

## COURSE OUTLINE

### (1) GENERAL

<b>SCHOOL</b>	SCHOOL OF APPLIED ARTS & CULTURE		
<b>ACADEMIC UNIT</b>	DEPARTMENT OF GRAPHIC DESIGN & VISUAL COMMUNICATION		
<b>LEVEL OF STUDIES</b>	Undergraduate		
<b>COURSE CODE</b>	N1-5040	<b>SEMESTER</b>	5th
<b>COURSE TITLE</b>	STORYBOARD		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>
		4	5
<i>Add rows if necessary. The organization of teaching and the teaching methods used are described in detail at (d)</i>			
<b>COURSE TYPE</b> <i>general background, special background, specialized general knowledge, skills development</i>	Special Background, Specialization, Skills Development		
<b>PREREQUISITE COURSES</b>	NO		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS</b>	GREEK		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS?</b>	YES (in English)		
<b>COURSE WEBSITE (URL)</b>	<a href="https://eclass.uniwa.gr/courses/GRAF104/">https://eclass.uniwa.gr/courses/GRAF104/</a>		

### (2) LEARNING OUTCOMES

<p><b>Learning outcomes</b></p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described. Consult Appendix A</i></p> <ul style="list-style-type: none"> <li>• <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i></li> <li>• <i>Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i></li> <li>• <i>Guidelines for writing Learning Outcomes</i></li> </ul>
<p>After the end of the course students will be able to:</p> <ul style="list-style-type: none"> <li>• Know the use of audiovisual language and cinematic expression tools.</li> <li>• Be introduced in the process of research and finding solutions to a specific communication problem (concept)</li> <li>• Analyze and reconstruct specialized communication topics through cinematic language.</li> <li>• Create completed audiovisual material proposals.</li> <li>• Create a completed storyboard.</li> <li>• Express their creativity creating groups of 3 to 4 students that can collaborate in laboratory classes or workplaces of their choice</li> <li>• Self-evaluate and evaluate their colleagues.</li> </ul>
<p><b>General Competences</b></p> <p><i>Taking into consideration the general competences that the degree-holder must acquire</i></p>

*(as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?*

Search for, analysis and synthesis of data and information, with the use of the necessary technology	Production of new research ideas
Adapting to new situations	Project planning and management
Decision-making environment	Respect for difference and multiculturalism
responsibility	Respect for the natural
Working independently	Showing social, professional and ethical
Team work	and sensitivity to gender issues
Working in an international environment	Criticism and self-criticism
thinking	Production of free, creative and inductive
Working in an interdisciplinary environment	Others...

- Research, analysis and synthesis of data and information, using the necessary technologies.
- Respecting diversity and multiculturalism
- Sensitivity to the environment and sustainable development
- Promoting free and creative thinking.
- Teamwork.
- Work in an interdisciplinary environment.
- Exercise criticism and self-criticism.

### (3) SYLLABUS

#### **Theoretical background of the course**

Presenting short videos and analyzing the use of audiovisual language as a basic tool of expression. Analyze each shot separately, in order to understand the use of cinematic language, such as: shooting angles, lighting, time duration and the expressiveness of the narration. Complete analysis of the cinematic language (scene, shot, shooting angles, lighting, times, ways to change shots, etc.)

At the same time, in the third course, we call experts from NGOs or social organizations to present a topic that will be the topic of the final project of this semester. These people act as sponsors and experts in their field. For this reason, students are able to understand better the topic and prevent from miscommunicating the subject.

As a result of this collaboration, students' work is able to raise awareness in social issues of today's generation. With the right guidance, they're given the opportunity to be treated as professionals, presenting their work in front of future customers.

#### **Workshop module**

In the class, students asked to create quickly a synopsis and a script from an existing audio-visual material, either a short animation film or a commercial spot. In the next lessons they are asked to create, in groups of three students, a story board on the specific topic that has been set by the expert.

