ART A128: ADVANCED STORYBOARDING AND PREVISUALIZATION

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
Grading Policy	Standard Letter (S)

Course Description

This course is designed to equip the art student with an advanced understanding of storyboarding, and functional production skills for animatics and pre-visualization for feature films, TV, animation, and video games, through focused study on storyboarding with a timeline and audio track. PREREQUISITE: ART A127. ADVISORY: ART A121. Transfer Credit: CSU.

Course Level Student Learning Outcome(s)

1. Create a labeled, layered storyboard in PSD format, ready for animatic and Pre-Visualization to a professional level of finish which a production team can follow.
2. Create work that displays an advanced knowledge of narrative composition and sequence design.

Course Objectives

- 1. Create work that exhibits a advanced sense of composition
- 2. Create work that exhibits a advanced sense of storytelling
- 3. Deliver a labeled, layered storyboard in .PSD format, ready for animatic and Pre-Visualization
- 4. Demonstrate an understanding of the audio recording and timeline editing process

Lecture Content

I. Review of the concepts of narrative composition. Execute compositional silhouette drawings. Study the arrangement of formswithin 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 andmasters work to further understand composition in a single image. (Framed Ink,Picture This, and assorted illustrators). II. Review of 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. Review of 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. Discuss Photoshop timeline IV. Review of 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. V. Audio and timing of sequences Discuss Video software and the creation and timing with audio track

Lab Content

Review of 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. Review of 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. : -webkit-standard; white-space: normal;">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). ize: 13pt; font-family: Arial; background-color: transparent; font-variant-ligatures: normal; font-variant-east-asian: normal; font-variant-position: normal; vertical-align: baseline; white-space: pre-wrap;">Study and discuss dynamic staging (Framed Ink, Frank Quietly/Neal Adams/Frank Miller). Review of 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. Review of camera and action directional arrows Discuss the difference between directing camera movement and directing action within the frame with the use of arrows. ormal; font-variant-position: normal; vertical-align: baseline; white-space: pre-wrap;">Add camera directional arrows to your boards. Add action directional arrows to your boards. Review of 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. standard; white-space: normal;">Fill in page numbers. Create a PDF. Introduce Time Line Use Photoshop timeline to sequence layers in tim eline Introduce Audio Use video editing software for the creation and timing with audio track 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.

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 thge 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 bachelors 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: Good reference for dynamic cinematic compositions. NOT required.