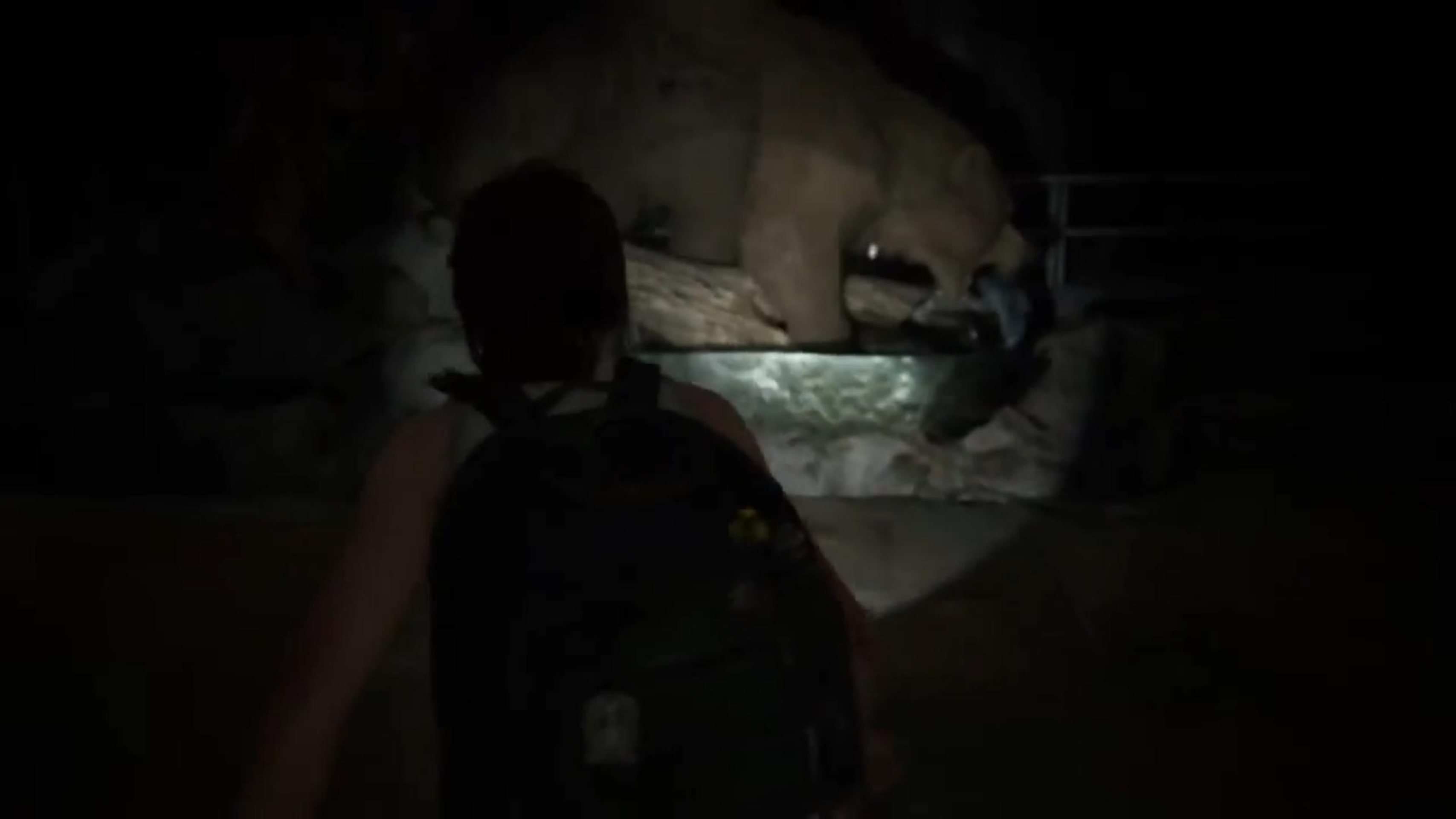














A low-angle, dark photograph showing the lower legs and feet of a person standing on a wooden floor. The person is wearing dark pants and dark sneakers with white soles. The background is a textured, light-colored wall with a small, glowing orange light fixture. The word "LIARS" is painted in large, dark, dripping letters on the wall. The overall atmosphere is gritty and industrial.

LIARS









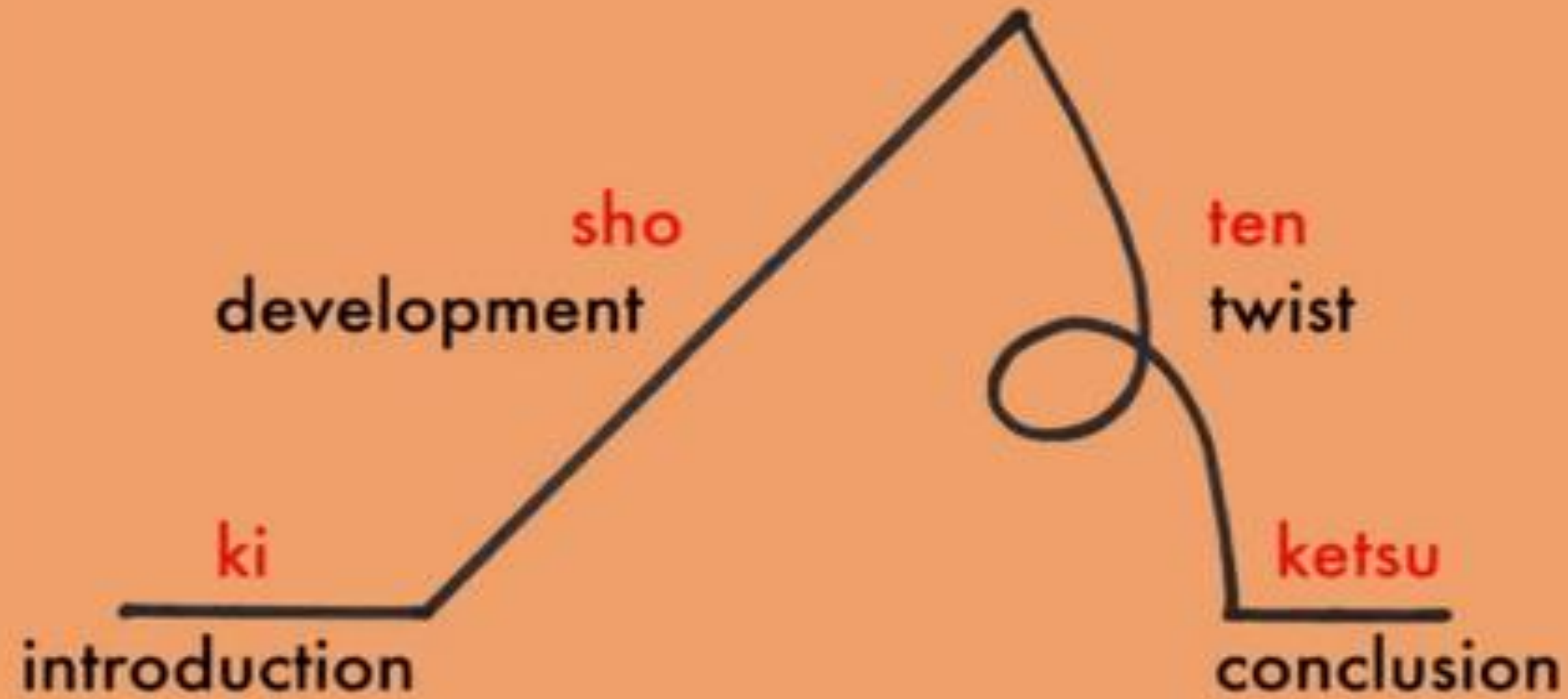


LIARS



LIARS

Kishōtenketsu





ishōtenketsu



Track 2 - Goals & Acts

- Show the high point of Ellie and Joel's Relationship
- Reinforce the conflict between them
- Create a compelling gameplay without combat
- Emotional Impact
- Swimming tutorial

Cool, but...

How did we find and develop these moments?

Side A - Composition



1. Everything is story
2. Goals & Acts
3. **Characters**
4. Gameplay
5. Space
6. Pacing & Process

Track 3 - Characters

Characters drive
the story's beats

Track 3 - Characters

What drives them?

Track 3 - Characters

Understanding the people
coming along with us



Track 3 - Characters

Character History

Track 3 - Characters

Who are they
And

What have they been through?



Track 3 - Characters

Wants into actions

Track 3 - Characters

Joel

- To live the life he had before he lost Sarah with Ellie
(Sarah Loved Museums)

Ellie

- The world to progress again
(Love of space and science, always looking ahead)



I do okay?

Track 3 - Characters

BUT ALSO, SECRETLY

Joel

- Hide the truth of what he did at the hospital

Ellie

- Learn what really happened at to the fireflies



Track 3 - Characters

The secret wants come forward
and unravel both of their primary ones

- Joel starts loosing Ellie
- Ellie fears she missed her chance to matter



LIARS

Track 3 - Characters

Finding the actions
And bringing them to life

Track 3 - Characters

Acting and Improv



Please don't let it be a thing.

Track 3 - Characters

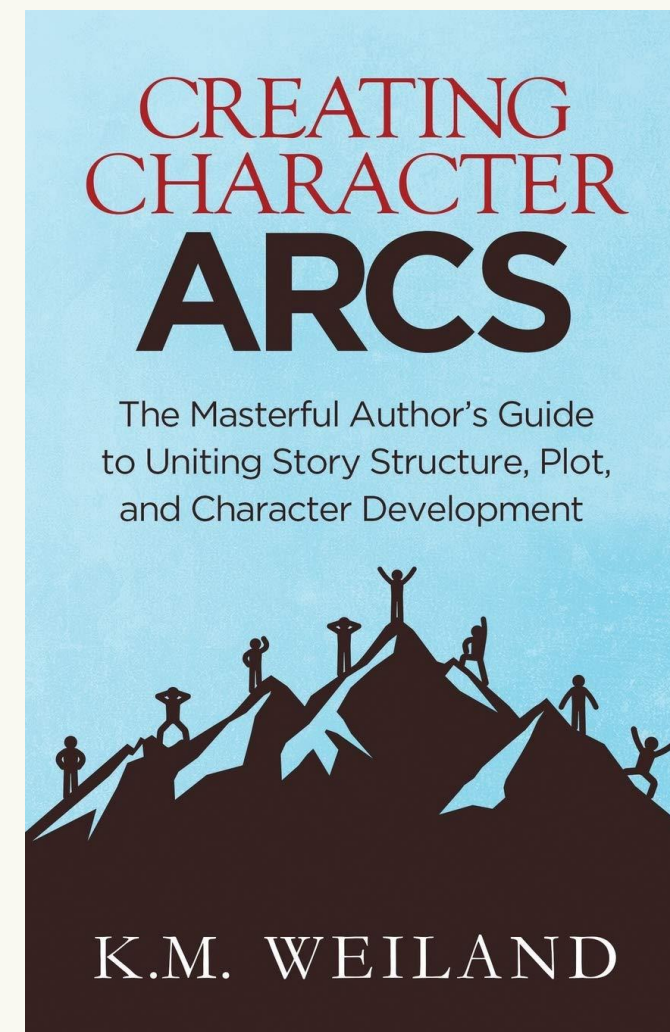
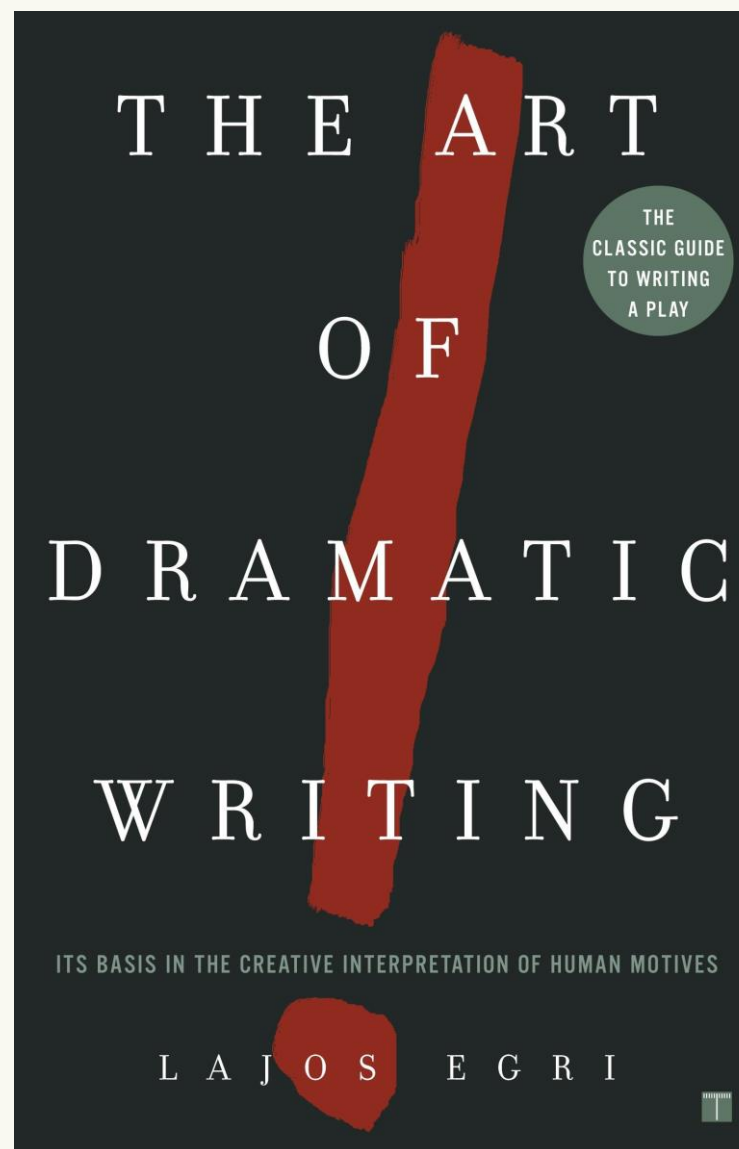
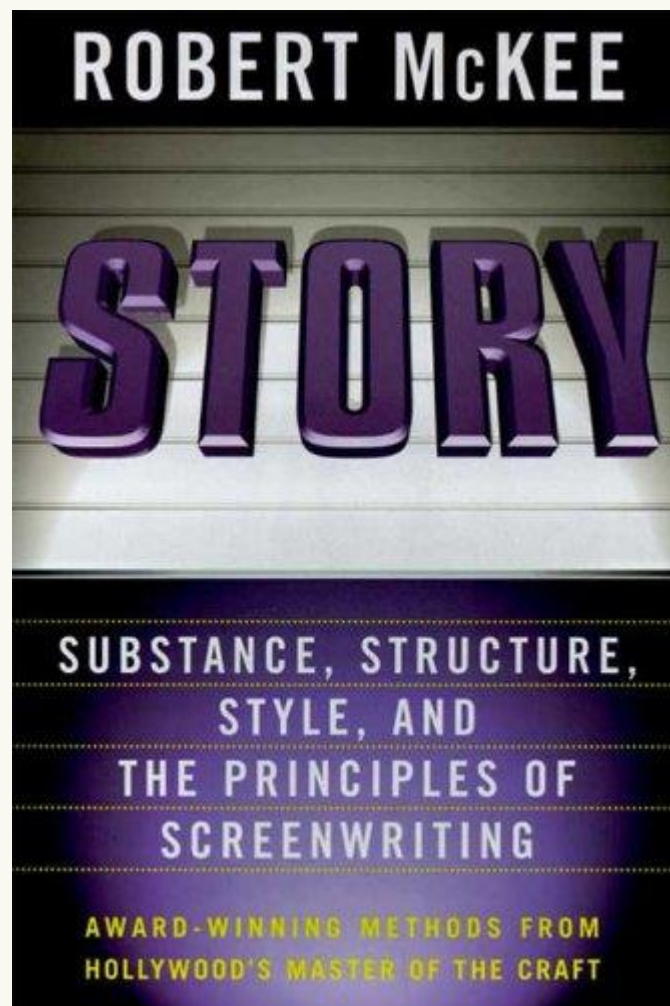
Naughty Dog has a lot of ex-TheaterKids

