



COURSE GUIDE
STORYBOARD AND GRAPHIC NARRATION
MULTIMEDIA AND DIGITAL ARTS DEGREE
Universidad Católica de Valencia



TEACHING GUIDE SUBJECT AND / OR COURSE

		ECTS
SUBJECT: STORYBOARD AND GRAPHIC NARRATION		6
Matter: STORYBOARD AND GRAPHIC NARRATION		6
Module: 11- Optional		11
Type of learning ¹: Compulsory	Year: 4 ^o Semester: 1 ^a	
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SUBJECT ORGANIZATION

OPTIONAL				Nº ECTS 12
Duration and temporal location within the curriculum:				
Subjects and Courses				
Subject	ECTS	COURSES	ECTS	Course/ semester
Business initiatives	6	Development of business initiatives	6	4/1
Animation in 3	6	Animation in 3 Dimensions	6	4/1

¹ Basic Training (ordinary matter), compulsory, optional, external Practices, Final Project.

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Web programming		Advanced web programming	6	4/1
Storyboard and Graphic Narration	6	Storyboard and Graphic Narration	6	4/1

TEACHING GUIDE SUBJECT AND / OR COURSE:

Fundamentals of Creativity

Prerequisites: None**OBJECTIVES**

- 1- Know the history of the Storyboard and graphic narration.
- 2- Know the functions of a Storyboard: Time, money, communication. 3- Master how to build a Storyboard.
- 4- Mastering how to develop a graphic narrative.
- 5- Know how to differentiate and make different types of Storyboard.
- 6- Know how to differentiate Storyboard and comic / graphic narration.
- 7- Mastering different types of graphic resources as a work tool.

BÁSIC COMPETENCES	Competitor weighting			
	1	2	3	4
CB. 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, although supported by advanced textbooks, also includes some aspects that they imply knowledge coming from the vanguard of their field of study.				x
CB. 2 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 elaboration and defense of arguments and the resolution of problems within their area of study.			x	
CB. 3 That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include a reflection on relevant social, scientific or ethical issues.				x


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CB. 4 That students can transmit information, ideas, problems and solutions to a specialized and non-specialized public				x
C.B. 5 That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.			x	

GENERAL COMPETENCES		Competence measuring scale			
Instrumental		1	2	3	4
01	Capacity for analysis and synthesis			x	
02	Ability to organize and plan			x	
03	Oral and written communication in the language			x	
04	Knowledge of a second language in the workplace itself				
05	Computer skills related to field of study				x
06	Ability to manage information. Knowing information effectively from books and magazines, and other documentation			x	
07	Troubleshooting				x
08	Ability to properly submit a resume, a sample of the work itself, as a portfolio and a professional presentation.				
09	Decisionmaking			x	
Interpersonal		1	2	3	4
10	Teamwork			x	
11	Working in an interdisciplinary team			x	
12	Working in an international context				
13	Interpersonal relationship skills		x		



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14	Critical Thinking			x	
15	Ethical commitment				x
16	Ability to assume responsibilities			x	
17	Self-criticism				x
Systemic		1	2	3	4
18	Autonomous learning and motivation for training throughout their careers				x
19	Adapting to new situations				x
20	Creativity. Ability to generate new ideas.				x
21	Leadership. Analysis and team management				
22	Ability to collaborate with other professions and especially with professionals from other fields. Identify the right professionals to develop creative work properly.				x
23	Recognition of diversity and multiculturalism Knowledge of other cultures and customs. Knowing the social dimension of the human being considering historical and sociocultural factors characteristic of contemporary society.			x	
24	Initiative and entrepreneurship				x
25	Concern for quality				x
26	Capacity for self-employment and job creation				
Other generic competences		1	2	3	4
27	Sensitivity to environmental issues				
28	Sensitivity to cultural heritage			x	
29	Expression of social commitment			x	
30	Show sensitivity to the problems of humanity			x	
31	Show sensitivity to personal injustice, environmental and institutional				
32	Teaching basic levels, disclosure, etc.. Eligible for teaching positions in the different educational levels. Design, preparation and delivery of courses related to laMultimedia and Digital Arts, aimed at professionals, companies and government		x		
SPECIFIC COMPETENCES					
		1	2	3	4



