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| **Subject:** | DART |
| **Course Number:** | 115 |
| **Descriptive Title:** | Concept Design: Storyboards |
| **Division:** | Fine Arts |
| **Department:** | Digital Art and Design Technology |
| **Course Disciplines:** | Digital Art and Design Technology |
| **Catalog Description:** | This course combines and draws on students' concept design skills to tell whole stories full of rich characters and scenes in a sequence of events that conveys more than just the events themselves. Sequencing and timing are everything, whether delivering a comedic punchline or building dramatic suspense. Students take storytelling to the next level while honing speed, composition and line work in their digital hand sketches and illustrations with the most current tools in the industry. Students prepare for team projects that tell compelling stories with sequences that create suspense, drama, comedy, action and more! |
| **Prerequisite:** | DART 102 and DART 103 |
| **Co-requisite:** | |
| **Recommended Preparation:** | |
| **Enrollment Limitation:** | |
| **Hours Lecture (per week):** | 2 |
| **Hours Laboratory (per week):** | 3 |
| **Outside Study Hours:** | 4 |
| **Total Course Hours:** | 90 |
| **Course Units:** | 3 |
| **Grading Method:** | Letter Grade and Pass/No Pass |
| **Credit Status:** | Credit, degree applicable |
| **Transfer CSU:** | Yes |
| **Effective Date:** | |
| **Transfer UC:** | Yes |
| **Effective Date:** | |
| **General Education ECC:** | |
| **Term:** | |
| **Other:** | |
| **CSU GE:** | |
| **Term:** | |
| **Other:** | |
| **IGETC:** | |

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| Other: | |

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| **Student Learning Outcomes:** | Upon completion of this course students will be able to:<br>1. respond to linear narratives by expressing a sequence of events in clearly composed digital illustrations that convey key moments, feelings, and elements of the narrative.<br>2. incorporate feedback from direction and peers to iteratively refine storyboard concepts.<br>3. incorporate elements of film and cinematography (sound, scene location, camera movements, shot angles) into storyboard animatics. |
| **Course Objectives:** | 1. Review perspective terminology and grids for use in storyboarding: 1, 2, 3, and 5 point perspective to enhance point of view<br>2. Visual storytelling and sequencing work with narrative to create sequences of images that visually tells a story from camera perspective<br>3. Focus on line art and minimal shading to create clear storyboards for a narrative that communicates a sequence of events, character expressions, and environments<br>4. Use appropriate cinematography terms to communicate intended point of view, scene location, camera movements, and shot angles.<br>5. Respond to feedback from peers and a director (faculty mentor) to refine story board concepts<br>6. Use industry standard software for storyboarding (such as Storyboard Pro) to create storyboards that incorporate audio, dialog, timing, character expression and other animated elements<br>7. Use consistent and prescribed sheet and file formats for final design sheet deliverables<br>8. Organize course work into a professional quality portfolio to present storyboard work for future opportunities |
| **Major Topics:** | **Lecture Topics:**<br>I. **Perspective Review for Visual Storytelling**<br>    A.    1-point perspective in storyboarding<br>    B.    2-point perspective in storyboarding<br>    C.    3-point perspective in storyboarding<br>    D.    5-point perspective in storyboarding<br>    E.    Perspective grids in digital storyboarding software<br>II. **Cinematography Terms for Camera Movement, Point of View, and Storytelling**<br>    A.    Zoom, Pan, Tilt, Dolly, Truck, and Boom or Jib<br>    B.    Establishing shots<br>    C.    Full shots, medium shots, two shots<br>    D.    Close and extreme close shots<br>    E.    Up and down shots<br>    F.    Over the shoulder and first person<br>III. **Drawing for storyboarding**<br>    A.    Camera direction arrows<br>    B.    Movement direction arrows<br>    C.    Incorporating point of view for each scene or shot<br>    D.    Design process: loose to finish<br>    E.    Light and movement: bringing focus to each shot or scene<br>    F.    Contrast, focus, and drama<br>    G.    On-model, constructive illustration techniques<br>IV. **Storyboarding software and layout**<br>    A.    Overview of storyboarding software |

B.    Overview of storyboard sheet formats
C.    Shots/scenes and panels
D.    Storyboard animatics
V.    **Analysis and Critique**
A.    Foundation for critique of character design work
B.    Visual communication of character designs
VI.   **Project Planning and Execution**
**Lab Topics:**
I.    **Storyboard Drawing and Software Exercises**
A.    Develop proficiency in demonstrated techniques in perspective, camera movement, and visual storytelling
B.    Develop proficiency in demonstrated software, page layouts, and animatics
II.   **Project Planning and Execution – Develop a Storyboard Project**
A.    Final project planning for game, film, or animation
B.    Final project execution
III.  **Presentation, Analysis, and Critique**
A.    Presentation of storyboard exercises
B.    Presentation of projects

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| **Total Lecture Hours:** | 36 |
| **Total Laboratory Hours:** | 54 |
| **Total Hours:** | 90 |
| **Primary Method of Evaluation:** | 3) Skills demonstration |
| **Typical Assignment Using Primary Method of Evaluation:** | Develop a storyboard based on the given prompt. Make sure to include appropriate cinematography terminology. |
| **Critical Thinking Assignment 1:** | Analyze and compare two different storyboards for the same script and choose the storyboard that best interprets the director's spec as provided by faculty. Students must write the rationale for their choice and provide justifications for how their preferred storyboard meets each objective in the director's spec. |
| **Critical Thinking Assignment 2:** | Design and create mood with a sequence that leaves an emotional impact with the viewer, incorporate elements of storytelling and environment to achieve your desired mood. |
| **Other Evaluation Methods:** | Completion, Presentation |
| **If Other:** | |
| **Instructional Methods:** | Demonstration, Discussion, Guest Speakers, Lab, Lecture, Multimedia presentations |
| **If other:** | |
| **Work Outside of Class:** | Skill practice |
| **If Other:** | |
| **Up-To-Date Representative Texts:** | Jew, Anson. Professional storyboarding: Rules of thumb. Routledge, 2013. (Discipline Standard) |

| | Rousseau, David Harland, and Benjamin Reid Phillips. Storyboarding Essentials: SCAD Creative Essentials (How to Translate Your Story to the Screen for Film, TV, and Other Media). Watson-Guptill, 2013. (Discipline Standard) |
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| **Alternative Texts:** | |
| **Required Supplementary Readings:** | |
| **Other Required Materials:** | |
| **Requisite** | Prerequisite |
| **Category** | sequential |
| **Requisite course:** | DART 102 and DART 103 |
| **Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).** | **Basic Experience with Storytelling**<br>DART 102 - Tell engaging and compelling stories using a variety of artistic mediums and/or media formats.<br>DART 103 - Develop and bring concepts to life through iterative processes (i.e., mock-ups, prototypes, performance, etc.)<br>**Basic Visual Design**<br>DART 102 - Develop a visually compelling and appropriate set of branded elements for a story.<br>DART 102 - Use angles, composition, framing, shots, and editing to enhance visual storytelling. |
| **Requisite Skill:** | |
| **Requisite Skill and Matching skill(s): Bold the requisite skill(s). if applicable** | |
| **Requisite course:** | |
| **Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).** | |
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| **Enrollment Limitations and Category:** | |
| **Enrollment Limitations Impact:** | |
| **Course Created by:** | Arnold Martin |
| **Date:** | 09/02/2024 |

| Original Board Approval Date: | 01/13/2025 |
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| **Effective Term:** | FA 2025 |