Track 3 - Characters

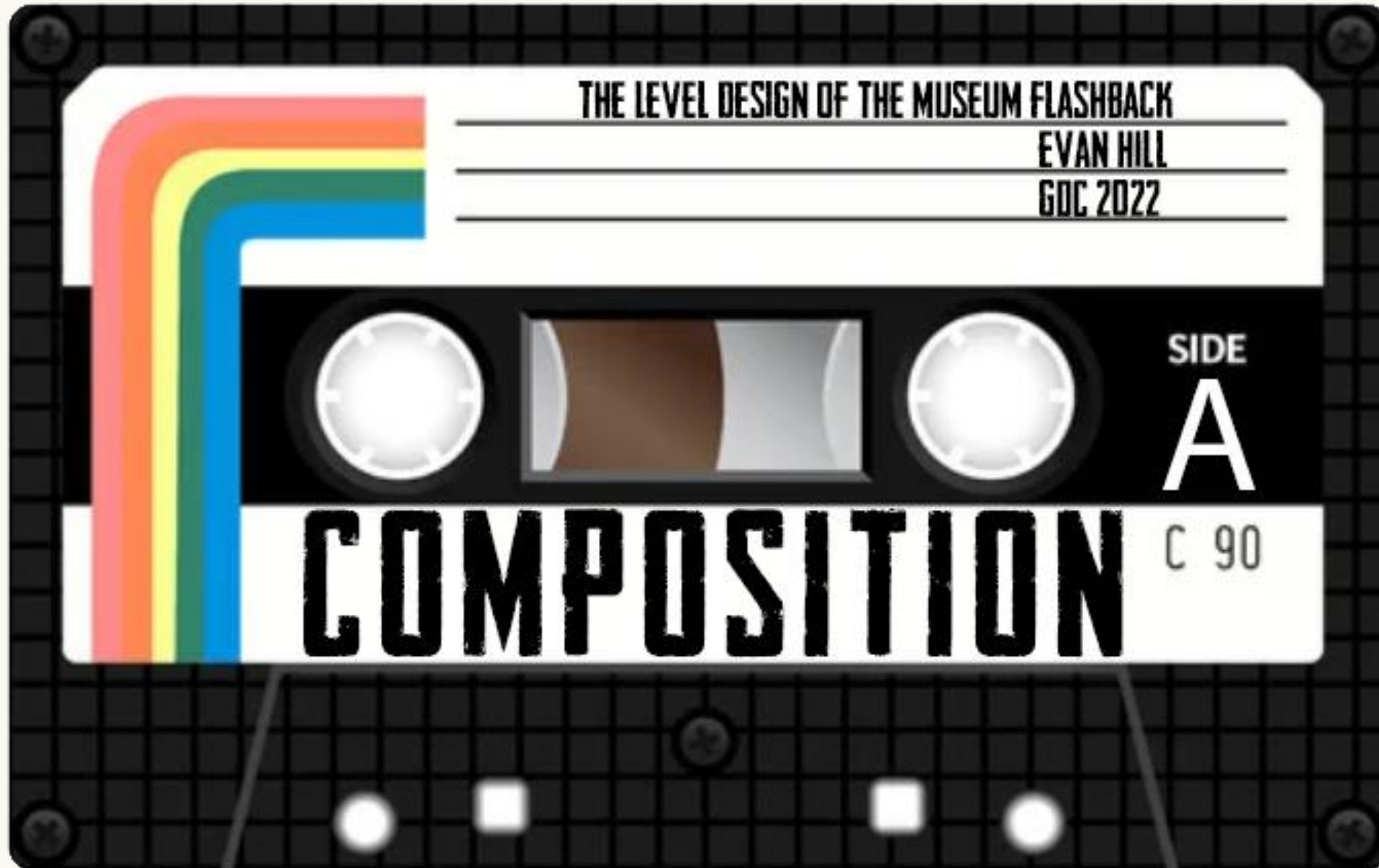
[FOOTAGE NOT FOUND]



Track 3 - Characters



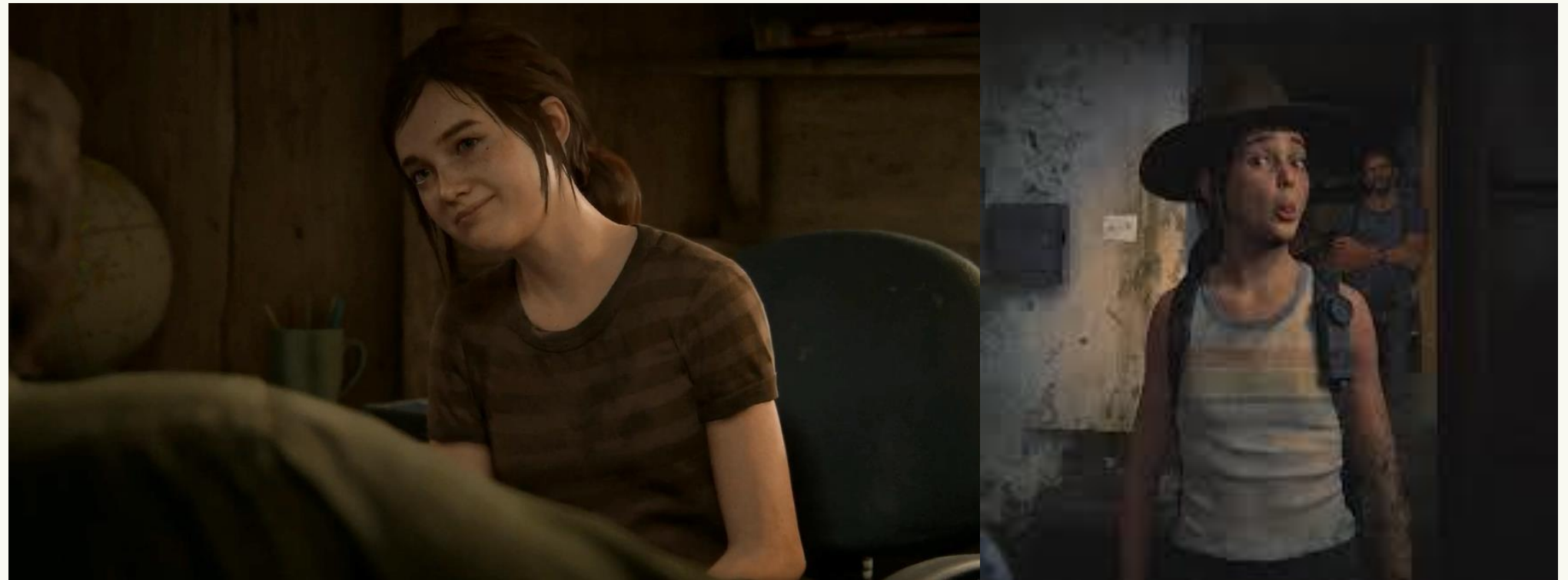
Side A - Composition



1. Everything is story
2. Goals & Acts
3. Characters
4. **Gameplay**
5. Space
6. Pacing & Process

Track 4 - Gameplay

The Player is an Actor
Cast as Ellie



Track 4 - Gameplay

- Agency
 - The player drives Ellie's actions
 - Choices: Decisions, Timing, Tone
 - What, when, why

Track 4 - Gameplay

- Emotional Expression
 - Opportunities for the players to express what they might think Ellie is feeling
 - Explore her reactions

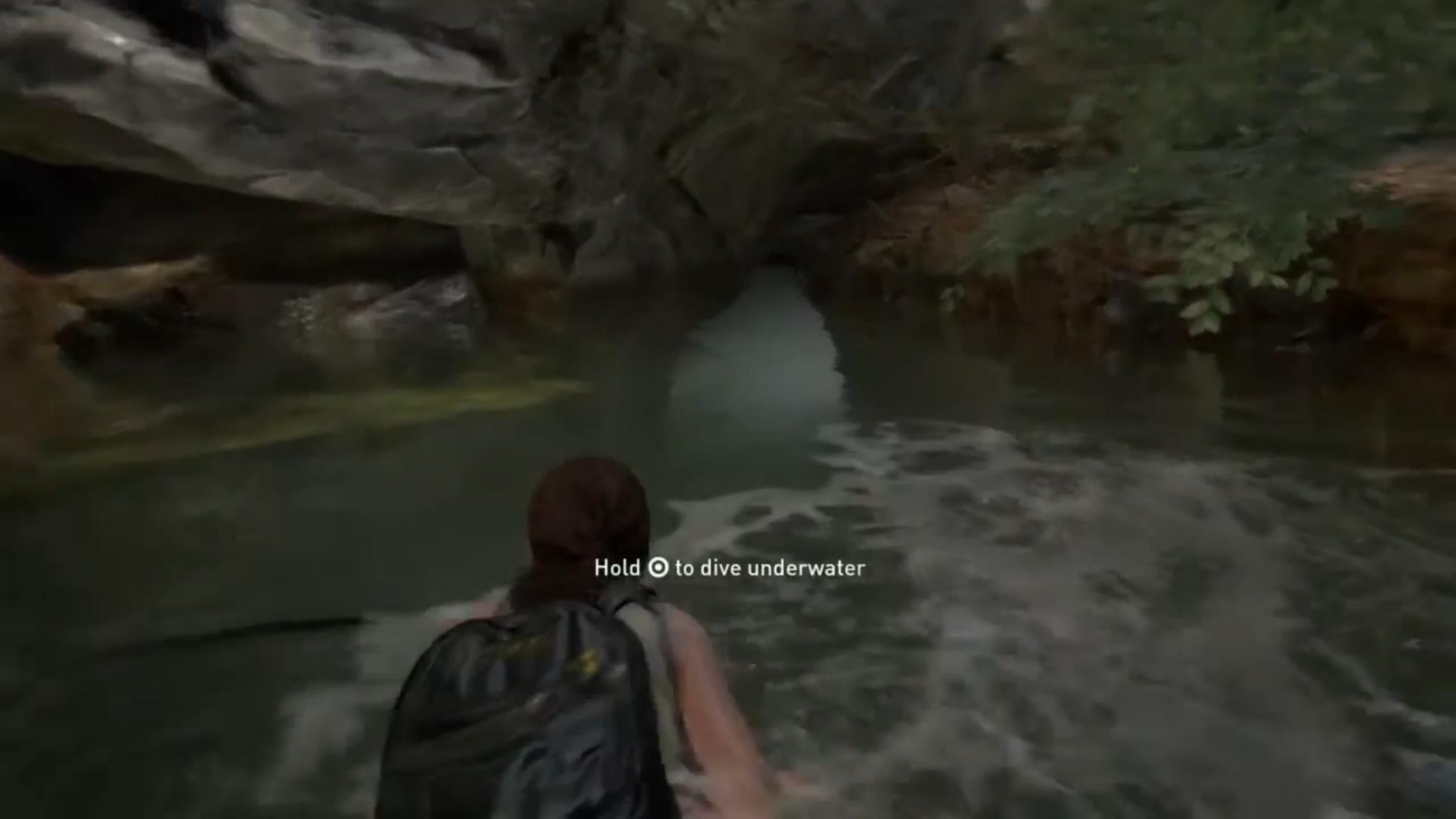
Track 4 - Gameplay


- Feedback
 - Yes anding the player's performance
 - Give them more to react off of







A third-person view of a character with reddish-brown hair and a dark backpack, standing at the edge of a river or waterfall. The character is looking down at the water. The environment is rocky with some green foliage on the right side. The water is turbulent, creating white foam as it flows over a ledge.


Hold  to dive underwater



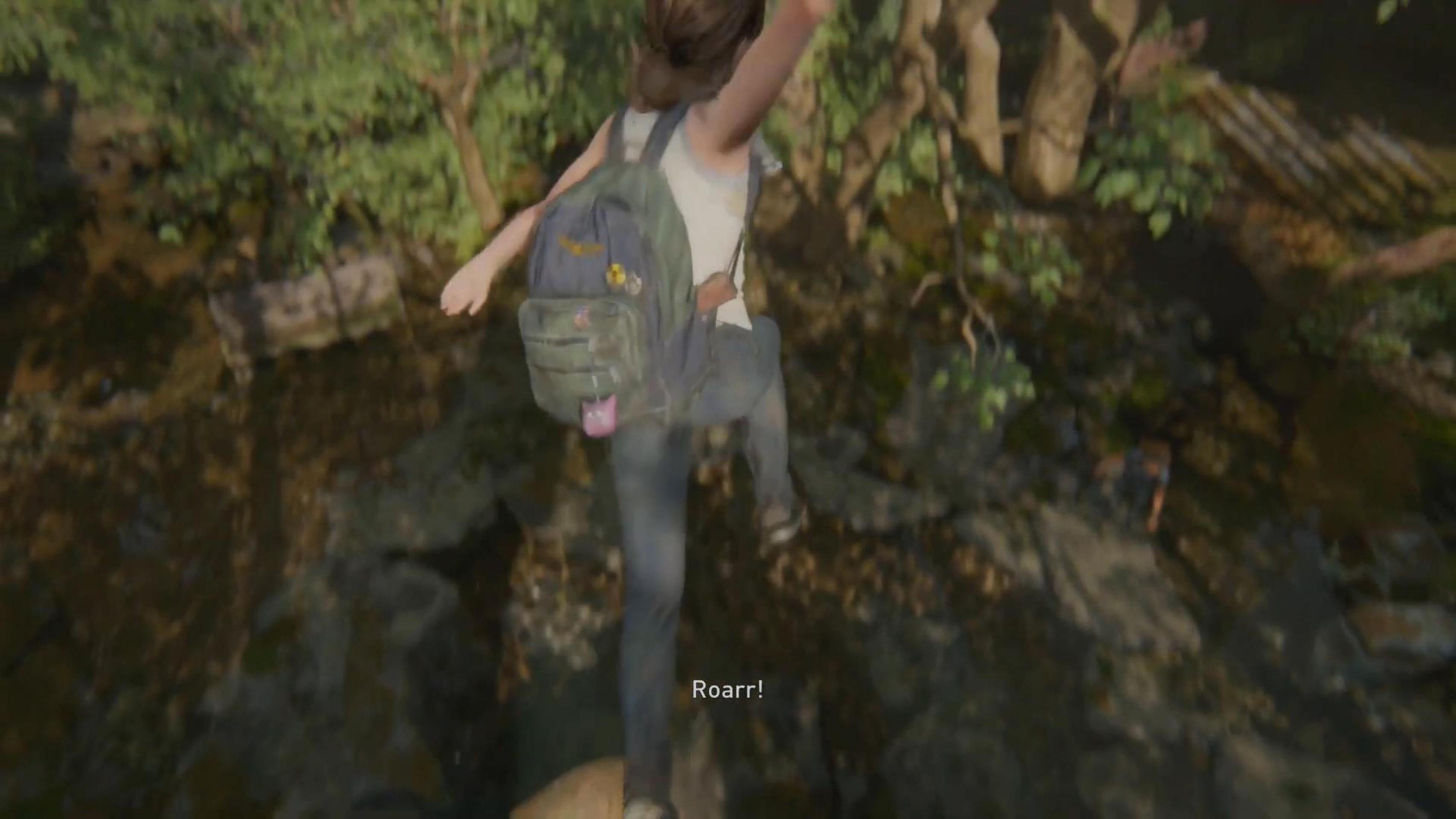
What are you doing?



I'm climbing a dinosaur!

A third-person view of Ellie from the back, standing on the back of a large dinosaur in a lush, green forest. She is wearing a grey tank top and a green backpack with a yellow wing emblem. Her arms are raised in excitement. The dinosaur is moving through a rocky, forested area with many trees and dense foliage. A wooden bench is visible on the left side of the path.

Look at me! I'm on a motherfuckin' dinosaur!