E1	Ability to perform an analysis, oral and written, of an artistic expression, mastering vocabulary, codes, movements and concepts inherent in the artistic field.				
E2	Artistic sensibility. Develop the ability to see beauty in different forms and artistic creations, applying aesthetic principles and fostering creativity and innovation multidisciplinary				x
E3	Knowledge of specific methods of production and especially digital art techniques to apply to the world of communication, also looking for new media				x
E4	Developing skills in traditional techniques and procedures of illustration and digital techniques for the creation and development of graphics, images, symbols, text, layout of publications and product packaging			x	
E5	Ability to organize, classify and index all files and materials used in the development of the project, creating documents for proper preservation or consultation. And the subsequent ability to search and retrieval of information.		x		
E6	Capacity relevant to objective conclusions and to generate new product concepts, and generate new ideas and solutions, from research work on documentation.			x	
E7	Ability to detect new areas of information society in which multimedia technology can be useful and necessary research to develop the basic level to propose solutions.				
E8	Ability to organize and process information that later will be included in the project.			x	
E9	Ability to plan and manage projects and development of technological content, in particular relating to art, multimedia design and communication.		x		
E10	Ability to translate creative ideas so that it is possible to transmit in digital format.			x	
E11	Ability to adequately explain the research results in oral, written, audiovisual or digital, according to the canons of the disciplines of information and communication.			x	
E12	Sensitivity to evaluate the importance of design in the formulation of messages and the impact of transmission in different communication areas			x	
E13	Ability to contribute to the contemporary debate on the arts and digital media practices.		x		
E14	Understanding communication as a process, and the various constituent elements, comprising the knowledge of the specific discourses and modes of representation peculiar to the various technological and audiovisual media, while discriminating the different theories, methods and audiovisual communication problems and different languages.				

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E15	Knowledge of legislative framework in Spain and Europe, particularly as regards the audiovisual field and the protection of intellectual property.				
E16	Understand and convey the importance of the communication strategy as a critical element in the processes of value creation and provision of such value to society by companies and organizations in general.				
E17	Understanding the characteristics of digital production sector and its functioning and trends that mark their current and future developments.			x	
E18	Understand, appreciate and understand the ethical obligations of professional multimedia creation and the implications it has to adjust to the same professional performance.				
E19	Comprehensive understanding of media and artistic practices and the importance of their relationship with their socioeconomic and cultural context.			x	
E20	Ability to develop an articulated knowledge of communication, both from a historical standpoint, and also as a sociological phenomenon in evolution, while the new realities that gives the steady progress in its technological dimension.				



LEARNING OUTCOMES ²	COMPETENCES
R1-Skill in generating frames appropriate to the medium	All
R2-Skill in generating the Storyboard and its components.	All
R3-Mastery of graphic storytelling development: composition, space, movement, framing, time control, and effects audio.	All

² List correlative learning outcomes following the nomenclature proposed.

Important note: The powers are expressed in a generic sense for what is needed in the teaching guide learning outcomes. These results are a realization of one or more skills, making explicit the degree of mastery or performance that the student must acquire in their formulation containing the standard by which they will be evaluated. Learning outcomes demonstrate what the student will be able to demonstrate at the end of the course or subject and also reflect the degree of acquisition of competence or skill set.



CLASSROOM WORK TRAINING ACTIVITIES			
ACTIVITY	Teaching-Learning Methodology	Relationship With Learning Outcomes for the subject	ECTS ³
ON-CAMPUS CLASS	Teacher presentation of contents, analysis of competences, explanation and in-class display of skills, abilities and knowledge.	R1, R2, R3	1
PRACTICAL CLASSES	Group work sessions supervised by the professor. Case studies, diagnostic tests, problems, field work, computer room, visits, data search, libraries, on-line, Internet, etc. Meaningful construction of knowledge through interaction and student activity.	R1, R2, R3	1
GROUP PRESENTATION OF PAPERS	Application of multidisciplinary knowledge		0
OFFICE ASSISTANCE	Personalized and small group attention. Period of instruction and/or orientation carried out by a tutor to review and discuss materials and topics presented in classes, seminars, readings, papers, etc.		0,25
ASSESSMENT	Set of oral and/or written tests used in initial, formative or additive assessment of the student		0,15
Total			(2,4*)

³ The subject and / or material is organized in training PHYSICAL WORKING training activities and self study, students, with an estimated in ECTS. Proper distribution is as follows: 35-40% for Classroom Training Activities and 65-60% for freelance work. (For a course of 6 ECTS: 2.4 and 3.6 respectively).

