



COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
			Theory	Practice		
Digital Storytelling	COMM 122	2	2	2	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
	X					
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
			X			

Language of Instruction	English
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Course Instructor(s)	Danish Craig	E-mail : danish.craig@arucad.edu.tr Office : TI OFF 7	
Course Objectives	This course covers all the fundamentals of storyboarding which is one of the most important sections in pre-production and it is used for several purposes in the film and advertisement industry. Students will learn all the rules and techniques both theoretical and practical and also they will learn the process of transforming ideas or stories into cinematic works, through traditional drawing and digital tools.		
Course Learning Outcomes	Students will be able to:	Teaching Methods	Evaluation Methods
	Demonstrate proficiency in storyboarding techniques, including framing, composition, and color theory.	In-Class Learning	Final Exam
	Apply different styles of decoupage to enhance visual storytelling.	In-Class Learning	In-Class Assignment

	Effectively communicate ideas and narratives through well-structured and visually engaging storyboards.	In-Class Learning	In-Class Assignment
	Analyze and critique storyboards, recognizing effective storytelling elements.	In-Class Learning	Mid-Term Exam
	Collaborate with others in a creative environment, integrating feedback into the storyboard creation process.	Project Based Learning	In-Class Assignment
	Develop a personal style in visual storytelling through storyboarding.	In-Class Learning	Mid-Term Exam
Course Content	<ul style="list-style-type: none"> • Framing and Composition Techniques • Styles of Decoupage in Storyboarding • Color Theory in Storyboarding • Visualizing Ideas through Storyboarding • Advanced Composition Techniques • Light source and depth of field. • The functions and dynamics of a shot in storyboard 		

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Course syllabus review. Explaining the course workflow and the aims. Introduction to the course.	T	Hart, John (2008)/The Art of the Storyboard: A Filmmaker's introduction, Elsevier/Focal Press Introduction
2	Introduction to Storyboarding Historical perspective on storyboarding	T/P	Hart, John (2008)/The Art Of The Storyboard: A Filmmaker's introduction/Elsevier/Focal Press
3	Basics of Framing and Composition Understanding the rule of thirds Dynamic framing techniques Use of camera angles for storytelling	T/P	Marcos Mateu-Mestre, Jeffrey Katzenberg (2010) Framed Ink: Drawing and Composition for Visual Storytellers
4	Colour Theory in Storyboarding Impact of colour on mood and tone	T/P	Hart, John (2008)/The Art Of The Storyboard: A Filmmaker's introduction/Elsevier/Focal Press

	Colour symbolism in storytelling		
5	Understanding colour compositions. Black and white / Light and shadow, Classic film examples.	T/P	Hart, John (2008)/The Art Of The Storyboard: A Filmmaker's introduction/Elsevier/Focal Press
6	Light source and depth of field. Technical and camera movements. Distance. Line of action	T/P	Hart, John (2008)/The Art Of The Storyboard: A Filmmaker's introduction/Elsevier/Focal Press
7	Functions and dynamics in the shots. Editing, temporal connections. Classic Film examples.	T/P	Michael Wiese Productions (1991)Film Directing Shot by Shot: Visualizing from Concept to Screen
8	MIDTERM WEEK + Decoupage Basics	Midterm	
9	Styles of Decoupage in Storyboarding Practice with different styles of Decoupage	T/P	Michael Wiese Productions (1991)Film Directing Shot by Shot: Visualizing from Concept to Screen
10	Exploring collage techniques for storytelling Hands-on exercises in different decoupage styles	T/P	Michael Wiese Productions (1991)Film Directing Shot by Shot: Visualizing from Concept to Screen
11	Storyboard for advertising, AD agencies and production companies.	T/P	Cristiano, Giuseppe (2011)/The Storyboard Artist: A Guide to freelancing in film, TV and advertising/Michael Wiese Productions. Chapter 6 and 7.
12	Practice with different style of advertisements' storyboard	P	No reading is required
13	Visualizing Ideas through Storyboarding Advanced Composition Techniques	T/P	No reading is required
14	Collaborative Storyboarding Team-based projects to simulate industry collaboration Giving and receiving constructive feedback Revising and refining storyboards based on feedback	T/P	No reading is required