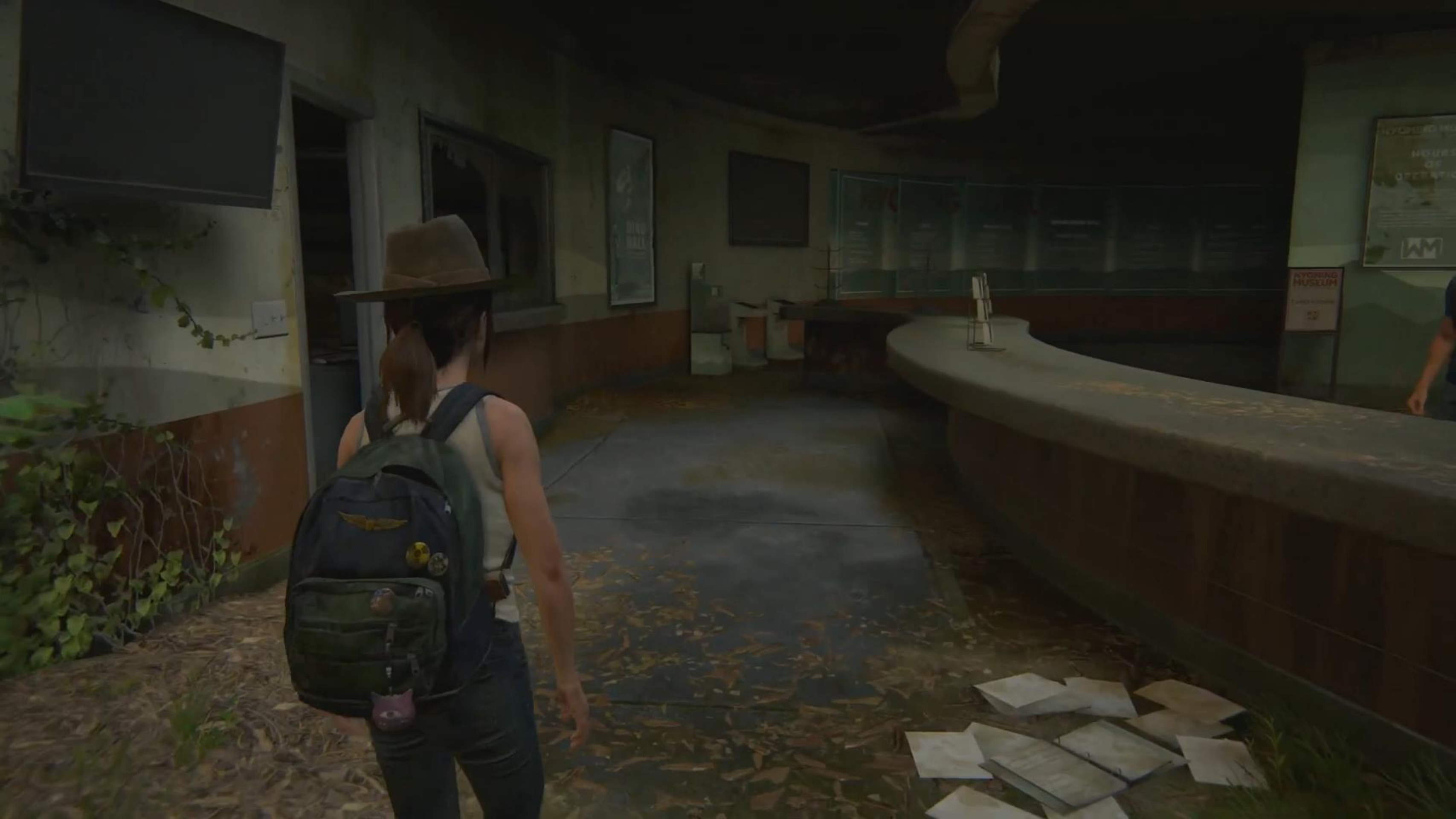


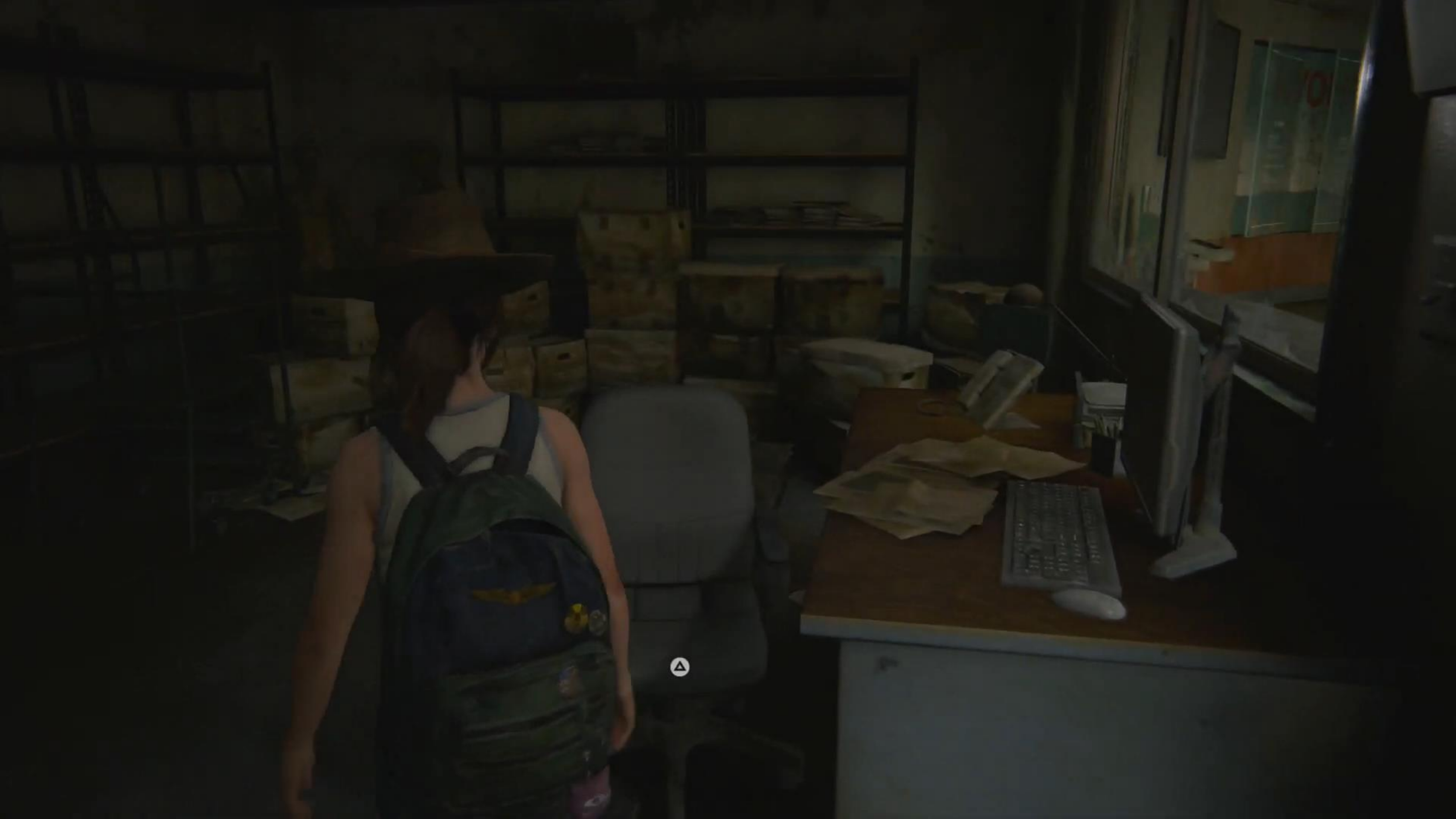
Roarr!

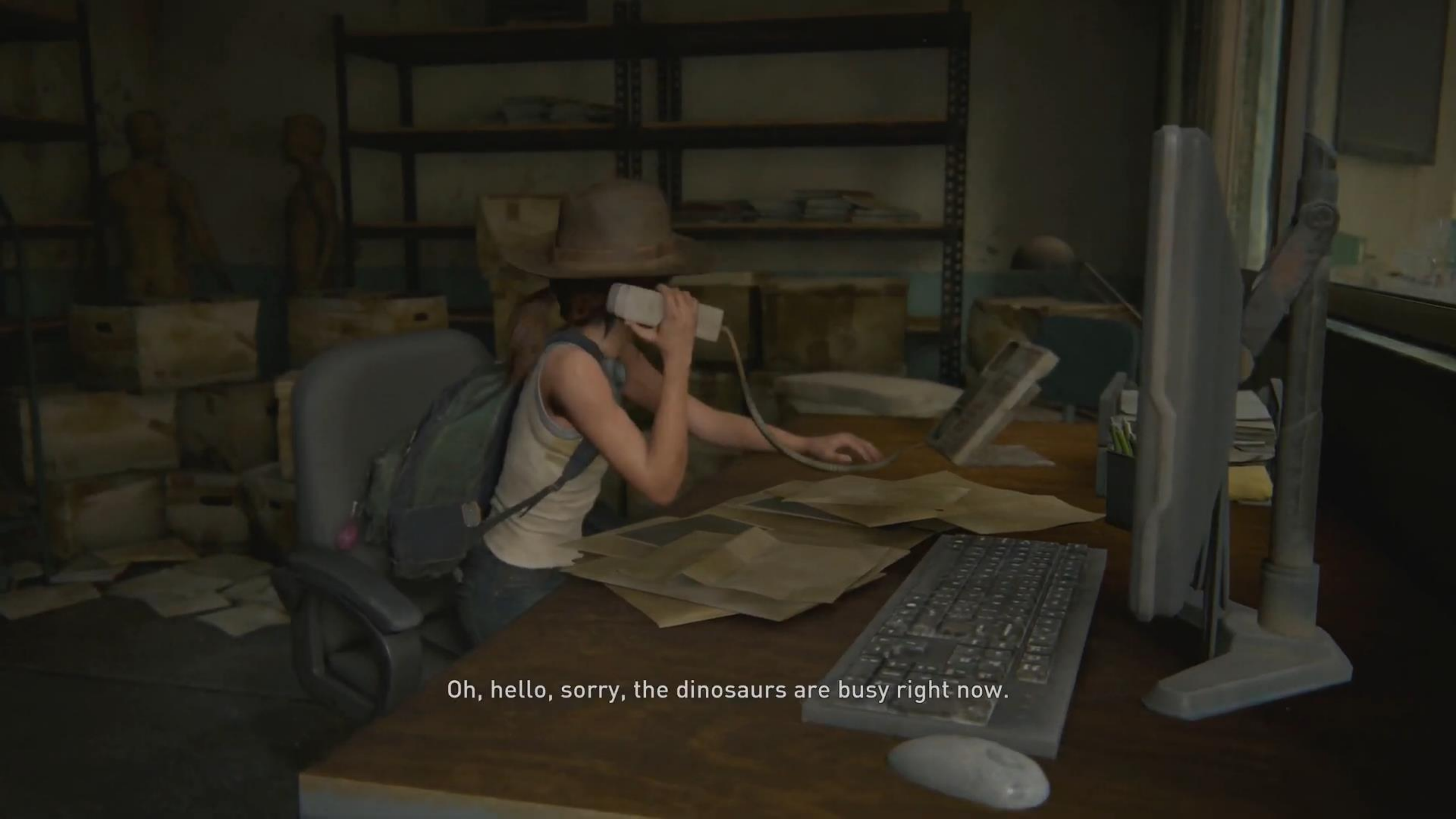
YOUNG MUSEUM
OF SCIENCE AND HISTORY



Your loss.







Oh, hello, sorry, the dinosaurs are busy right now.







Is this going to be a thing?



Trophy earned!



Looks Good On You



(L) Head

(R) Face



(L) Head

(R) Face





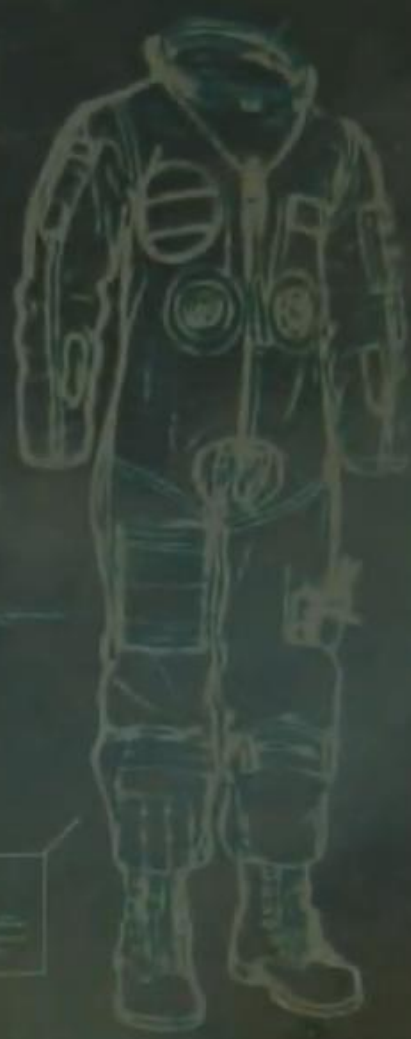
Uhh... did you just have a stroke?

MERCURY VENUS E

WATER-ENTRY SUIT



PARTIAL-PRESSURE SUIT





Astronauts report it feels good, T-minus twenty-five seconds.

L2 Zoom

L Rotate

Put Away





And just how do you plan on getting yourself over there?



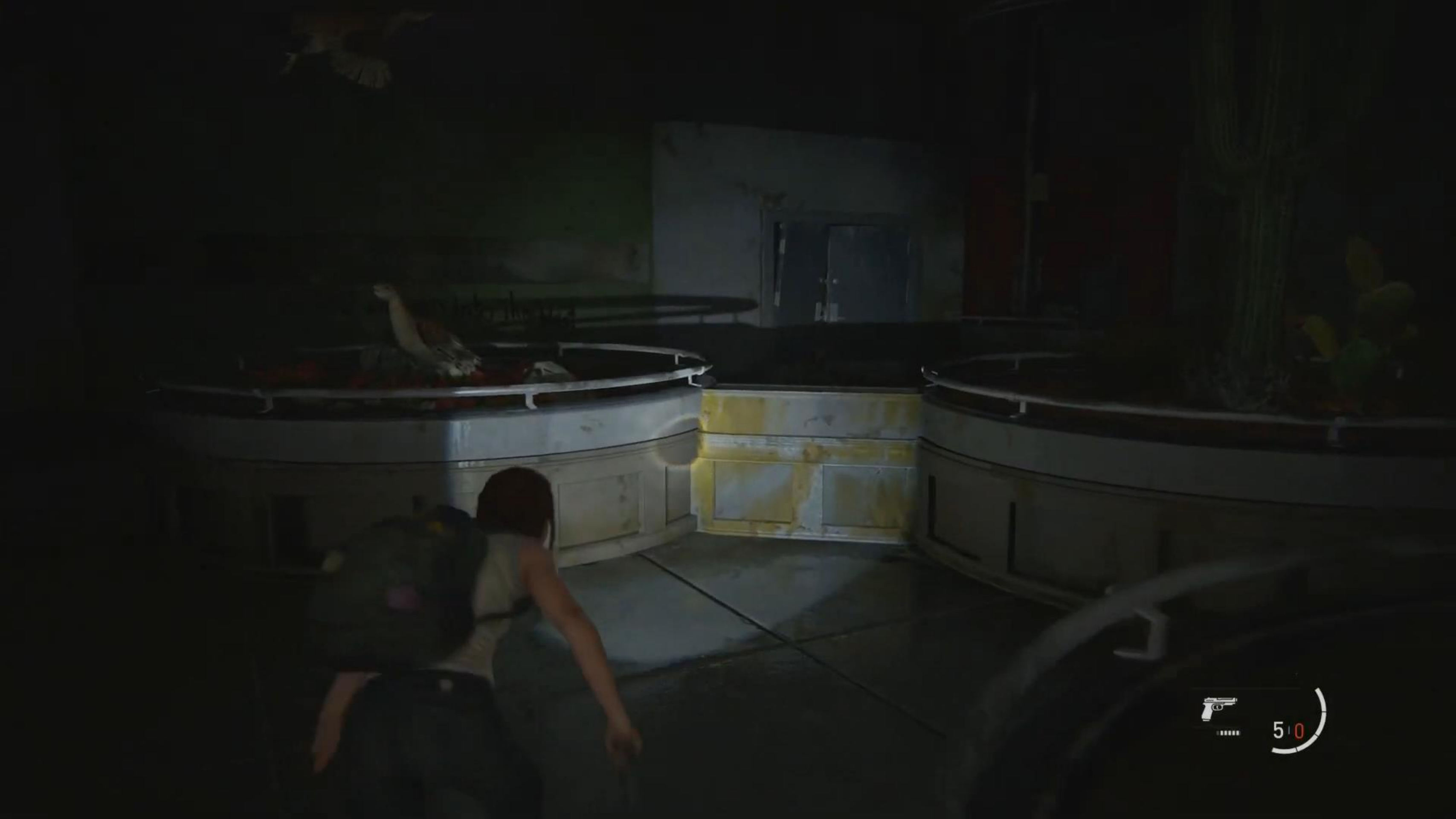
Aaahh!

The woman we tortured
choked on her own blood

Shit.



5/0



5/0



5/0

L2 Zoom

Read

Put Away

Back

We wanted to end suffering. We wanted to restore humanity. Each time we sacrificed part of ourselves, our leaders kept saying, "it'll be worth it."

Now we've disbanded. With nothing to show for our sins.

I thought coming here might reignite something. Some purpose. My parents loved bringing me here. It's one of my earliest memories from before the outbreak. Before all of the cruelty and savagery.

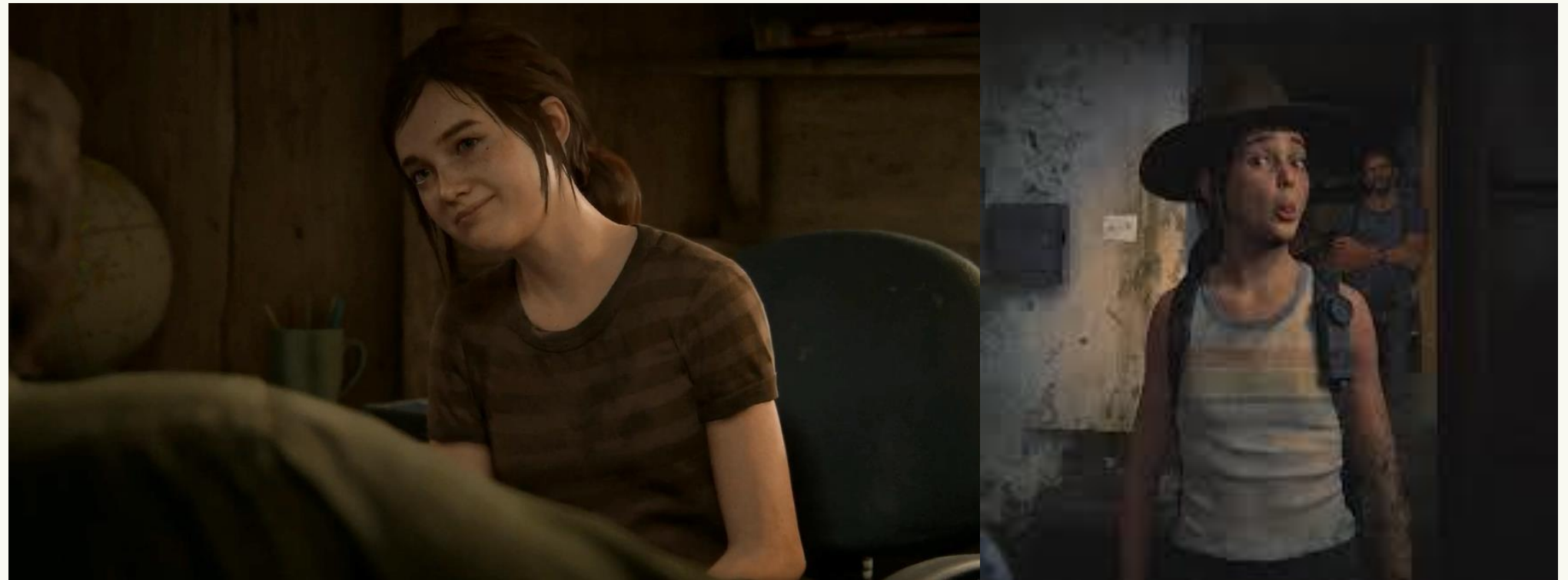
Those memories just made me angrier.