The teaching-learning methodology described in this guide in a generic way, shape in the teaching units in which the course is organized and / or matter



INDEPENDENT WORK ACTIVITIES			
ACTIVITY	Teaching-Learning Methodology	Relationship of Course with Learning Outcomes	ECTS
GROUP WORK	Group preparation of readings, essays, problem solving, seminars, papers, reports, etc. to be presented or submitted in theoretical lectures, practical and/or small-group tutoring sessions.		0
INDEPENDENT WORK	Student study: Group Individual preparation of readings, essays, problem solving, seminars, papers, reports, etc. to be presented or submitted in theoretical lectures, practical and/or small-group tutoring sessions.	R1, R2, R3	3,6
Total			(3,6*)
SYSTEM FOR ASSESSING THE ACQUISITION OF THE COMPETENCES AND ASSESSMENT SYSTEM			
Assessment Tool ⁴	LEARNING OUTCOMES ASSESSED		Allocated Percentage

⁴ Techniques and tools for evaluation: oral-exam, written tests (multiple choice tests, development, concept maps ...), tutorials, projects, case studies, observation notebooks, portfolio, etc..

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Conducting theoretical and practical activities	ALL	40%
Attendance to practice sessions	ALL	10%
Final Exam	ALL	50%

Honor Registration:

The "Honor Registration" mention may be awarded to students who have obtained a grade equal to or greater than 9.0. Their number may not exceed five percent of the students enrolled in a group in the corresponding academic year, unless the number of students enrolled is lower.

Single Assessment

In accordance with Article 9 of the General Regulations for the Assessment and Grading of Official Studies and University-Specific Degrees at the UCV, the single assessment is linked to the inability of students enrolled in a face-to-face degree program to attend. It is, therefore, an extraordinary and exceptional assessment system available to students who, with justification and accreditation, are unable to submit to the continuous assessment system. Students may request this from the professor in charge of the subject, who will expressly decide on the admission of the student's request for a single assessment and will inform the student of the acceptance/denial.

Regarding the Storyboard & Graphic Narration subject, the minimum attendance required is 70%, which is the limit to be taken into account for any potential request for a single assessment. This, if granted, will be based on the following criteria for the first call:

Submission of 80% of the practical assignments and final project within the same deadlines as the other continuous assessment students, always under supervision and review before submission, otherwise the submission will not be considered valid and graded.

For second and subsequent registrations, the three projects for the course must be submitted within the same deadlines as the other first-time registration students, always under supervision and review before submission, otherwise the submission will not be considered valid and graded.

For the second call, the criteria will be as follows: submission of one or more projects that the instructor deems appropriate before the second call exam, under the instructor's supervision and authorization, otherwise the submission will not be considered valid and graded.

Attendance

Attendance will be counted at the beginning of class when roll call is taken. If a student is not present at that time, it will be considered an unexcused absence, unless they have previously notified the professor that they will be late for tutorials, work, or another justified reason. It is the student's responsibility to indicate that they are in class at the time designated so that their attendance can be marked.

The use of cell phones in class is prohibited. Under university regulations, a student may be expelled from class if they are using their phone. Expulsion will be considered non-attendance that day.

Furthermore, the professor may establish as non-attendance criteria repeated tardiness or inattentiveness in class (unauthorized use of cell phones, lack of participation, etc.). These may be added to the overall non-attendance count and, consequently, contribute to exceeding the threshold for exam ineligibility, as well as affecting the attendance and participation percentage established in the teaching guide. This standard is complementary to the assessment percentages for participation, as well as the assessment and completion of assignments or cases in the classroom or during the course, which will follow their own assessment criteria. Both percentages are included in this teaching guide.

Exam

The final assessment will account for 50% of the final grade. It will consist of the sum of a final project and the exam, which will consist of a practical and a theoretical section. To pass the course, a student must obtain a minimum passing score in all three parts of the final assessment. Failure in the theoretical or practical section of the exam will result in failure of the course, and the final project grade will be retained for the second sitting without the need to retake it. If the student fails the first sitting, the student must take and pass the second sitting exam to pass the course. Answers in the theoretical section that contain spelling mistakes will not be graded.



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If the final assessment is not passed, the exam will be suspended, and the grade obtained will appear on the transcript. This rule will apply to both the first and second sittings. A student's presence in the classroom at the start of the exam will result in the student being evaluated as a "no show," and the student cannot be challenged as a "no show," even if the student is absent immediately after the exam begins. Grades for participation and practical work can only be obtained in the first sitting and will be retained for the second sitting exam to be averaged with the exam in case the student fails the first sitting. If the student fails the first sitting, a project or projects may be submitted for the second sitting at the instructor's discretion to improve the final grade for the subject.

Practicals

Practical content and participation will account for 50% of the final grade.

No practical or project will be graded unless previously supervised or authorized by the instructor during the course. This rule applies to students enrolled in their first, second, and subsequent sessions.

The submission of practicals outside the date and time established on the platform for each one will not be permitted. Practical may only be submitted through the platform in .pdf or .ai format. Files may only be submitted via WeTransfer or similar methods, such as Google Drive links. Submission in a format other than the one specified will result in the student failing the practical without a grade. This rule applies to students enrolled in their first, second, and subsequent sessions.