15	FINAL EXAM WEEK	Final	
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Required Course Material(s) / Reading(s)/ Text Book(s)	Materials: External storage drive. Papers, sketchbook, pencils and pens, markers.
Recommended Course Material(s)/ Reading(s) /Other	Recommended Readings: <ul style="list-style-type: none"> • Hart, John (2008)/The Art Of The Storyboard: A Filmmaker's introduction, Elsevier/Focal Press [REF PN1995.9.P7 .H42 2008] • Cristiano, Giuseppe (2011)/The Storyboard Artist: A Guide to freelancing in film, tv and advertising/Michael Wiese Productions. [NC1002.S85.C75 2011] • Michael Wiese Productions (1991)Film Directing Shot by Shot: Visualizing from Concept to Screen/Paperback [PN1995.9.P7.K38 2019]

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar		
Studio Practice		
Other		
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		100


CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
No	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5- highest)				
		1	2	3	4	5







1	Knows the historical development of the field of communication, basic concepts, theories.		X			
2	Knows the basic concepts and terminology related to the field of game design.				X	
3	Has knowledge about the history of computer and video games and developments in this field.	X				
4	Knows game design processes and related applications.			X		
5	Has the ability to utilize various disciplines such as communication, art, music, psychology, mythology, cinema, etc. in the game design process.		X			
6	Has the ability to analyse analogue and digital game genres.				X	
7	Has the ability to use contemporary game engines and problem solving skills.			X		
8	Has the knowledge of questioning the game designs with an analytic and critical perspective.					X
9	Has knowledge about media literacy.					X
10	Has the competence to prepare projects based on ethical principles in game development processes.				X	
11	Has the competence to evaluate games as an art form.			X		
12	Has the competence to use game design concepts and methods in related fields such as design, software development and media.	X				
13	Has the competence to take part and responsibility in game development teams.		X			
14	Has the competence to collect, analyse and interpret analytical data about games and players.			X		
15	Has the competence to develop and present a digital game project by using game design practices effectively.		X			
16	Evaluates artificial intelligence applications in their studies with a critical approach in terms of aesthetics and originality, and uses them in accordance with ethical rules.					X

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	14		4	56
Preliminary Preparation and self- study	14		2	28
Mid-Term	1		17	17

Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		24	24
Other				
TOTAL WORKLOAD				125
TOTAL WORKLOAD / 25				5
ECTS				5

ETHICAL RULES WITH REGARD TO THE COURSE
<p>Plagiarism Disclaimer Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives. Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources. Note: Maximum similarity level is 20% in written assessments.</p>

	SDG 1: No Poverty	
	SDG 2: Zero Hunger	
	SDG 3: Good Health and Well-Being	
	SDG 4: Quality Education	
	SDG 5: Gender Equality	
	SDG 6: Clean Water and Sanitation	
	SDG 7: Affordable and Clean Energy	
	SDG 8: Decent Work and Economic Growth	X
	SDG 9: Industry, Innovation and Infrastructure	X
	SDG 10: Reduced Inequalities	
	SDG 11: Sustainable Cities and Communities	

	SDG 12: Responsible Consumption and Production	
	SDG 13: Climate Action	
	SDG 14: Life Below Water	
	SDG 15: Life on Land	
	SDG 16: Peace, Justice and Strong Institutions	
	SDG 17: Partnership for the Goals	

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

The evaluation method of this course is based on complete engagement and collaboration of the students in the accomplishment of the given assignments and projects both individually and as a team.

This course is mainly practice based so the students will be obliged to deliver their assignments on weekly basis. The students will also be asked to deliver research and presentations based on the given subjects in each session. Innovation and creativity in the accomplishment of the practical assignments is highly evaluated in this course.

Note: 70% attendance to courses is compulsory. Health reports are belong to 30% absenteeism right.

PREPARED BY	Danish Craig
UPDATED	24-02-2026
APPROVED	Assist. Prof. Dr. Yunus Luckinger