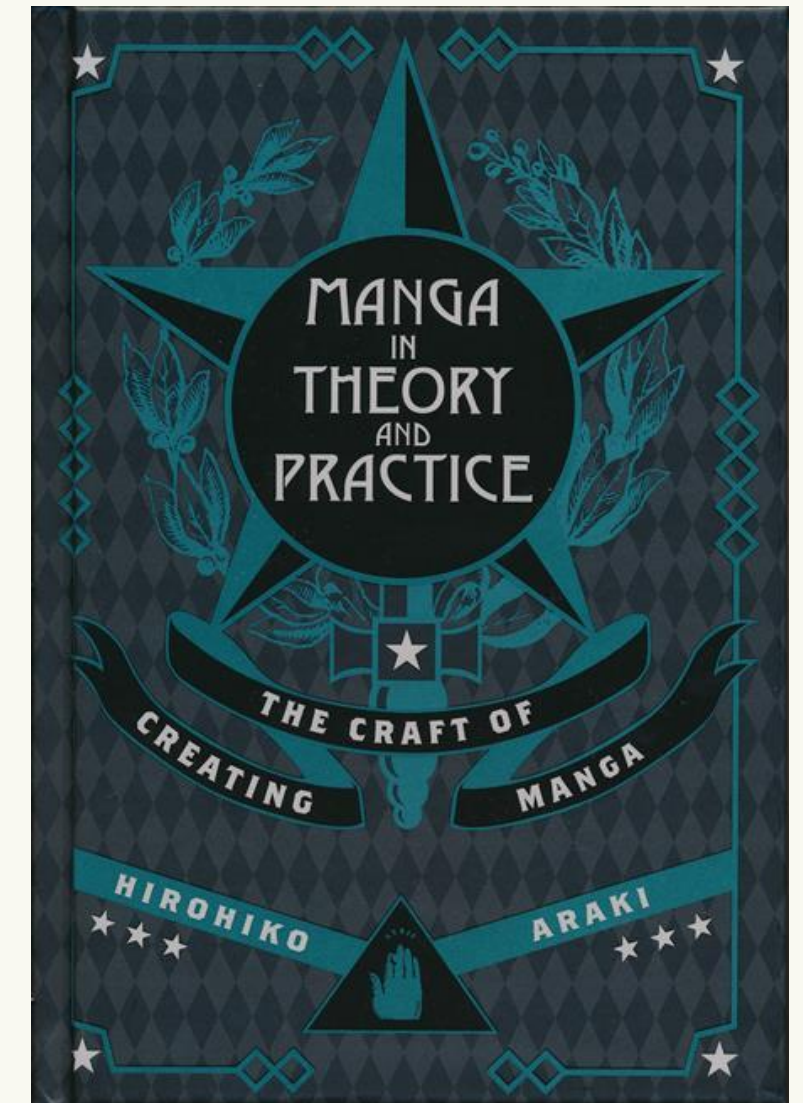
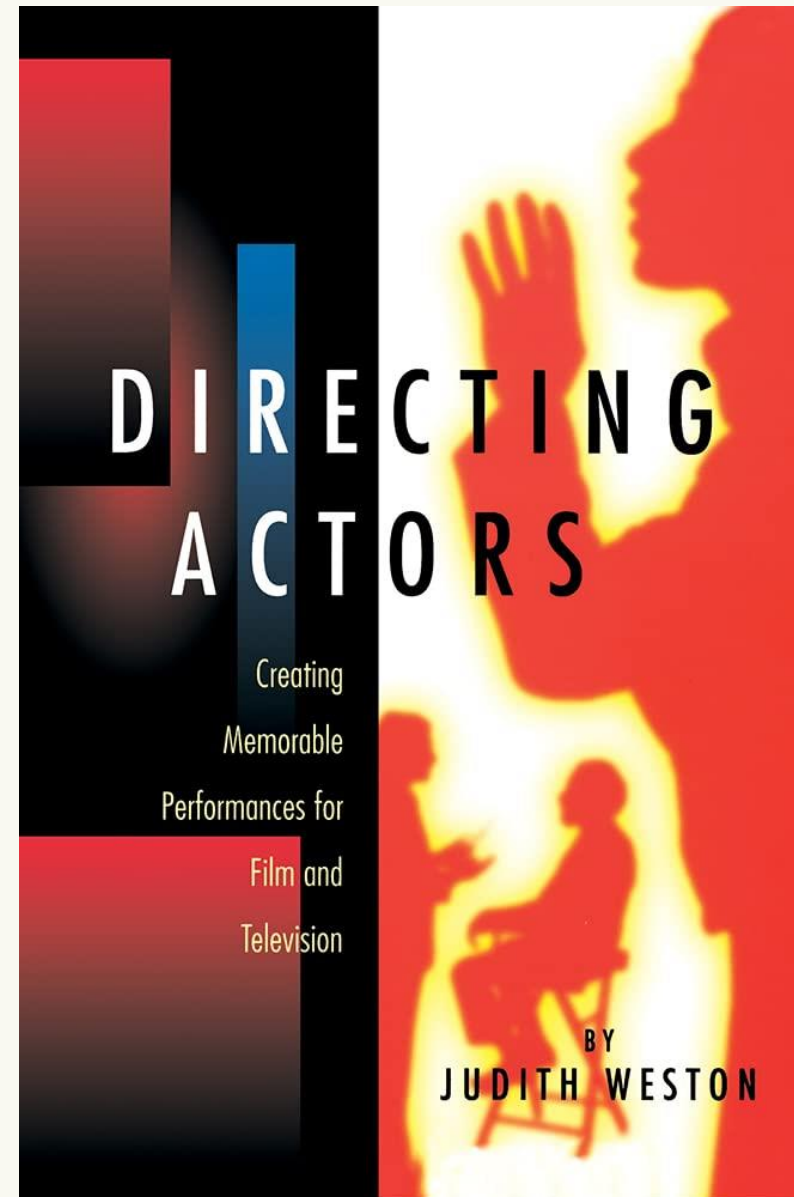
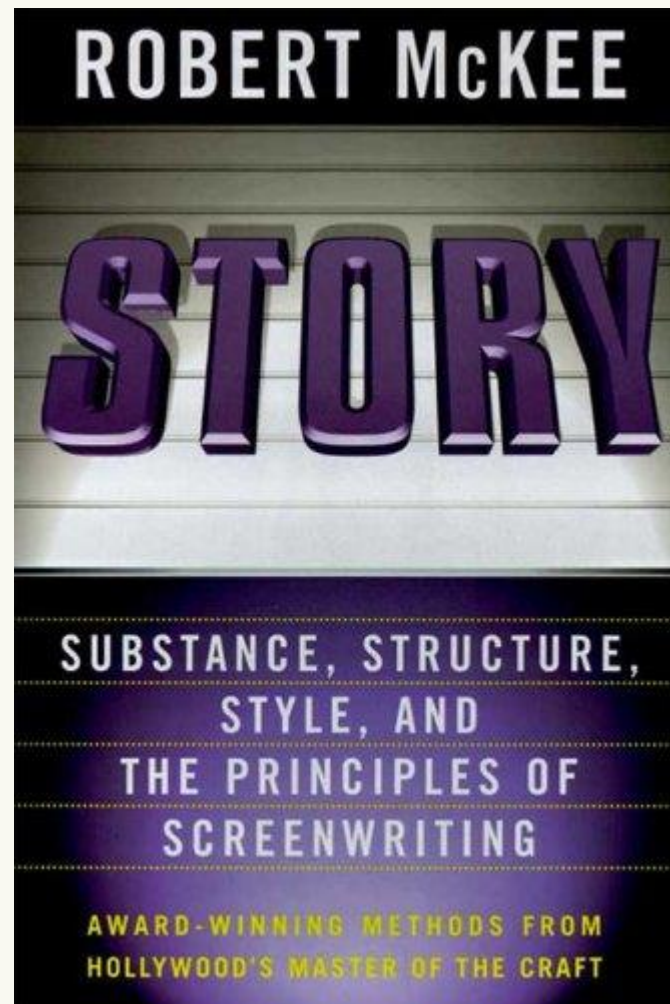
5/2

Track 4 - Gameplay

The Player is an Actor
Cast as Ellie



Track 4 - Gameplay



Side A - Composition



1. Everything is story
2. Goals & Acts
3. Characters
4. Gameplay
5. **Space**
6. Pacing & Process

Track 5 - Space

Space informs the player of
Direction and Mood

Track 5 - Space

It lets them perform
Without a script

Track 5 - Space

Clear Information

- Much more than paint the path forward yellow
- Too much information can be bad

Track 5 - Space

Variety

- Aesthetics
- Verticality
- Traversal and Interaction
- Bonus: Memorability of information

Track 5 - Space

Mood and Impact

- Impression
- Immersion
- Emotionally focused



I'm gonna start guessing.

3.00

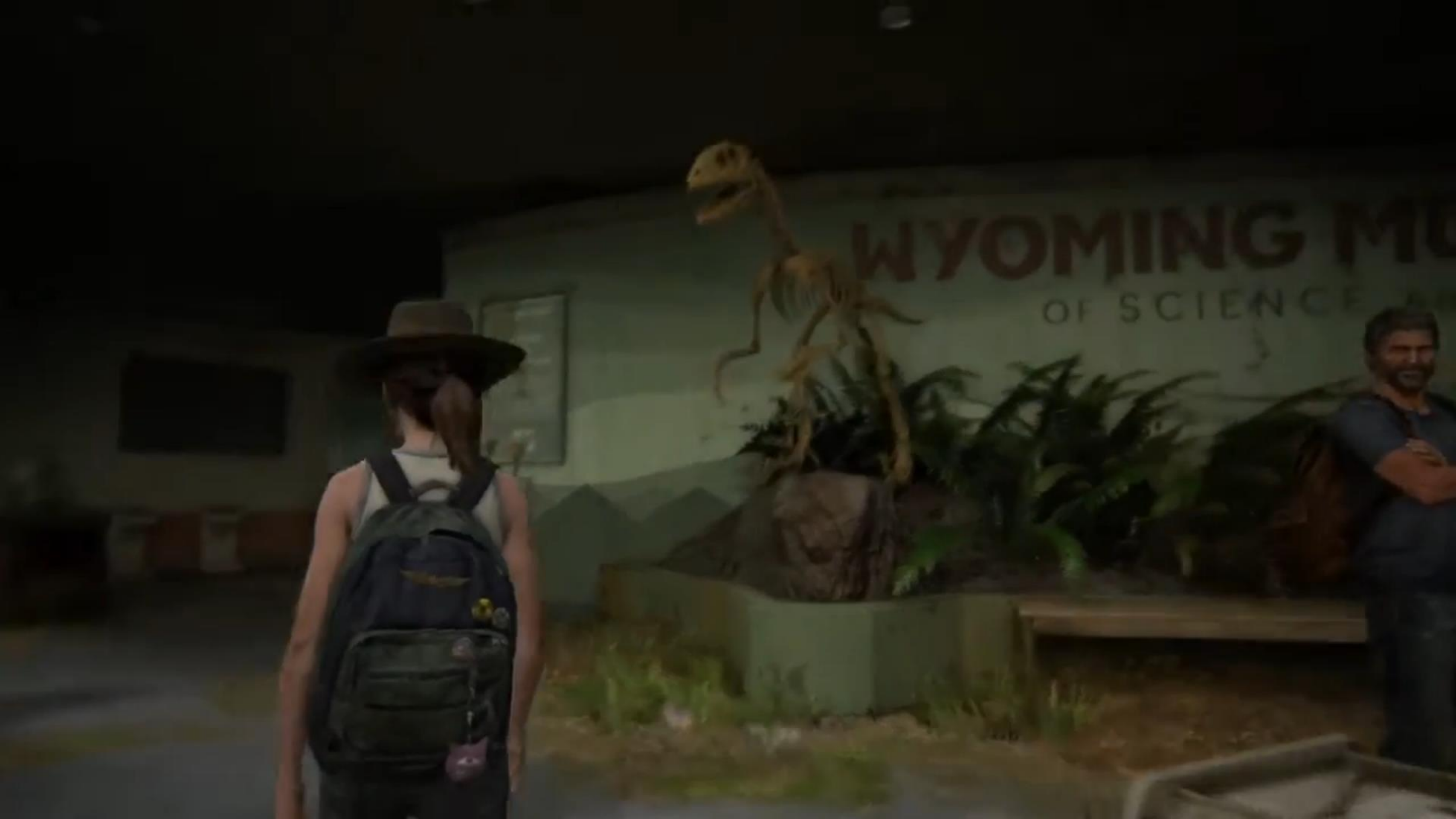


A cinematic still from the video game "The Last of Us Part II". The scene is set in a dense, sun-dappled forest. In the foreground, Ellie is seen from behind, her brown hair in a ponytail, wearing a black tactical vest over a grey tank top. She is looking towards Joel, who stands in the middle ground, facing her. Joel is wearing a dark blue t-shirt and dark pants. The forest floor is covered in tall grass and various green plants. Large, thick tree trunks are visible in the background, and sunlight filters through the canopy, creating a soft, hazy atmosphere.

But like... is it a massive comic book collection... no, wait... a new DVD collection?





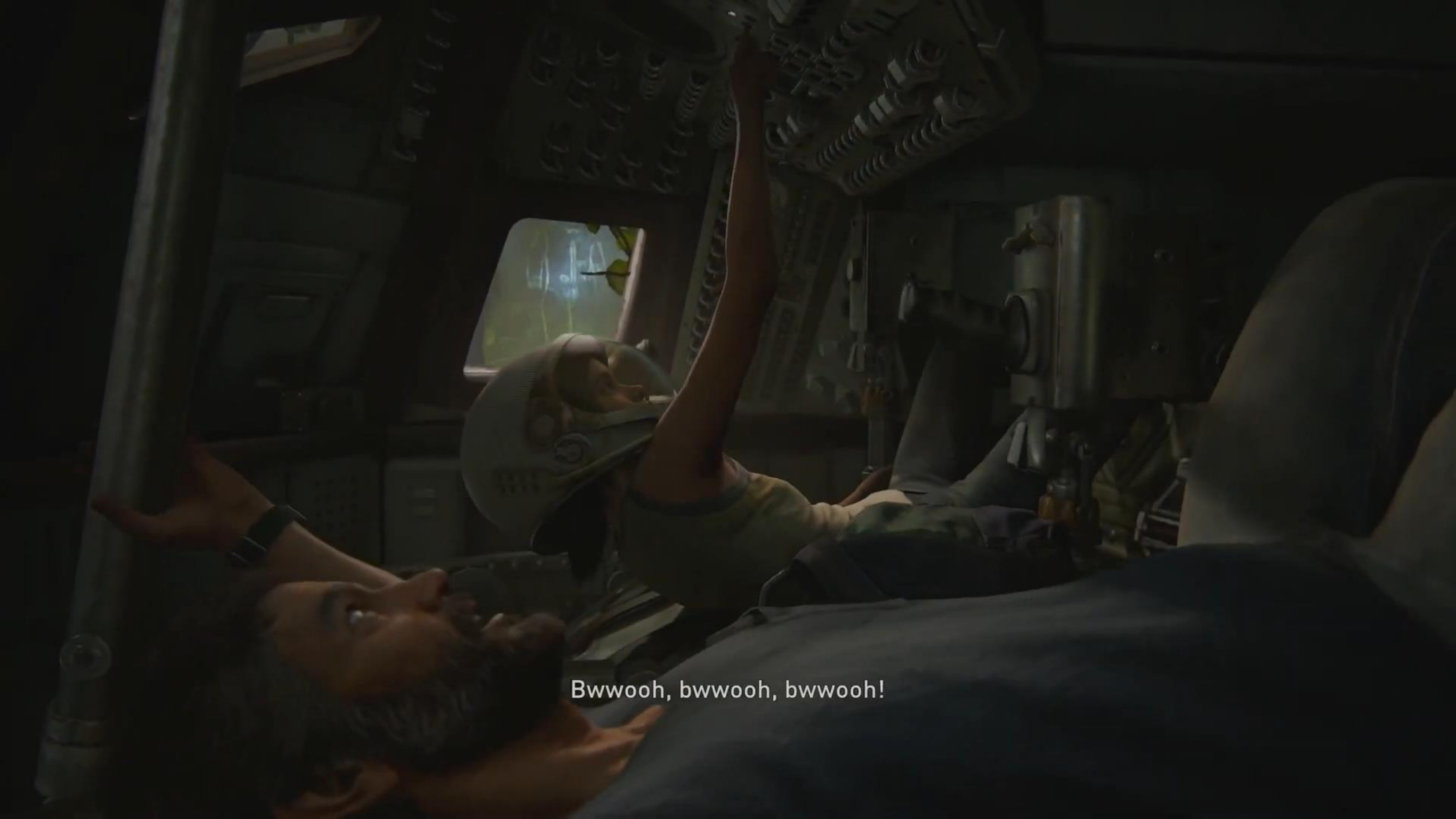






A WALK





Bwwooh, bwwooh, bwwooh!

