

**COURSE SYLLABUS**

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Storyboarding Techniques	FIDE 212	4	Theory 2	Practice 2	3	6
Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
	YES	-	-	-	-	-
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		Yes		-	

Language of Instruction	English
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Course Instructor(s)	Emad Abouata Amlashi	E-mail : emad.amlashi@arucad.edu.tr Office : DA-OFF06	
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 proposes 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 able to:	Teaching Methods	Evaluation Methods
	Define and apply storyboarding techniques, including framing, composition, and color theory.	Lectures, Case Studies, Practical Exercises	Mid-term Project / Final Project
	Explain and compare different styles of decoupage to enhance visual storytelling.	Storytelling Workshops, Case Study analyze, in-class hands-on practices	Final Project

<b>Course Content</b>	Organize story elements into visually structured and engaging storyboards.	In-class Hands-on Practice, Film Analysis	Mid-term Project
	Examine and critique storyboards, recognizing effective storytelling elements.	In-class Hands-on Practice, Storyboarding Workshops, Project review	Mid-term project / Final Project
	Plan and produce storyboards in a collaborative creative environment, integrating feedback.	In-class hands-on practices, Group Discussions, Case Study Reviews	Mid-term Project/Final Project
	Develop and synthesize a personal style in visual storytelling through storyboarding.	In-class Discussion, Case Study Analysis, hands-on practices	Final Project
	This course explores the fundamentals of storyboarding, focusing on its crucial role in pre-production for films and advertisements. Students will learn how to structure and visualize narratives through framing, composition, and color theory. The course covers different styles of decoupage, advanced composition techniques, and the use of light and depth to enhance storytelling. Through a combination of theoretical discussions and hands-on exercises, students will develop their own storyboards using both traditional drawing methods and digital tools. By the end of the course, students will be able to create dynamic and visually compelling storyboards while refining their personal storytelling style.		

<b>COURSE OUTLINE/SCHEDULE</b>			
<b>Week</b>	<b>Topic</b>	<b>Implementation (theory/practice)</b>	<b>Required Reading, Preliminary preparation</b>
1	Course syllabus review. Explaining the course workflow and the aims. Introduction to the course.	T	
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 (REF PN1995.9.P7 .H42 2008)
3	Basics of Framing and Composition Understanding the rule of thirds Dynamic framing techniques Use of camera angles for storytelling	T/P	Hart, John (2008)/The Art Of The Storyboard: A Filmmaker's introduction/Elsevier/Focal Press (REF PN1995.9.P7 .H42 2008)

4	Colour Theory in Storyboarding Impact of colour on mood and tone Colour symbolism in storytelling	T/P	Edward Branigan Tracking Color in Cinema and Art: Philosophy and Aesthetics. New York: Routledge, 2018 (PN1995 .B7185 2017)
5	Understanding colour compositions. Black and white / Light and shadow, Classic film examples.	T/P	Edward Branigan Tracking Color in Cinema and Art: Philosophy and Aesthetics. New York: Routledge, 2018 (PN1995 .B7185 2017)
6	Light source and depth of field. Technical and camera movements. Distance. Line of action	T/P	Brown, B. (2016). Cinematography: Theory and Practice. Focal Press.( TR850 .B7598 2016 c.2)
7	Functions and dynamics in the shots. Editing, temporal connections. Classic Film examples.	T/P	Katz, Steven D. Film directing shot by shot : visualizing from concept to screen. Studio City, CA: Michael Wiese Productions, 2019. Print. (available at library: REF PN1995.9.P7 .K38 1991)
8	<b>MIDTERM WEEK</b>	<b>Midterm</b>	
9	Styles of Decoupage in Storyboarding	T/P	Katz, Steven D. Film directing shot by shot : visualizing from concept to screen. Studio City, CA: Michael Wiese Productions, 2019. Print. (available at library: REF PN1995.9.P7 .K38 1991)
10	Practice with different styles of Decoupage	P	
11	Exploring collage techniques for storytelling Hands-on exercises in different decoupage styles	T/P	Hart, John (2008)/The Art Of The Storyboard: A Filmmaker's introduction/Elsevier/Focal Press (REF PN1995.9.P7 .H42 2008)
12	Storyboard for advertising, AD agencies and production companies.	T/P	Hart, John (2008)/The Art Of The Storyboard: A Filmmaker's introduction/Elsevier/Focal Press (REF PN1995.9.P7 .H42 2008)
13	Practice with different style of advertisements' storyboard	P	
14	Visualizing Ideas through Storyboarding Advanced Composition Techniques	T/P	Hart, John (2008)/The Art Of The Storyboard: A Filmmaker's introduction/Elsevier/Focal Press (REF PN1995.9.P7 .H42 2008)
15	Collaborative Storyboarding Team-based practices to simulate industry collaboration	T/P	

