

ART A127: INTRODUCTION TO STORYBOARDING

Item	Value
Curriculum Committee Approval Date	12/08/2021
Top Code	061440 - Animation
Units	3 Total Units
Hours	108 Total Hours (Lecture Hours 27; Lab Hours 81)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)

Course Description

This course is designed to equip the art student with a functional understanding of narrative composition, storytelling, sequence design, and production skills for feature film storyboarding through focused study on narrative design and illustration, script breakdowns and storyboard development and formatting. ADVISORY: ART A121. PREREQUISITE: ART A110. Transfer Credit: CSU.

Course Level Student Learning Outcome(s)

1. Create work that exhibits a strong sense of composition
2. Create work that exhibits a strong sense of storytelling
3. Employ narrative sequence design skills
4. Demonstrate an understanding of the materials and methods used by Story Artists

Course Objectives

- 1. Create work that exhibits a strong sense of composition
- 2. Create work that exhibits a strong sense of storytelling
- 3. Employ narrative sequence design skills
- 4. Demonstrate an understanding of the materials and methods used by Story Artists

Lecture Content

I. Explore the concepts of narrative composition. Execute compositional silhouette drawings. Study the arrangement of forms within the frame, using abstraction. These will be the basis of the rough drawing, which will be the basis of the finished frame. Study single image illustration examples of established professionals and master's work to further understand composition in a single image. (Framed Ink, Picture This, and assorted illustrators). II. Discuss Beat-sheets Discuss and practice the principles of creating a beat-sheet. Develop a list of bullet-points derived from a script or verbally conveyed story, of the boiled down essentials for the artist to storyboard. Whenever there is a change that the camera will see within frame or a transition to the next frame, a new bullet-point or

beat is marked down. Edit to become the scene descriptions. III. Explore sequence design. Explore sequence and what makes a sequence work through examples i.e. flip books/comic strips/comic books/animation/live action/video games. Design sequences as directed by the instructor. Design sequences from scripts. IV. Camera language Study and discuss the terminology a storyboard artist uses to describe how the camera will be directed. Discuss the difference between a pan and a tracking pan, pans vs. zooms, and the difference between zooming in and pushing in. A quiz will be given on the proper terminology.

Lab Content

Format storyboard Transfer your beat-sheet to your storyboard template using proper camera terminology and screen descriptions, Discuss and explore the use and application of arrows, handheld camera, and camera shake. Rough out sequence Design compositional silhouettes, with an idea of the narrative content and the scene descriptions, within the frame. Draw out roughs of your frames according to your scene descriptions, following the silhouettes. Design a sequence to teach a hobby. Design a sequence from a script. Study and discuss linear, sequential action (Framed Ink, comic strips. And the comic book work of Frank Quietly, Neal Adams, and Frank Miller. Study and discuss dynamic staging (Framed Ink, Frank Quietly/Neal Adams/Frank Miller.) Tighten board Study and discuss the different levels of storyboard finish, from loose, to shooting boards, to presentation boards. Take your rough boards to the desired level of finish. Discuss camera and action directional arrows Discuss the difference between directing camera movement and directing action within the frame with the use of arrows. Add camera directional arrows to your boards. Add action directional arrows to your boards. Add descriptions, scene numbers, and page numbers Edit beat-sheet notes to become the scene descriptions, as the drawn storyboard will now make some descriptions redundant. Fill in scene numbers Fill in page numbers Create a PDF Email to instructor for overhead projector presentation Present your sequence to the class. Describe your sequence and answer questions regarding your decision making process through the creation of your storyboard.

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

Lectures and drawing demonstrations. Homework assignments drawing and written identifications of key story beats and camera movements.

Reading Assignments

Assigned Script reading,

Writing Assignments

Analysis of scripts for key story beats and moments to represent in storyboards.

Out-of-class Assignments

Students will spend 3-4 hours a week of homework. Assignments include researching and analyzing professional storyboards and reading scripts to prepare for assignments. They will also complete assignments of storyboard art begun during the lab portion of class.

Demonstration of Critical Thinking

Students will analyze scripts for best solution for visualizing the story for camera.

Required Writing, Problem Solving, Skills Demonstration

Students will use writing to analyze scripts and drawing for the visualization component.

Eligible Disciplines

Commercial art (sign making, lettering, packaging, rendering): Any bachelor's degree and two years of professional experience, or any associate degree and six years of professional experience.

Textbooks Resources

1. Required Mateu-Mestre, Marcos. Framed Ink, ed. Design Press, 2010
Rationale: This is a classic book in a field without rapid change.