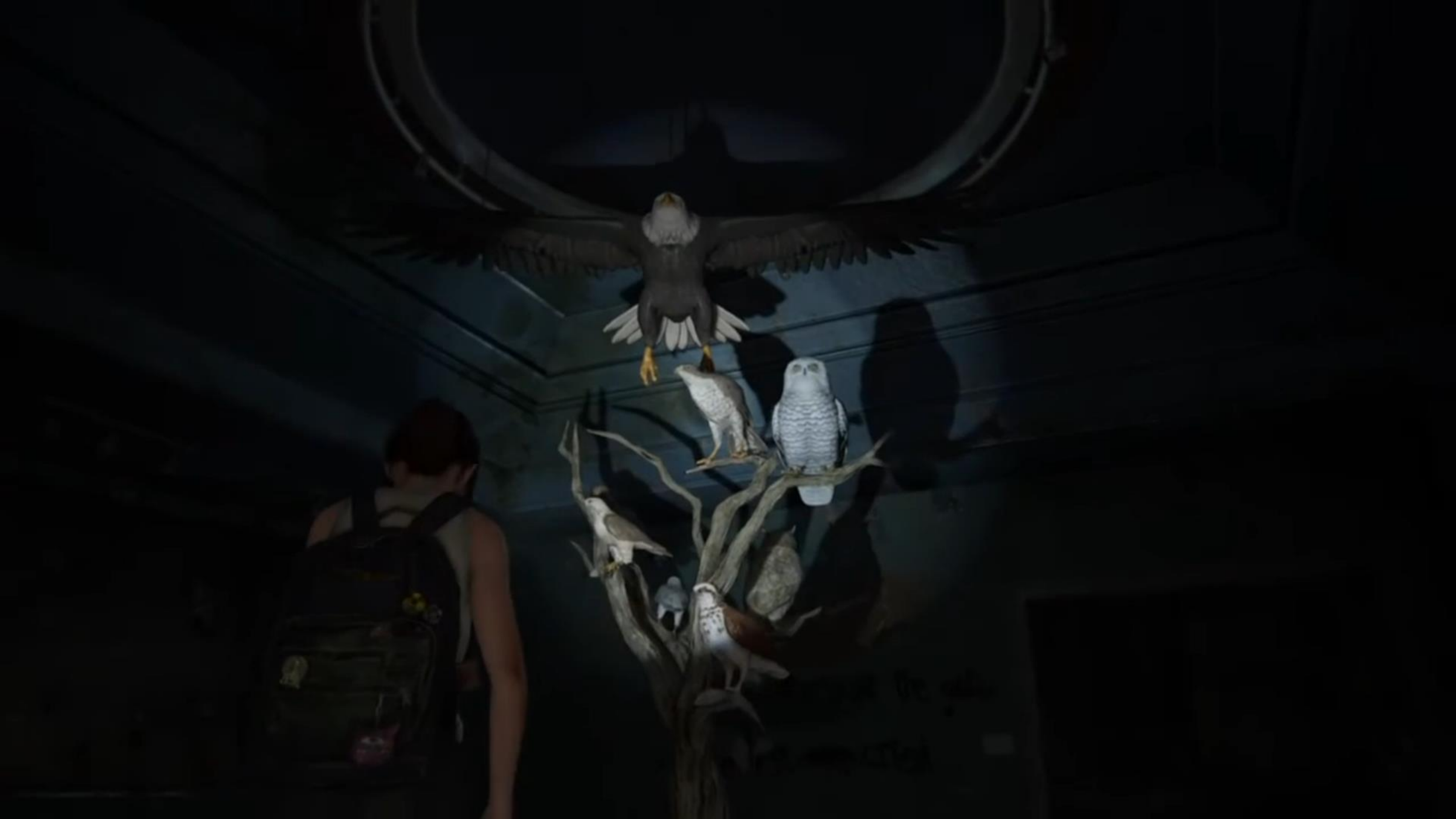


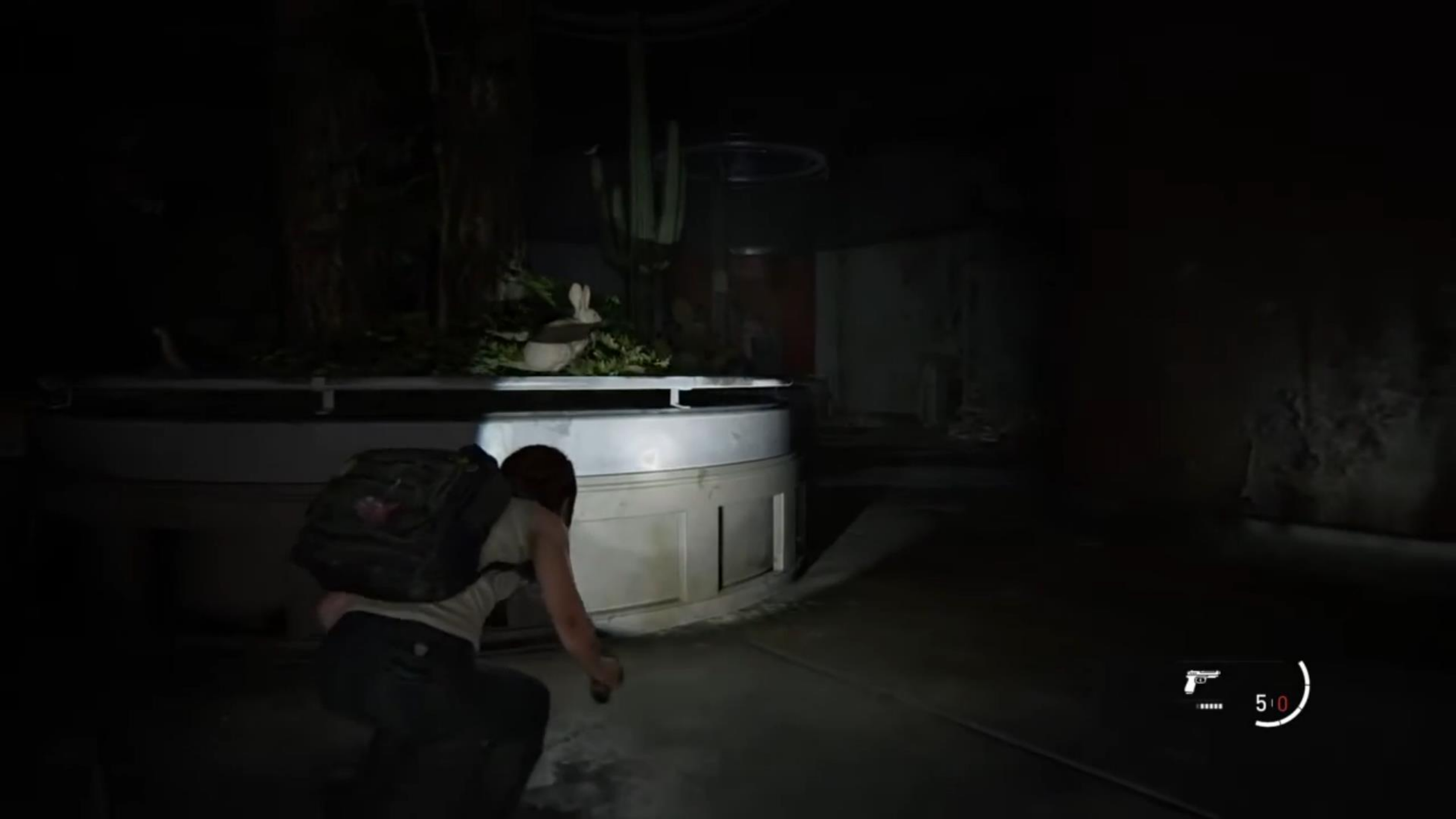
And just how do you plan on getting yourself over there?

NATURAL HISTORY
CENTER



I'll open the door for you.











Ah!





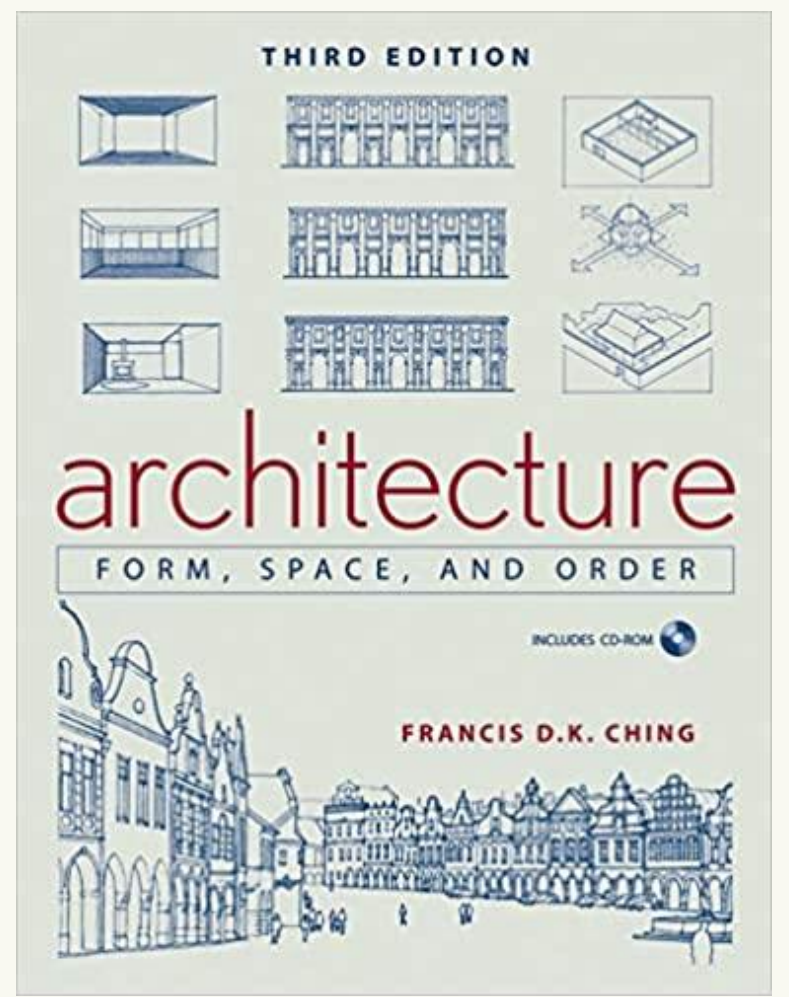
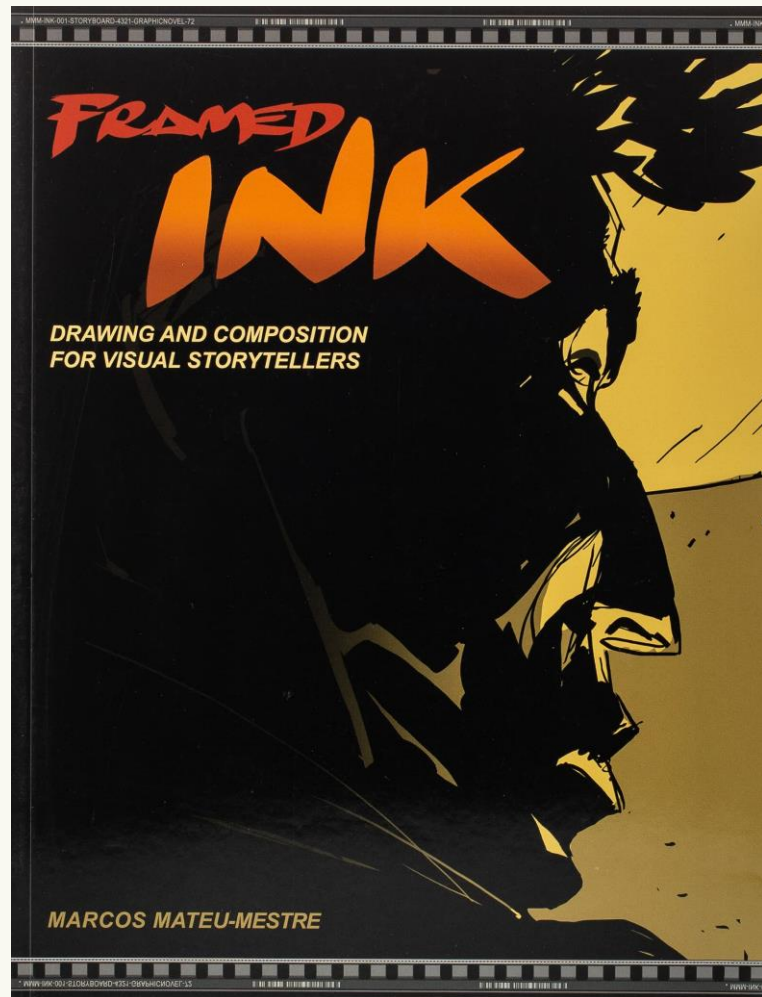
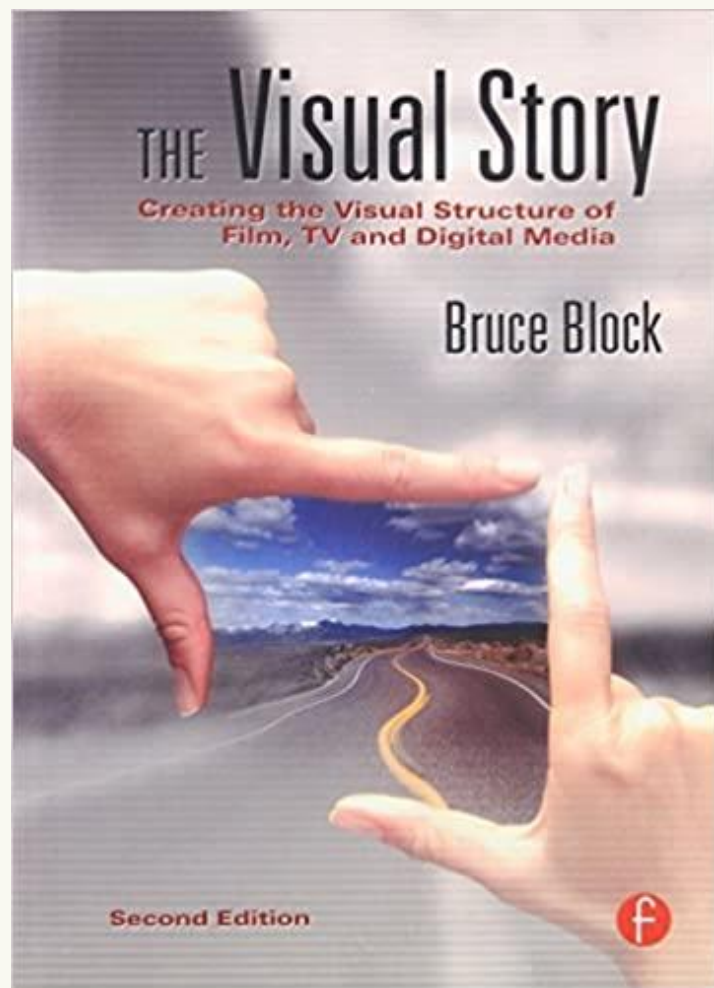
The hell was that?



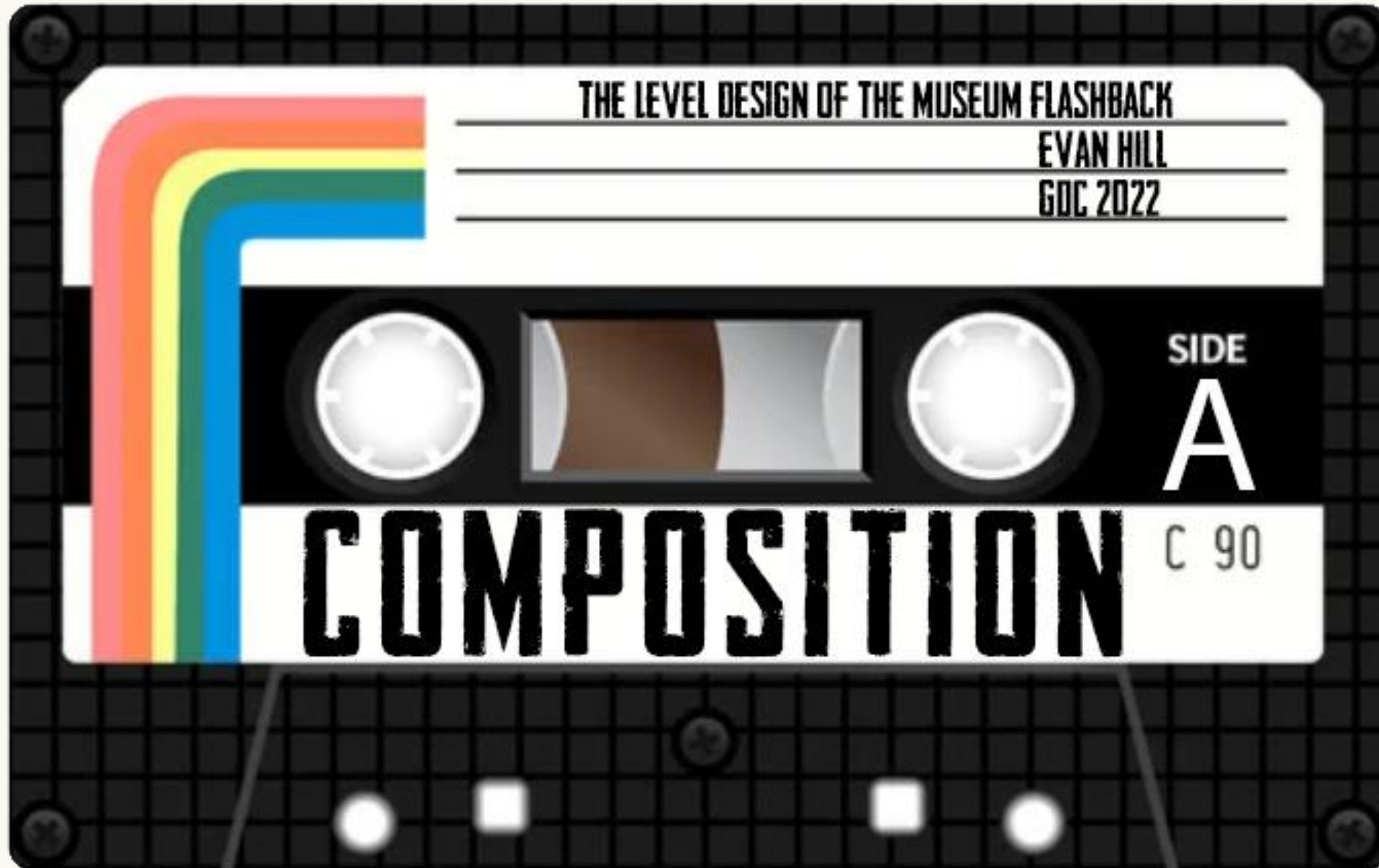
Track 5 - Space

It lets them perform
Without a script

Track 5 - Space



Side A - Composition



1. Everything is story
2. Goals & Acts
3. Characters
4. Gameplay
5. Space
6. **Pacing & Process**

Track 6 - Pacing & Process

How do you find the right
rhythm?