Copying or falsifying designs or works taken from the internet, another medium, or a classmate will constitute a serious offense and will result in the cancellation of all grades obtained in practicals and projects during the course, both for the first and second sessions, without the possibility of submitting additional work. If a student has any doubts about the possibility of plagiarism, copying, or falsification, they are obligated to consult the instructor regarding the creativity or references needed to complete their work. Without this consultation, the student is responsible for the possibility of committing this serious offense. This rule applies to first-, second-, and subsequent enrollments.

Second- and subsequent enrollments are prohibited from submitting repeated assignments from previous years. Doing so will result in a failure on the repeated assignment and a subsequent non-grade.

Artificial Intelligence

The use of artificial intelligence for digital practice will always be discussed with the instructor, who will indicate what can be worked on and completed using this method.

Its use, if permitted, will be described in the practice statement or determined by the instructor in class. Under no circumstances may a project or practice section of an exam be presented entirely using this technique, nor may any practice be presented without prior consultation with the instructor. If this occurs, it will be considered a very serious offense, and all practice sessions for the subject will be suspended.



DESCRIPTION OF CONTENTS	
1. Introduction to Storyboard and graphic narration.	
2. History of the Storyboard, origins.	
3. Functions of a Storyboard: Time, money, communication.	
4. How to build a Storyboard and Develop a graphic narration: Narration, types of shots, shots, and movements of the camera, drawing or image.	
5. Different types of Storyboard.	
6. Graphic resources: Traditional drawing techniques, use of computer programs: Illustrator, Photoshop, Cinema 4D.	
7. Narration: The types of shots, shots, and movements of the camera, drawing or image.	
8. Storyboard and television: Initial approach, product appearance on the Storyboard, final Packshot.	
9. Storyboard and Comic.	



BIBLIOGRAPHY

BEÁ, J.M. (1990) The technique of the comic, Iru, Barcelona
 EISNER, W. (2003) The graphic narration, Norma, Barcelona
 HART, J. (2001) The storyboard technique. Storyboard for film, TV and animation, IORTV, Madrid.
 MARTÍN, A. (2000) The inventors of the Spanish comic 1873/1900, Planeta De Agostini, Barcelona
 MERINO, A. (2003) The Hispanic comic, Cátedra, Madrid
 PANOFISKY, E. (1994) Studies on iconology, Alianza Universidad, Madrid.

TEMPORAL ORGANIZATION OF LEARNING:

	BLOCK CONTENT / TEACHING UNIT	NUMBER OF PRESENTIAL SESSIONS
1	Introduction to Storyboard and graphic narration.	1
2	History of the Storyboard, origins.	2
3	Functions of a Storyboard: Time, money, communication.	4
4	How to build a Storyboard and Develop a graphic narration: Narration, types of shots, shots, and movements of the camera, drawing or image.	4
5	Different types of Storyboard.	5
6	Graphic resources: Traditional drawing techniques, use of computer programs: Illustrator, Photoshop, Cinema 4D.	4
7	Narration: The types of shots, shots, and movements of the camera, drawing or image.	3
8	Storyboard and television: Initial approach, product appearance on the Storyboard, final Packshot.	4
9	Storyboard and Comic	3

ADDITIONAL INFORMATION:



TEACHING OF THE SUBJECT ON SECOND AND SUBSEQUENT ENROLLMENT:

There will be a group for students who are not of first registration and a teacher in charge of that group.

This group will be a number set by the UCV of monitoring and tutoring sessions (February 6 hours each) in which to reinforce the work on skills that students need to acquire group to pass the course.

These sessions are included in the attached schedule in this guide and are detailed in the description of the teaching units of the course.

TEMPORAL ORGANIZATION OF LEARNING		
	BLOCK CONTENT / TEACHING UNIT	NUMBER OF PRESENTIAL SESSIONS
1	Introduction to Storyboard and graphic narration.	0,2
2	History of the Storyboard, origins.	0,4
3	Functions of a Storyboard: Time, money, communication.	0,4
4	How to build a Storyboard and Develop a graphic narration: Narration, types of shots, shots, and movements of the camera, drawing or image.	0,2
5	Different types of Storyboard.	0,8
6	Graphic resources: Traditional drawing techniques, use of computer programs: Illustrator, Photoshop, Cinema 4D.	0,4
7	Narration: The types of shots, shots, and movements of the camera, drawing or image.	0,2
8	Storyboard and television: Initial approach, product appearance on the Storyboard, final Packshot.	0,2
9	Storyboard and Comic	0,2