



ACADEMIC PROGRAM

STORYBOARDING

B.F.A. IN ANIMATION

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	Storyboarding
Degree :	Animation
Location:	Centro Universitario de Tecnología y Arte Digital
Area:	Audiovisual Language
Year:	2º
Teaching period:	1
Type:	OB
ECTS credits:	6
Teaching modality:	On campus
Language:	English
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SUBJECT DESCRIPTION

Area description

The subject provides students with the body of knowledge related to the creation and fundamentals of storytelling through sound and moving image, from the formal and symbolic elements of visual composition of the still image to the narrative resources and their meaning, and the theory of editing and montage. It also provides the necessary context for the identification of the main artistic currents and the historical evolution of audiovisual narrative language.

Subject description

The subject links and facilitates the understanding of any other artistic discipline such as: animation, drawing, audiovisual narrative. The importance of this subject lies in the need to translate a written idea into visual concepts, thus applying concepts from many different training subjects of the degree. Storyboarding is an essential part of any animation production process, regardless of its technique or aesthetics. Good storyboarding professionals are at the top of the ladder, at all levels, in the animation industry.

COMPETENCIES AND LEARNING OUTCOMES

Competencies

BASIC AND GENERAL

CG4 - Apply the fundamentals of aesthetics and image perception in terms of structure, form, color and space in the representation of digital content.

CG6 - Apply the creative fundamentals of idea generation in audiovisual projects for digital environments.

CB1 - That students have demonstrated to possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, while relying on advanced textbooks, also includes some aspects that involve knowledge from the forefront of their field of study.

CB2 - That students know how to apply their knowledge to their work or vocation in a professional manner and possess the skills that are usually demonstrated through the development and defense of arguments and problem solving within their field of study.

CB3 - That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include reflection on relevant social, scientific or ethical issues.

CB4 - That students can transmit information, ideas, problems and solutions to both specialized and non-specialized audiences.

CB5 - That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

TRANSVERSALS

CT5 - Demonstrate versatility, flexibility and creativity in the development of projects, activities and work.

SPECIFIC

CE15 - Identify and differentiate the styles and periods in the history of cinema and animation.

CE1 - Execute drawing with traditional and digital techniques of artistic creation both for the ideation and representation of images.

CE7 - Create audiovisual pieces applying the principles of composition, audiovisual narrative and graphics animation to the realization, planning, editing and post-production of sequences and shots.

SC13 - Knowing the methodology of synthesizing sound elements and the application of sound techniques in a digital product.

CE14 - To develop different types of scripts according to the target media.

Learning outcomes

At the end of the degree, the graduate will be able to:

- Understand the fundamentals of audiovisual language composition for the critical analysis of moving images and sounds.
- Create audiovisual narratives through the application of the principles of shot and scene composition of audiovisual language.
- Apply visual language to different animation techniques to transmit ideas.
- Integrate basic editing and montage techniques for a proper understanding of audiovisual narrative structures.

- Distinguish between sound effects, musical compositions and dubbing for a narrative of an animation production.
- Edit the sound tracks of an audiovisual montage in such a way that they reinforce the narrative or expressiveness of the project.
- Correctly use the phases of documentation, synopsis, treatment, rundown, literary script and technical script in the writing of an audiovisual script.
- Use camera movements, types of shots, staging and other formal resources in the creation of an audiovisual script.
- Create storyboards and animatic that transmit narrative situations through the image.
- Recognize the different cultural, technological, economic and historical factors that can influence an audiovisual production.
- Know the stylistic differences generated throughout the history of the different animation techniques to be used in a contemporary production.
- To develop an analytical and discursive sense in relation to other audiovisual works.

CONTENTS

- Technical needs and origin.
- Graphic techniques: creativity and visualization.
- Development, editing and rules of the visual language.
- The graphic narrative: expression and staging
- Execution: Animatic and technical script.
- Storyboarding typologies.

SUBJECT SYLLABUS

1. Storyboard for a full-length animated film.
2. Storyboard for television. - Workbook.
3. Storyboard for live-action films and advertising.

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
<i>Theoretical / Expository classes</i>	30,91	30,91
<i>Practical classes</i>	23,64	23,64

<i>Tutorials</i>	5,45	2,73
<i>Independent study and autonomous work of the student</i>	48,18	0,00
<i>Elaboration of work (group or individual)</i>	36,36	0,00
<i>Evaluation Activities</i>	5,45	5,00
TOTAL	150	62,28

Teaching methodologies

Expository method or master class

Case method

Problem-based learning

Cooperative or collaborative learning

Inquiry-based learning

Flipped classroom or inverted classroom methodology

Gamification

TEMPORAL DEVELOPMENT

Theme 1. Story board for an animated feature film - 5 weeks

Theme 2. Story board for TV. Workbook-5 weeks

Theme 3. Storyboard for live-action films and advertising -5 weeks

EVALUATION SYSTEM

ASSESSMENT SYSTEM	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
<i>Assessment of participation in class, exercises or projects of the course</i>	10	20
<i>Assessment of assignments, projects, reports, memos</i>	20	60

<i>Objective test</i>	30	70
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GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
<i>Assessment of participation in class, exercises or projects of the course</i>	10	10
<i>Assessment of assignments, projects, reports, memos</i>	60	60
<i>Objective test</i>	30	30

General comments on the evaluations/assessments

In order to pass the course in the ordinary exam, attendance must be over 80%.

- To pass the course students must obtain at least 5 out of 10 in the final exam.

- It is crucial to hand in the assignments on time. A 10 minute courtesy period will be given during which the hand-in is considered to be on time. After this time, assignments may be handed in within 24 hours of the deadline, but with a penalty on the grade to be determined by the teacher. No work will be accepted after 24 hours.

- Any detection of plagiarism in a paper or exam will result in the failure of that paper with a zero, a report to the faculty and academic coordinator and the application of the current regulations, which can lead to very serious penalties for the student".

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

Basic:

Beiman, Nancy. Prepare to Board! Creating Story and Characters for Animated Features andShorts. Focal Press. ISBN-13: 978-0240808208

Hart, John. The Art of the Storyboard A Filmmaker’s Introduction (ISBN: 978-0-240-80960-1)Focal press

Recomendada:

Bluth, Don. The art of story board (ISBN 1-59582-007-8) DH press

Canemaker, John. Paperdreams (ISBN 0-7868-6307-2) Hyperion

Stanchfield, Walt. Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 1 & 2: TheWalt Stanchfield Lectures, Focal Press. ISBN-13: 978-0240810966

Thomas, Frank. The Illusion of Life: Disney Animation (1995) (ISBN 0-7868-6070-7) HyperionWalt Disney Animation Studios. The Archive Series: Story (Walt Disney Animation Archives),Disney editions 978-1-4231-9723-1

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom

Theory

Materials:

Display - Digital whiteboard, Laptop

Software:

Storyboard pro y Adobe photoshop