Track 1 - Where and Why

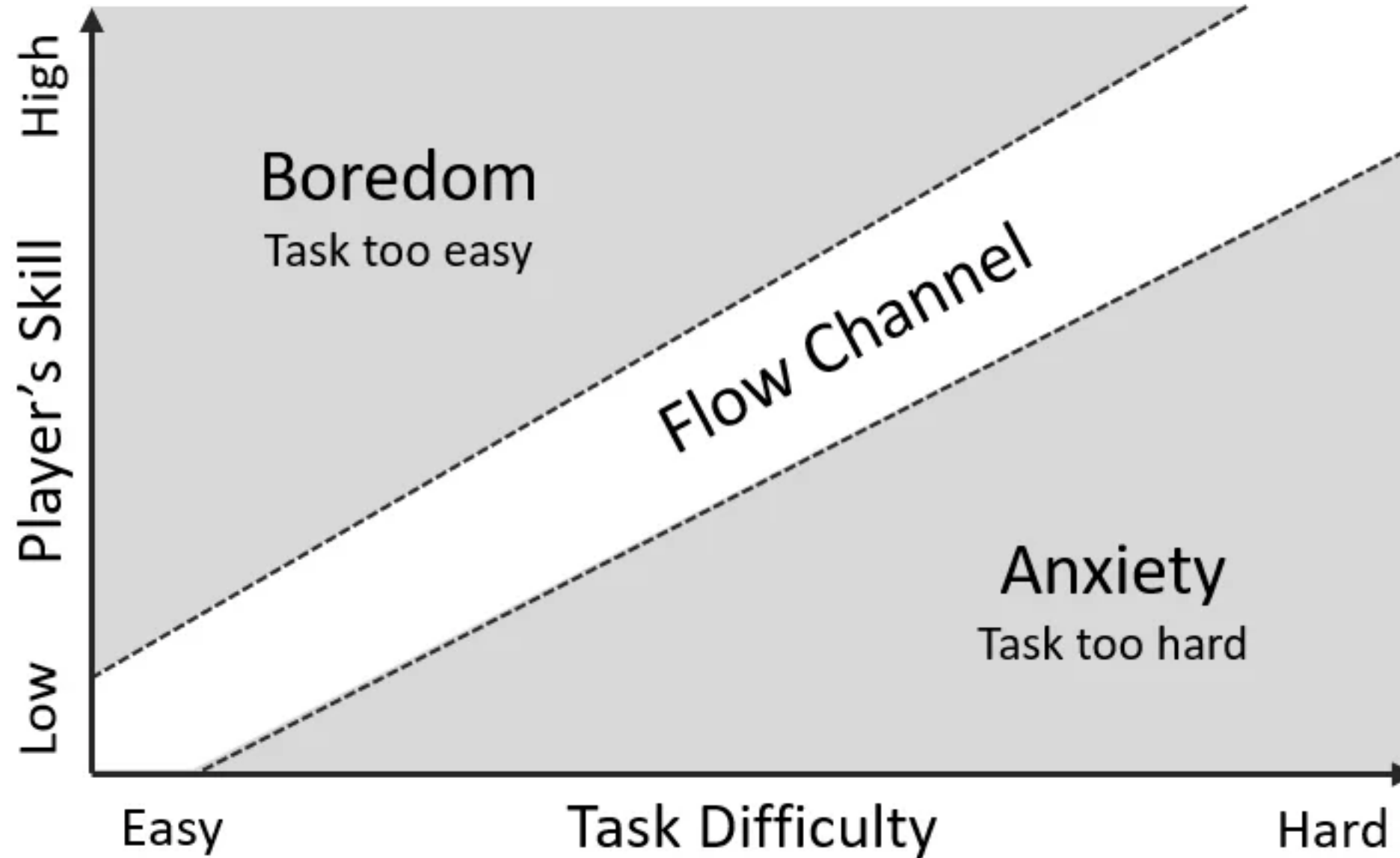
Player Tuned Experience

This

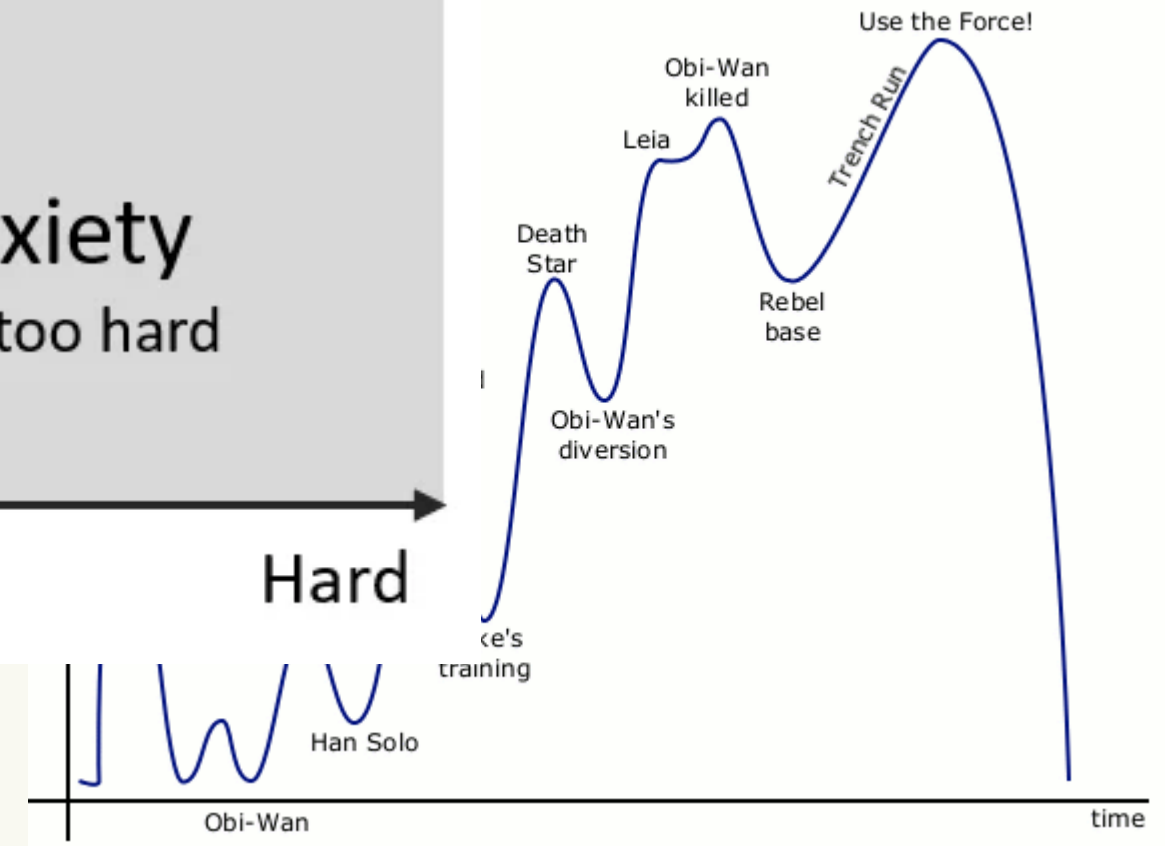


Not This

Pacing Graph:



Small Combat
3. Explore
4. Valve, then Big
Combat
5. Find the
Treasure!

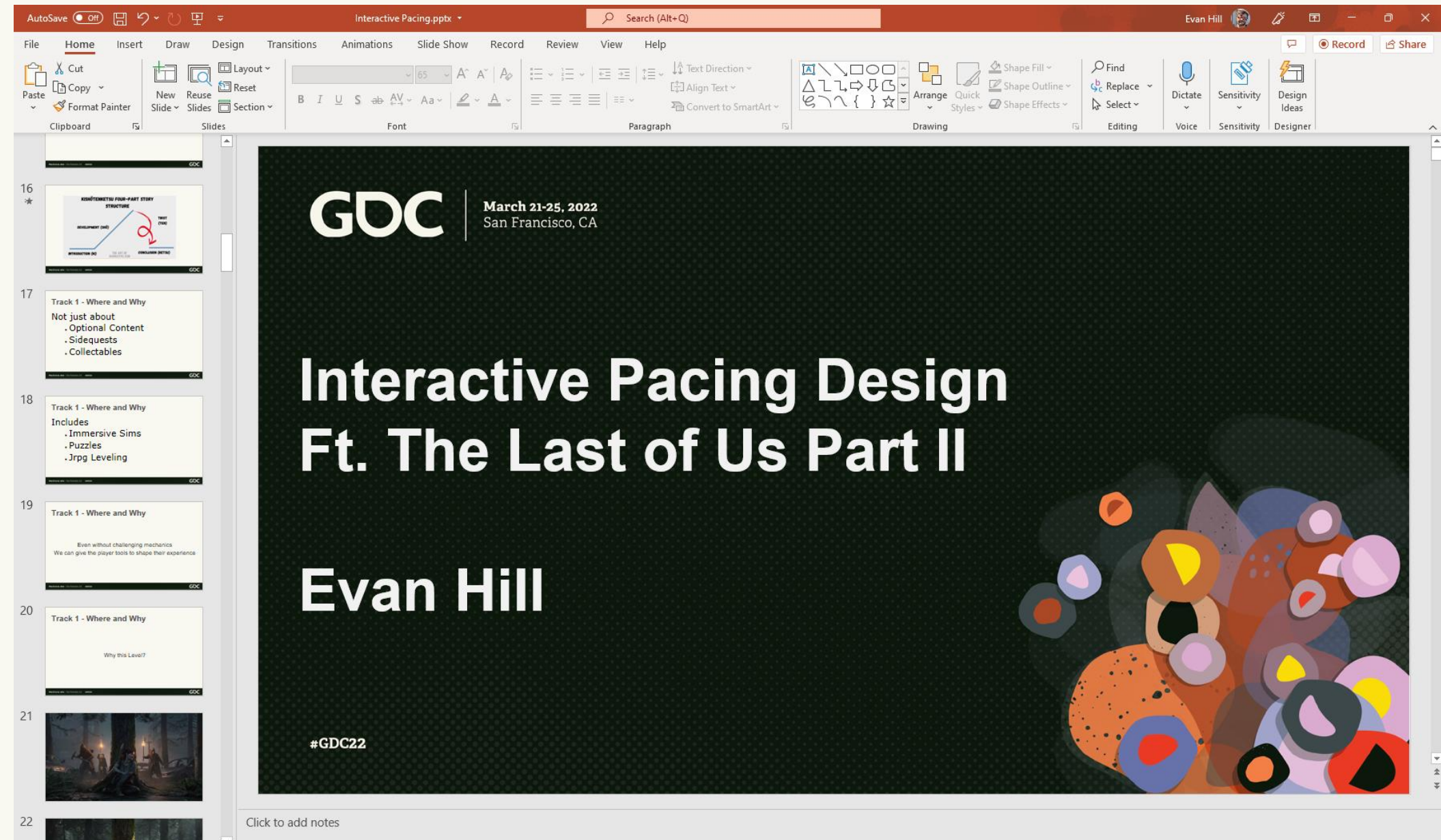


Track 6 - Pacing & Process

I could do an entire talk on pacing design

Track 6 - Pacing & Process

AND I DID



Track 6 - Pacing & Process

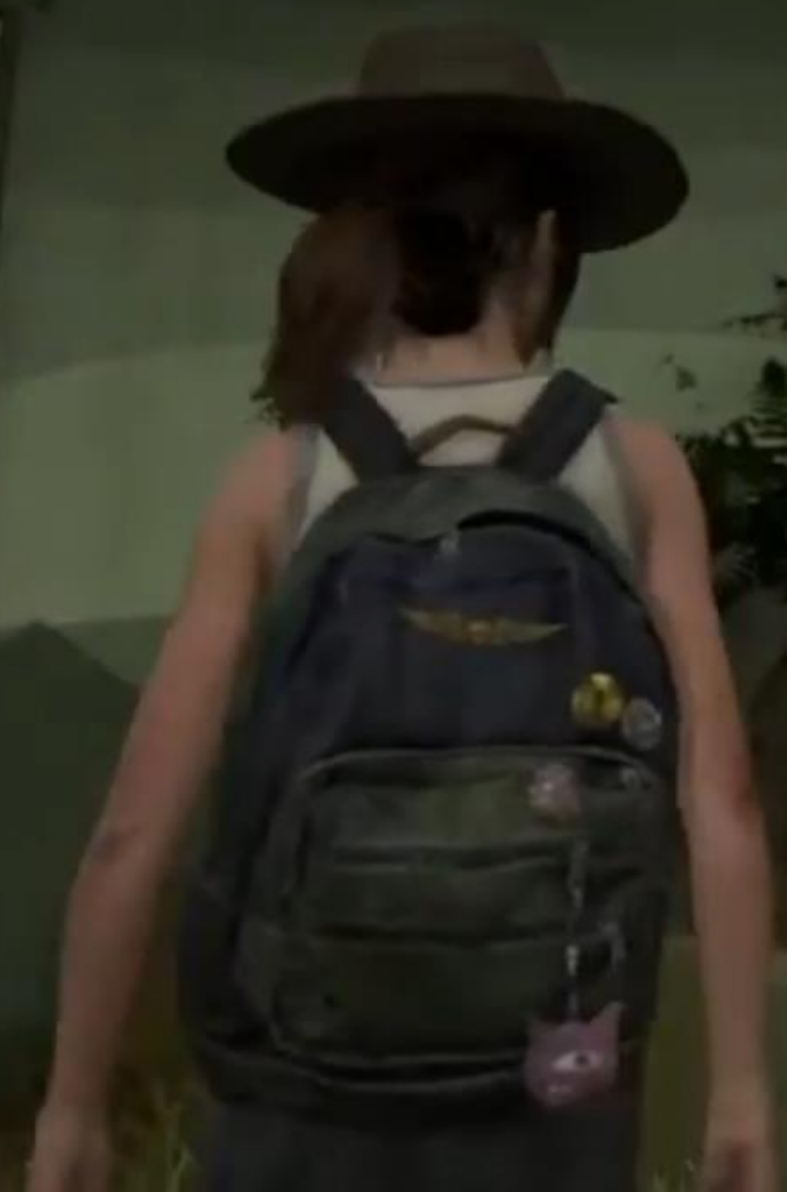
Its was yesterday, sorry

Track 6 - Pacing & Process

Short Version

- Reward the people who want to linger
- Enable the people that want to rush
- Gave the Player clear Options

WYOMING MUSEUM
HOURS
OF
OPERATION



WYOMING MUSEUM
OF SCIENCE AND HISTORY





Whoa. Look at those talons.



Track 6 - Pacing & Process

Short Version

- Reward the people who want to linger
- Enable the people that want to rush
- Gave the Player clear Options
- Surprise them in the follow through



Trophy earned!



Looks Good On You





I see the appeal.

Track 6 - Pacing & Process

Living Process

Track 6 - Pacing & Process

Expect to get it wrong

Reflect

Keep trying anyway



Track 6 - Pacing & Process

How do you deal with the
struggle of re-doing things?