	Giving and receiving constructive feedback Revising and refining storyboards based on feedback		
16	Project; Preparing for the finals.	T/P	
17	<b>FINAL EXAM WEEK</b>		

<b>Required Course Material(s) / Reading(s)/ Text Book(s)</b>	<p>Materials: External storage drive. Papers, sketchbook, pencils and pens, markers.</p> <ul style="list-style-type: none"> <li>Katz, Steven D. Film directing shot by shot : visualizing from concept to screen. Studio City, CA: Michael Wiese Productions, 2019. Print. (available at library: REF PN1995.9.P7 .K38 1991)</li> <li>Hart, John (2008)/The Art Of The Storyboard: A Filmmaker's introduction/Elsevier/Focal Press (REF PN1995.9.P7 .H42 2008)</li> <li>Brown, B. (2016). Cinematography: Theory and Practice. Focal Press.( TR850 .B7598 2016 c.2)</li> </ul>
<b>Recommended Course Material(s)/ Reading(s) /Other</b>	<ul style="list-style-type: none"> <li>Edward Branigan Tracking Color in Cinema and Art: Philosophy and Aesthetics. New York: Routledge, 2018 (PN1995 .B7185 2017)</li> </ul>

<b>ASSESSMENT</b>		
<b>Learning Activities</b>	<b>NUMBER</b>	<b>WEIGHT in %</b>
Mid-Term	1	40
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar		
Studio Practice		

Other		
<b>Contribution of Final Examination/Final Project/ Dissertation to the Final Grade</b>	1	60
<b>TOTAL</b>		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
	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.			*		
2	Knows the basic concepts and terminology related to the field of game design.		*			
3	Has knowledge about the history of computer and video games and developments in this field.	*				
4	Knows game design processes and related applications.		*			
5	Has the ability to utilize various disciplines such as communication, art, music, psychology, mythology, cinema, etc. in the game design process.					*
6	Has the ability to analyze analog and digital game genres.		*			
7	Has the ability to use contemporary game engines and problem solving skills.	*				
8	Has the knowledge of questioning the game designs with an analytic and critical perspective.			*		
9	Has knowledge about media literacy.	*				
10	Has the competence to prepare projects based on ethical principles in game development processes.		*			
11	Has the competence to evaluate games as an art form.		*			
12	Has the competence to use game design concepts and methods in related fields such as design, software development and media.			*		
13	Has the competence to prepare projects based on ethical principles in game development processes.		*			
14	Has the competence to take part and responsibility in game development teams.		*			
15	Has the competence to collect, analyze and interpret analytical data about games and players.	*				
16	Has the competence to develop and present a digital game project by using game design practices effectively.	*				

<b>ECTS / STUDENT WORKLOAD</b>				
<b>ACTIVITIES</b>	<b>NUMBER</b>	<b>UNIT</b>	<b>HOURLY</b>	<b>TOTAL (WORKLOAD)</b>
Course Teaching Hour (X weeks * total course hours)	15		4	60
Preliminary Preparation and self- study	15		2	30
Mid-Term	1		30	30
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		30	30
Other				
<b>TOTAL WORKLOAD</b>				150
<b>TOTAL WORKLOAD / 25</b>				6
<b>ECTS</b>				6

**ETHICAL RULES WITH REGARD TO THE COURSE**
**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 life.

Plagiarism is easy to avoid if you make sure you thoroughly identify and recognize your sources and do not copy from visual examples, designs or notes taken directly from your sources word for word. The maximum citation limit cannot exceed 20%. Artificial intelligence citations are also considered within this scope. If proven otherwise, the student will fail the course.

**ASSESSMENT DETAILS AND EVALUATION CRITERIA:**

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply with the Education and Examination Regulation set forth by the University.

Students will actively participate in in-class practices, discussions, and hands-on storyboarding exercises throughout the semester, continuously developing and refining their projects. Given the evolving nature of visual storytelling, assessment will not be limited to final submissions but will also consider students' engagement, creativity, and progress over time.

Instead of grading individual practices separately, both the midterm and final project grades will reflect students' ongoing work and commitment. This includes:

**In-Class Practices:** Active participation in workshops and practical exercises, experimenting with different storyboarding techniques.

**Discussions & Critiques:** Contribution to peer reviews and class discussions, demonstrating analytical thinking and constructive feedback.

**Development & Iteration:** Continuous refinement of storyboards, integrating feedback and improving narrative coherence and visual adaptation.

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

<b>PREPARED BY</b>	<b>Emad Abouata Amlashi</b>
<b>UPDATED</b>	12-03-2025
<b>APPROVED</b>	