First step is to do research their topic, second to write a synopsis and third to think on their screenplay. The lesson in the classroom works like a brainstorming with the cooperation of teachers and students. So, the scripts are modified to communicate the subject in the best possible way depending on the audience, with the right use of audio-visual techniques. The ideas of each group of students are given feedbacks by the teachers and fellow students. The next step will be the research of the visual illustration, the concept art. This research is presented in the classroom and corrected by the teachers after a discussion of all students in the class. The visual part is required to communicate the subject through the visual language. In the next lessons, the cinematic part is developed so that the idea of each group communicates with the target group through the cinematic language. The best technique is getting selected for the storyboard in order to create an animation spot in next semesters. The final presentation of each group is a completed story board in a PDF file, in which will be presented: the basic idea, the target group, the research on the subject, the visual research, the drafts of the cinematic narrative and the

final form of storyboard. It will be a part of a film production folder.

#### (4) TEACHING and LEARNING METHODS – EVALUATION

<b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i>	A PDF file from any group of students presented face to face	
<b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory education, communication with students</i>	Presentations on power point and video projections, open e class. Training on special software for create image sequences and editing.	
<b>TEACHING METHODS</b> <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i>  <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	<b>Activity</b>	<b>Semester workload</b>
	Lectures	20
	Study & Analysis of Bibliography	10
	E class	10
	Script writing	20
	Artistic evaluation and critique of design proposals	30
	Use of cinematic language and concept art	<b>35</b>
	<b>Total</b>	<b>125</b>
<b>STUDENT PERFORMANCE EVALUATION</b> <i>Description of the evaluation procedure, Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation.</i>  <i>Other specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	<b>I. Written work that includes: (25%)</b> - Comparative evaluation of understanding the theory - Development of the creator's way of thinking about communication through cinematic language  <b>II. Delivery of group work in electronic form and comparative evaluation based on: (75%)</b> • Power of visual communication to the specific selected audience. • Idea and solutions of script • Artistic solution • Cinematic solutions	

#### (5) ATTACHED BIBLIOGRAPHY

##### Greek sources

1. **Σενάριο (η τέχνη της επινόησης της αφήγησης στον κινηματογράφο)** Χριστίνα Καλογεροπούλου (Νεφέλη 2006)
2. **Η γοητευτική πορεία του σχεδιασμού των τίτλων στον κινηματογράφο.** Αναστασία Δημητρά,

(Primarogli 2006)

3. **Το Πλάνο** Emmanuel Siety (Πατάκη, Τετράδια κινηματογράφου 2003)
4. **Πως γράφεται το σενάριο –Εισαγωγή στην θεωρία του μοντάζ-ντεκουπάζ.** Θ. Σκουμπέλος –Μ Ρετσιλάς .( Έλλην –Ίων 2009)
5. **Master class, μαθήματα σκηνοθεσίας από τους σημαντικότερους σύγχρονους κινηματογραφιστές** Laurent Tirard (Πατάκης 2008)
6. **Το σενάριο** Στάθης Βαλούκος (Αιγόκερος 1997, 2002, 2006)
7. **Νέες προσεγγίσεις στην σημειωτική του κινηματογράφου** R. Stam, R Burgoyne, S Flitterman-Lewis (Μεταίχμιο 2009)
8. **Ανατομία του Κινηματογράφου** Bernard Dick (Πατάκης 2010, 2017)

#### International Sources

1. **Visual scripting** John Hallas (Focal press 1976)
2. **Film Directing Shot by Shot,** Steven D. Katz (Michael Wiese Productions 1991)
3. **Storyboarding for film, TV and Animation,** John Hart (Focal Press 1999)
4. **Storyboards: Motion in Art,** Mark Simon (Focal Press 2006)
5. **From Word to Image: Storyboarding and the Filmmaking Process,** Marcie Begleiter (Michael Wiese Productions 2001)
6. **Art and animation** Wells (Paperback 1997)
7. **Warner brother's animation art: The characters-the creators** Will Friedwald-Jerry Beck (Hardcover 1997)
8. **Enhanced character animation** Doug Kelly (Paperback 1998)
9. **Disney animation: The illusion of life** Frank Thomas (Hardcover 1990)
10. **Animation art: The later years 1954-1993** Jonnathan Smith-Jeff Lotman (Hardcover 1996)