Track 6 - Pacing & Process

Look for Inspiration

Side A - Composition



1. Everything is story
2. Goals & Beats
3. Characters
4. Gameplay
5. Space
6. Pacing & Pivots



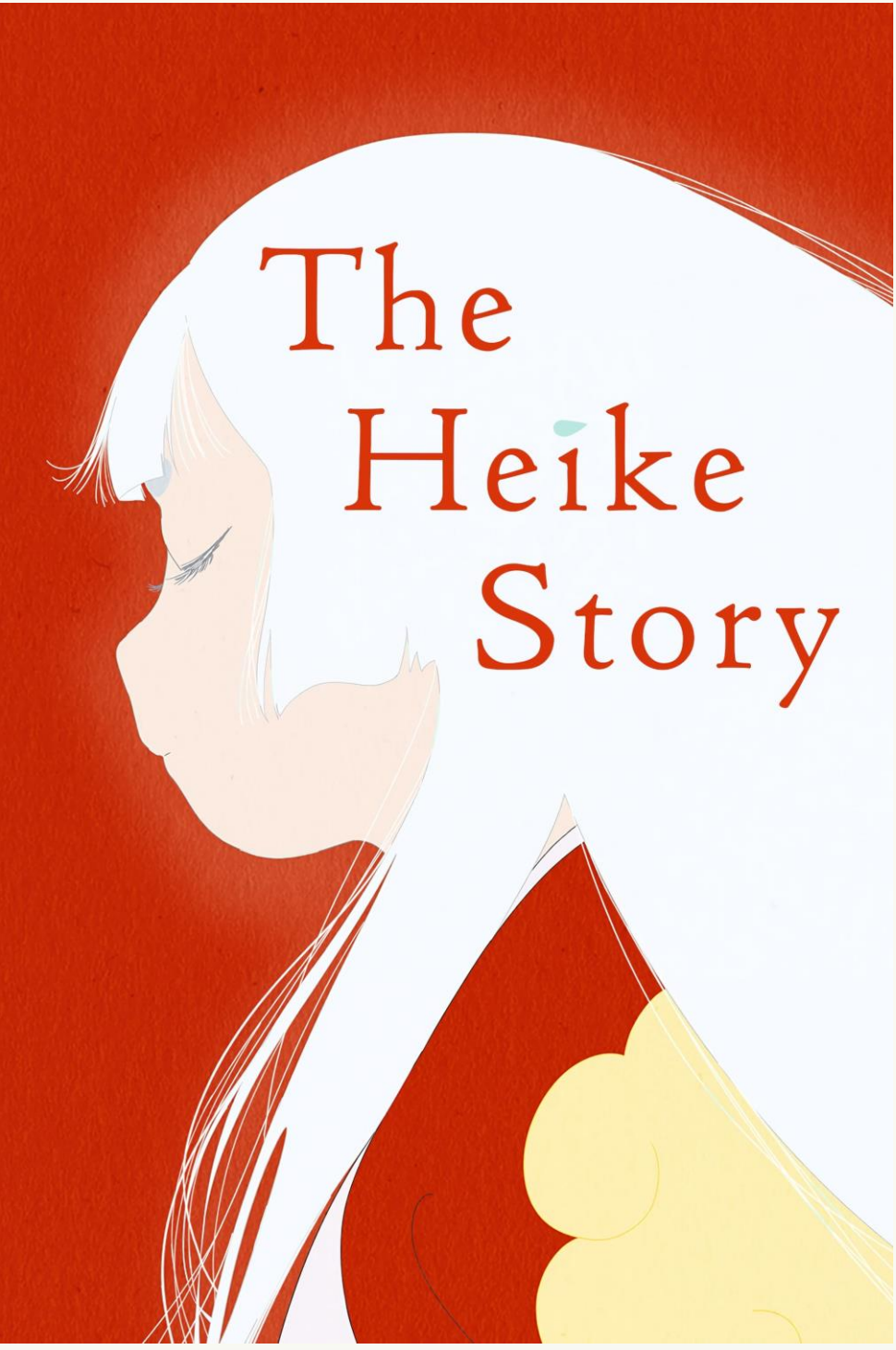
7. *Naoko Yamada*



Liz and the Blue Bird



Secret Track - Naoko Yamada Appreciation corner





Secret Track - Naoko Yamada Appreciation corner

A Master Of Character and Body Language

Secret Track - Naoko Yamada Appreciation corner



Secret Track - Naoko Yamada Appreciation corner



Secret Track - Naoko Yamada Appreciation corner



Secret Track - Naoko Yamada Appreciation corner



Secret Track - Naoko Yamada Appreciation corner



Secret Track - Naoko Yamada Appreciation corner

Makes the Mundane Spectacular

Secret Track - Naoko Yamada Appreciation corner



Secret Track - Naoko Yamada Appreciation corner



Secret Track - Naoko Yamada Appreciation corner



Secret Track - Naoko Yamada Appreciation corner



Secret Track - Naoko Yamada Appreciation corner



Secret Track - Naoko Yamada Appreciation corner

**Will Emotionally
DESTROY YOU**

Secret Track - Naoko Yamada Appreciation corner



Secret Track - Naoko Yamada Appreciation corner



Secret Track - Naoko Yamada Appreciation corner



Secret Track - Naoko Yamada Appreciation corner



Secret Track - Naoko Yamada Appreciation corner

**Brings out the best
in other Great Artists**

A man with dark hair and glasses, wearing a grey button-down shirt, is seated at a light-colored wooden desk. He is looking towards the camera with a slight smile. In front of him is a large, open book or portfolio. The left page features several colorful, abstract, teardrop-shaped diagrams in shades of purple, pink, blue, and green. The right page contains text and smaller diagrams. To the right of the man, a vertical strip of three anime-style character portraits is visible. The top portrait shows a character with long, flowing pink hair. The middle portrait shows a character with a large, round, orange head. The bottom portrait shows a close-up of a character's face with large, expressive eyes.

Secret Track - Naoko Yamada Appreciation corner

Her Favorite Director

**Is my other Favorite
Director**

JODOROSKY





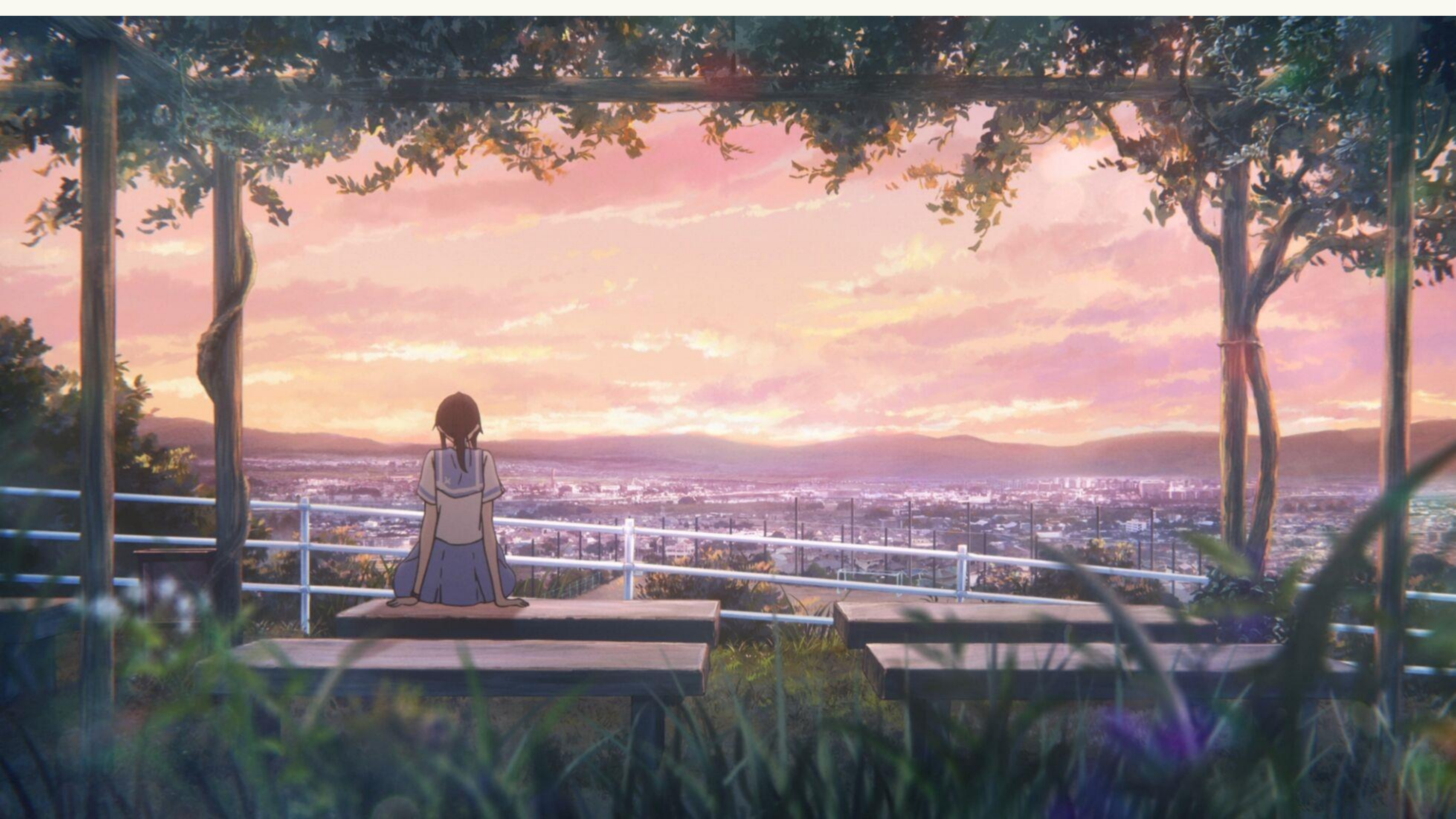
ALSO JODOROSKY





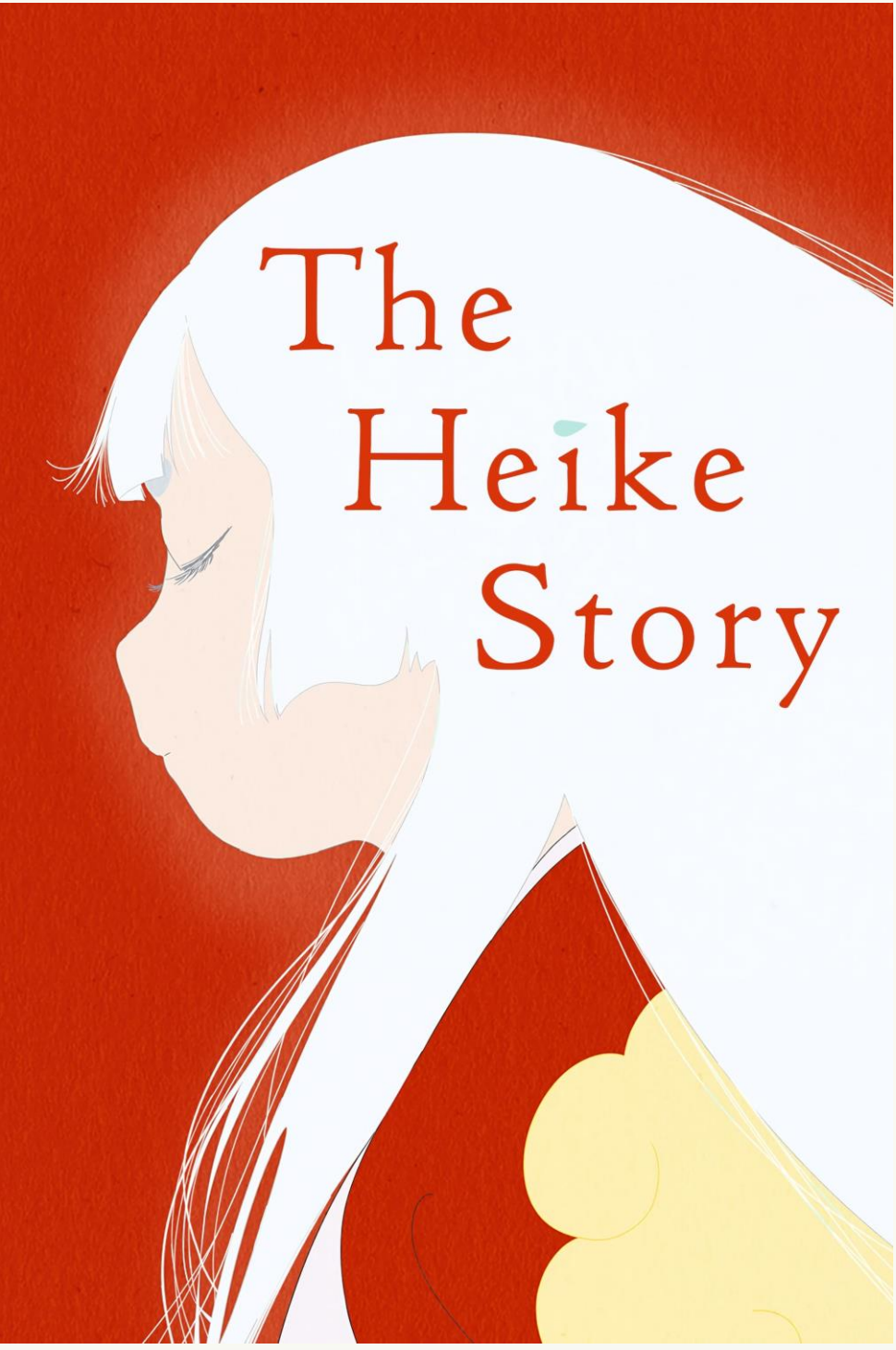


Two Minutes are Up!





Secret Track - Naoko Yamada Appreciation corner



SIDE **B**

PRODUCTION

index



2x45min

90

The How Do

Side B - Production



- 1. Team & Timelines**
- 2. Playable Storyboard**
- 3. Alpha & Playtesting**
- 4. Full Production**
- 5. Lock & Polish**

Side B - Production



- 1. Team & Timelines**
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My role

- Official Title: Level Designer
 - First designer on the ground
 - Created layouts and Prototypes
 - Coordinated teams at each stage
 - Owned levels

Teams

- Start - Just the LD and Lead
- Prototype - 4-6 person strike team
- Alpha and playtesting - slow ramp
- Full production - all hands on deck

Overview of timelines

- 3-5 levels pers Level designer woven over ~2 years

Side B - Production



1. Team & Timelines
- 2. Playable Storyboard**
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Breaking the story

- Read the pitch
- Sit down with the writers and 1 design lead
- Brainstorm
- Break of with design lead and plan first pass
- (1-2 days or less)

3d first design / storyboarding

- Jump straight into Maya
- Get blockmesh in engine
- The Fastest way to test an idea
- Assume they will be thrown away

im still losing my mind at the
storyboard for knives out







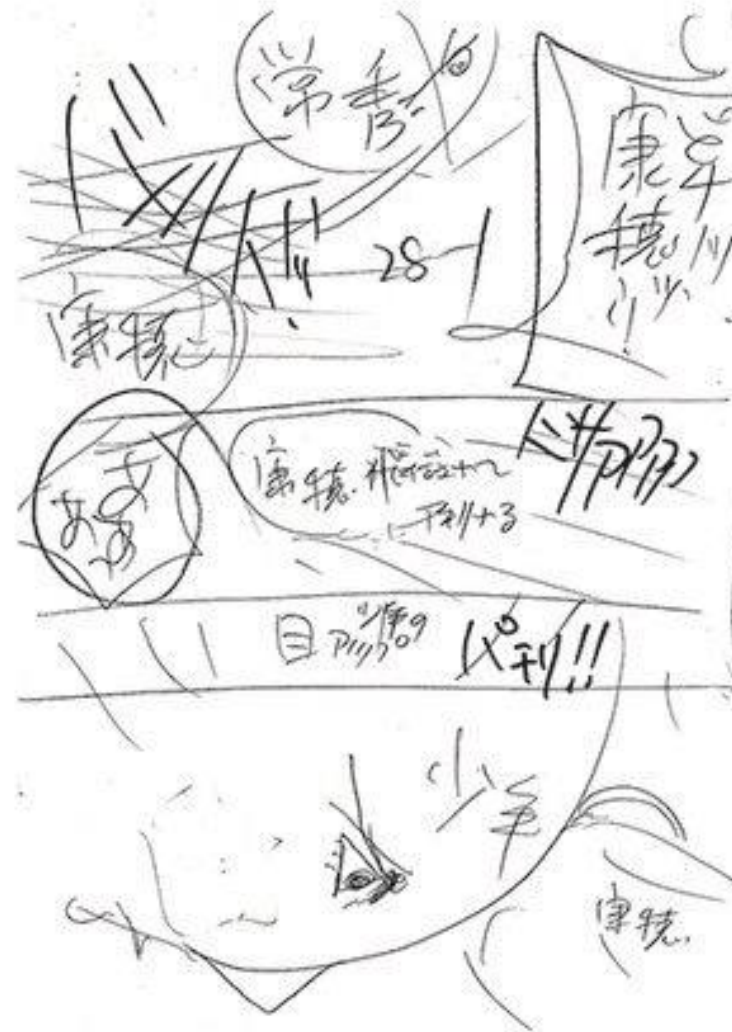
Ellie: Oh my god, it is a dinosaur!













First pitches and improvisation

- Walk through block mesh with leads
- Fill in gaps of animation and dialog with personal performance
 - (ex-Theater Kids)



First pitches and improvisation

[FOOTAGE NOT FOUND]



What are you doing?



Is this going to be a thing?

First pitches and improvisation

- Walk through block mesh with leads
- Fill in gaps of animation and dialog with personal performance
 - (ex-TheaterKids)
- Talk about what sucked and what worked
- Throw it out and do it again!

This is a talk about Level Design
AND THE POWER OF
ITERATION

Rework until it clicks

- Spend several weeks iterating
 - 4-12 depending on complexity
 - Total not per
- Start of from scratch if needed
- Let it grow and breathe to get a feel for it
- Try radically different flows, beats, and elements

Side B - Production



1. Team & Timelines
2. Playable Storyboard
- 3. Alpha & Playtesting**
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Playable Prototype

- Designer Playtests
- Assign Team for Alpha Development
- Work towards first playable



Playtesting Cycle

- **Constant** External Playtests
 - 10 people, full playthroughs
 - Recorded
 - Each Level Rated 1-5
 - Every 2-3 Weeks

Playtesting Cycle

- **YOU WILL SEE HOW BAD YOUR LAYOUT REALLY IS**
- Watch people get lost
- Not care
- Complain
- And be right

Playtesting Cycle

- **2-3 week iteration cycle**
 - All changes must be playable
 - Lots of feedback to work with
 - Studio wide tempo

Dialing In

- More formal reviews with studio leads
- Refine features and scripting
- Prove out with playtest feedback

This is a talk about Level Design
AND THE POWER OF
ITERATION

Rework

- Cuts, revisions, and additions
- Use the whole team for input
- Starting from scratch often limited to specific sections
 - "back to layout"

But
what happens when
it WORKS?

Locking Layout

Level is moved from "prototype" to "Alpha

Now the rest of the team can be brought on

Side B - Production



1. Team & Timelines
2. Playable Storyboard
3. Alpha & Playtesting
4. **Full Production**
5. Lock & Polish

Ramping up

- Hand off to other departments
 - Audio, VFX, Mocap, Dialogue, Character, AI, Foreground, Tech Art, Art, Animation, Cinematics, QA, etc
- Collaborate
- Feedback and direction
- Shift time to other levels and Scripting

Coordinating the team

- Scheduling Meetings
- Relaying Information
- Managing task load and deadlines

Reviews

- Director Note Videos
 - Multi hour recorded meetings, where every comment would be turned into a task
- Very rare to call for full reworks

Tools

- Face to face communication
- Legal Pads
- Skype for Business
- Email
- Jira



S1 E1

Main -

Ki Cass is trying to avoid sleep
well articulated → sets up Bekeja, will, buty, sanda
Matthew

"Not Dreaming" ← Kirk ass' opening sub ten

⊕ almost too much?

⊕ Need establishment of place station + ice
remark on feature of Building
establish disarray - Spark merry christmas
white tearing dawn light

Sho Cass is on hour 75 - 3

String lights → Structural risk

(2) Ki looking for kid → Braver Lab

(12) Sho Traps → patient → More disarray

⊕ Focus on the Door a bit in direction

Sho Vii aslo patient → Vii broke through ice → Gine

Witness - Calm vs Cass - Concern/curiosity

↳ witness wins first

⊕ Sho 74 hours (intentional?)

Cass → nightmares

Confrontation Cass v Wit

Ten Found him → Can't talk while sleep deprived

⊕ Ten (be) Cass → nightmares Big (may need page)

Beke? Brewer + Sloan + Low → Repairs (more tension on Cass?)

Carpenter → Caring for Cass → tension needed?

Ki Ten hours to stay awake before Mat

Sho Cass → Coffee → micro sleep → Remember to
check on something

S2-4

⊕ Ki - Matt Large trip - Butterfly reference
↳ hints at blue bird attack

⊕ More on the conflict of Vii/Low's
trouble communicative

⊕ Door reveal so 7.6

⊕ Some interaction from low, gesture
return or a dismissal

⊕ More motivation for character rottery
Chores, shared problem, weather → Storm passed
Call out in catatonia → rare sun

⊕ More sense of time weeks, some
other report with Matthew

⊕ tension in timing witness or matt mis judgement

⊕ Vii again?

⊕ Call out water from the lake in a jar

⊕ Punct on the word chain ending

on door

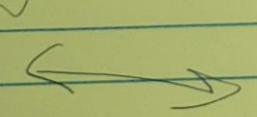
ab/t clear

⊕ Thread ^{Back} childhood mentality and innocence

wounds, vii,

⊕ Cass! & the binding of Isser

Fate/
Determinancy



abuse / Fatalism

Father
Poor
effect
Station

*notes from a personal project
not from TLOU2 or any Sony
owned property

Gold Fibre™

on Blue

ason Map

Mental illness

Discovery / Graphing
→ In pit (Bully hammer)

Hiding / Masking
Passing

Acceptance
Integrations

1

2

3

4

5

6

Genre

*notes from a personal project
not from TLOU2 or any Sony
owned property

ITERATION

Then the Hard Part

Side B - Production



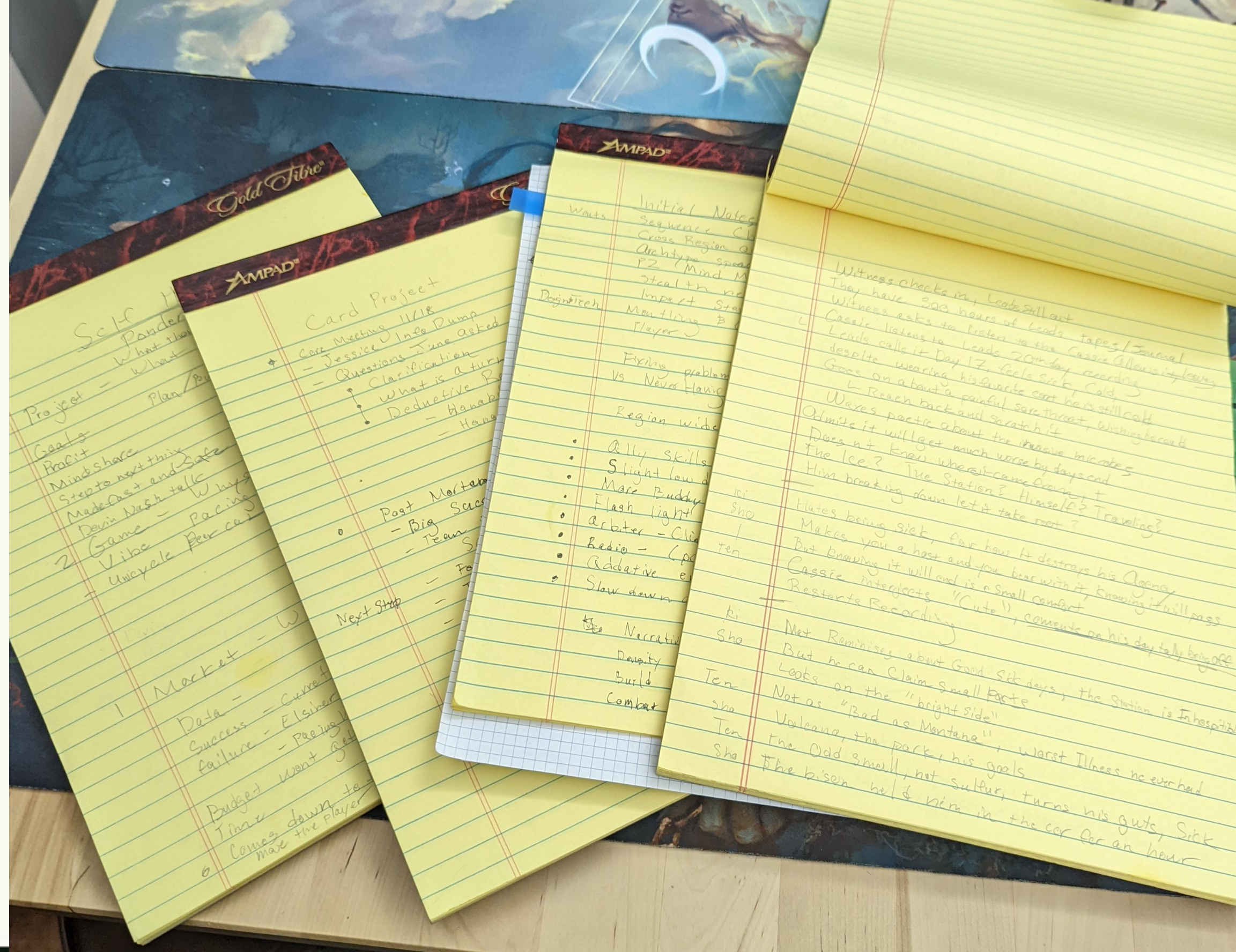
1. Team & Timelines
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5. **Lock & Polish**

Locks

- Each department gets assigned level deadlines
- No more major changes
- Push it from janky mess to Naughty Dog Quality

Polish

- Every detail matters
- Review and Playtest cycles continue








Polish

- Every detail matters
- Review and Playtest cycles continue
- Additional Scripting and Bug Fixing
- Responsible for making sure things gets done

THE TEAM DOES IT





A close-up shot of a woman wearing a space helmet. Her eyes are closed, and she has a slight smile. The helmet is clear, and the interior is visible. The background is dark and metallic, suggesting a spacecraft interior. The lighting is warm and focused on her face.

6, 5, 4, 3, 2, 1, 0. All engine running.

Side A

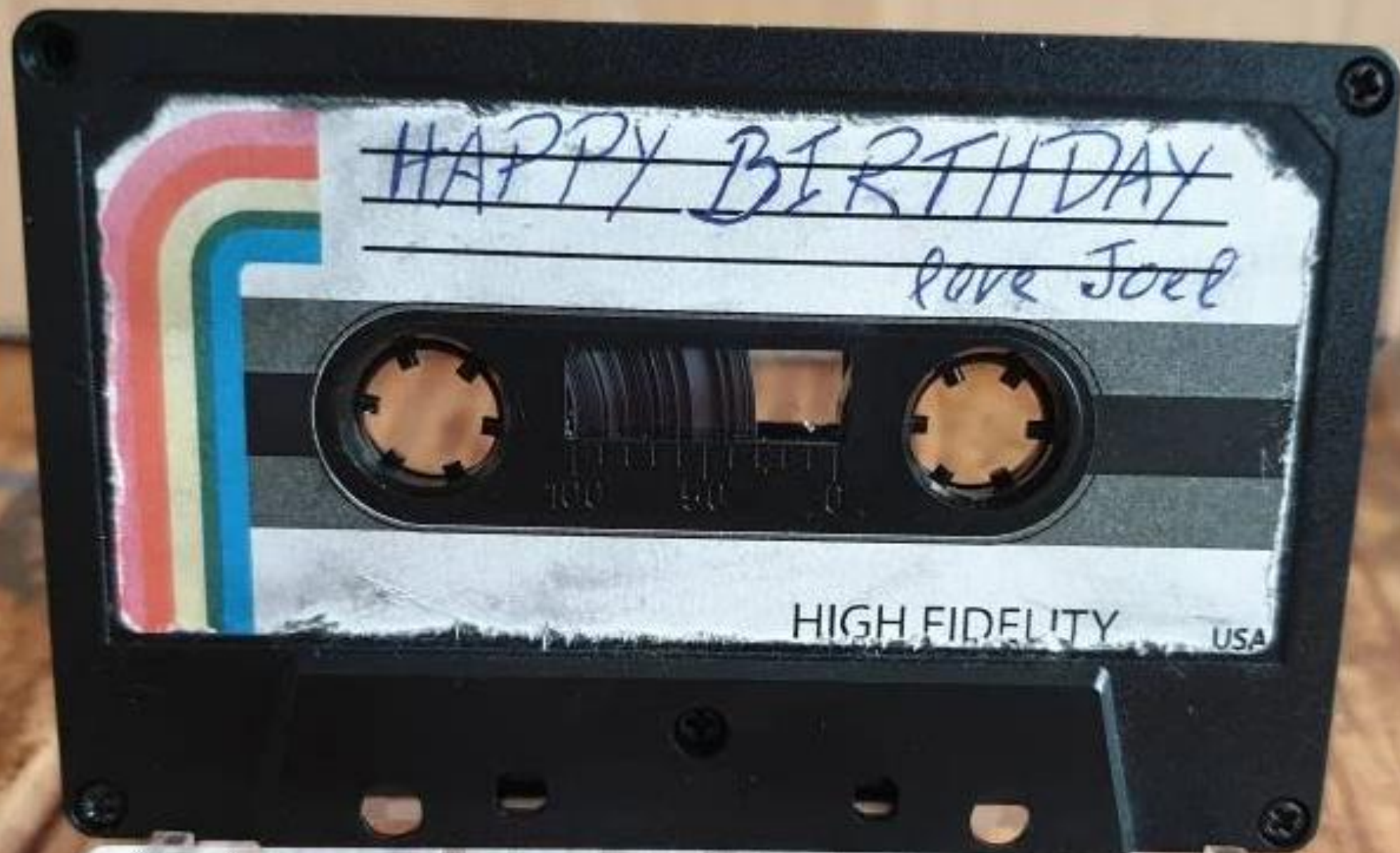


6 Tracks

Side B



5 Tracks



Take Aways

- Find useful frameworks
- Use them to guide iteration
- Start as rough and fast as you can
- Fail
- Look for Inspiration
- Use it to iterate more
- Try not to stop till its great
- Rely on your team!

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ehilldesign.com



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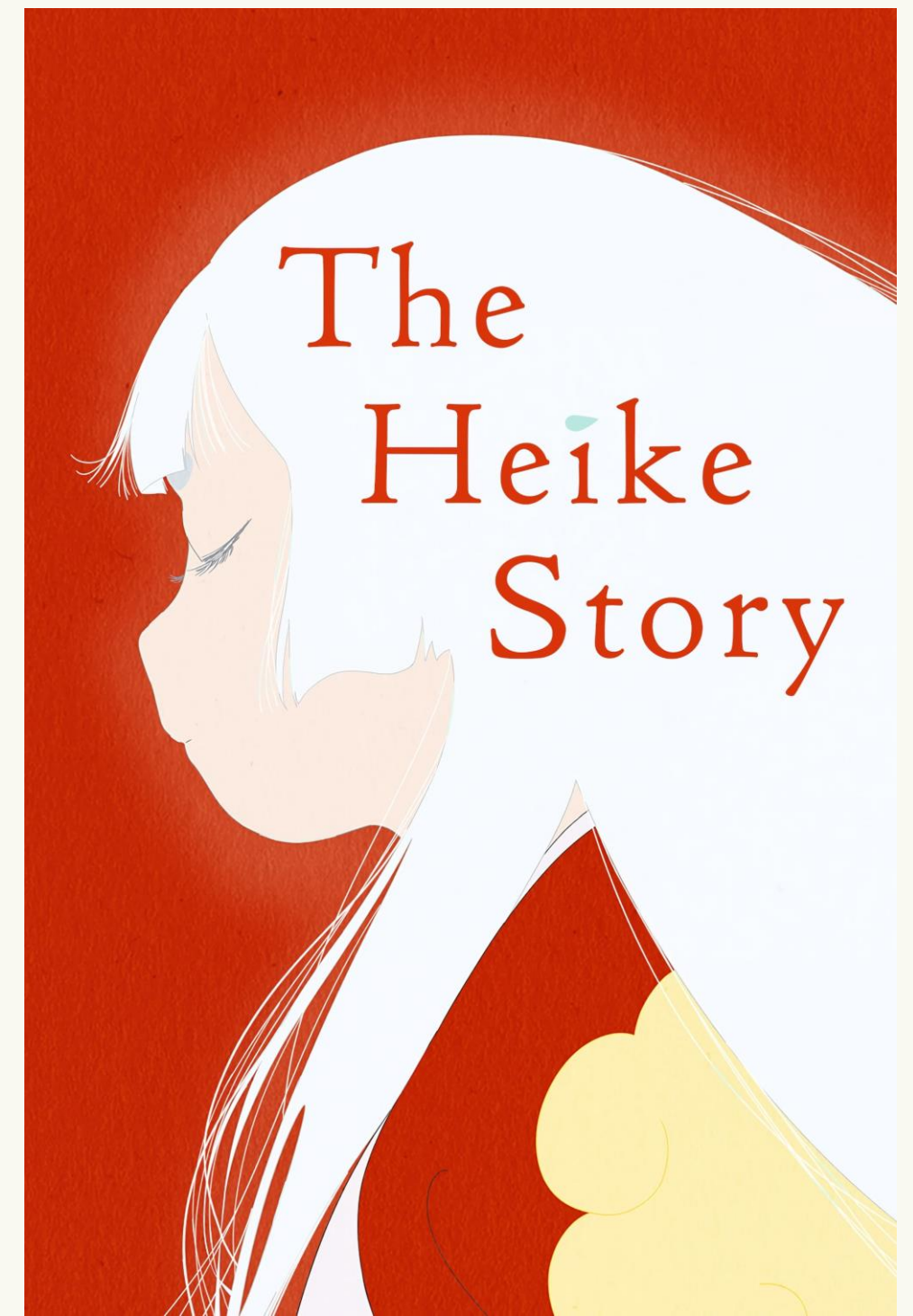
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Resources

- Book List:
 - **Manga in Theory and Practice** by Hiro Hiko Araki
 - **Story** by Robert McKee
 - **The Art of Dramatic Writing** by Largos Engri
 - **Writing Character Arcs** by K. M. Weiland
 - **Form Space and Order** by Francis DK Ching
 - **The Visual Story** by Bruce Block
 - **Framed Ink** by Marcos Mateu-Mestre
 - **Directing Actors** by Judith Weston
 - **An Architectural Approach to Level Design** by Christopher W. Totten
 - **Understanding Comics** by Scott McCloud

Watch Liz and the Blue Bird



TIME LEFT FOR QUESTIONS?

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