

IMPORTANT:

Please refer to the [USC Center for Excellence in Teaching](#) for current best practices in syllabus and course design. This document is intended to be a customizable template that primarily includes the technical elements required for the the purpose of central review by UCOC.

USCSchool
of Cinematic Arts
Expanded Animation Research + Practice

CTXA 592 // 2.0-6.0 units

Title: Advanced Storyboarding: Inside the Animation Story Room

FALL 2023—Friday—7:00pm:

Location: SCA 258

Instructor: Miguel Jirón

Office: Virtual via Google Hangouts

Office Hours: Please email me to arrange an appointment

Contact Info: mjiron@usc.edu

Student Assistant:

Contact Info: Email

Operations (access to rooms): (213) 740-2892

SCA IT/software/hardware Help:

techsupport@cinema.usc.edu

creativetech@cinema.usc.edu (213) 821-4571

Student Technical Online Toolkit: [Technical Blackboard and Zoom Assistance](#)

Resources for students:

[SCA software and hardware resources](#)

[USC Student Health](#)

[Campus Support and Intervention](#)

[Kortschak Center for Learning and Creativity](#)

[USC Libraries](#)

[DSP Guidance for students](#)

[USC Student Basic Needs \(food, housing, financial, tech\)](#)

Course Description

Take your storyboarding to the next level and get a taste of how a feature story room works. In this participatory-heavy class, we will focus on boarding and pitching story sequences to your fellow classmates in an open-critique format. Students will experience how a professional story team operates through a mix of collective brainstorming and iteration, expanding and taking your sense of narrative to the next level.

Learning Objectives

By the end of the course, students will be able to board sequences and pitch them to receive feedback and incorporate notes. They will be able to re-iterate storyboard sequences under specific direction as well as work in groups to identify and incorporate the best ideas and suggestions to keep pushing the board forward. In this way, students will get a very real experience of how a professional feature story room operates. The goal is to come out of the class with at least one polished storyboard sequence that is portfolio ready.

This course will **NOT** teach students how to use software; it is expected students will already know how to storyboard on a technical/soft-ware level.

Prerequisite(s): Introduction to Storyboarding, any kind of life drawing class

Co-Requisite(s): n/a

Concurrent Enrollment: n/a

Recommended Preparation: Experience and comfort with drawing is a BIG PLUS. As well as writing, cinematography/photography.

Course Notes

Grades will be determined by as much as your work and effort in pushing your storyboard assignments as it will be by your participation everyday in class. As such, there will be no official midterm or final exam. Your final will be your last storyboard sequence with the goal of it being portfolio ready.

Technological Proficiency and Hardware/Software Required

IMPORTANT: it is expected that students will already know whichever software they prefer to storyboard, i.e. Photoshop, Storyboard Pro, etc. This course will **NOT** teach students how to use software.

USC Technology Rental Program

We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please submit an USC Technology Rental Program Application at the [USC Student Basic Needs website](#).

USC Technology Support Links

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

Description and Assessment of Assignments

There will be a couple of storyboard studies, but the majority of the assignments will be storyboard sequences of open prompts I will assign. These open prompts will be of various size and tone, i.e. humor, heart, action. Some of these will be simple scenarios and other times will involve script pages. Since the expectation is that different students will be at different skill levels, these assignments will be assessed individually by the student's skill level and their efforts and work put in to keep refining them and pushing them forward. Factors I will be looking for are a student's capacity for incorporating camera, performance,

and clarity in their boards. I'll also be looking for a student's capacity for incorporating notes, as well as their involvement in other student's sequences through brainstorming and offering constructive feedback.

Participation

Participation is essential for this course. Every student will pitch their sequences to their peers, and every student is expected to chime in with their thoughts and ideas after every pitch. Being able to think on your feet and articulate your story thoughts is a big part of being in a professional story room. Attendance is crucial; non-excused and continued non-attendance can be the basis for lowering the grade.

Grading Breakdown

Including the above detailed assignments, how will students be graded overall? No portion of the grade may be awarded for class attendance but non-attendance can be the basis for lowering the grade, when clearly stated on the syllabus. The sum of percentages must total 100%. A grading breakdown includes all contributions to the overall course grade, with their corresponding weights/percentages. The listed assignments will be the same ones found in the Description and Assessment of Assignments section above.

Assessment Tool (assignments)	Points	% of Grade
Story Prompts		50
Participation		50
TOTAL		100

Grading Scale

A grading scale should be included, as USC does not have a standard grading scale. Individual schools or departments may set their own grading scale standard for instructors to use.

Course final grades will be determined using the following scale:

A	94-100
A-	90-93
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Submission Policy

You will be expected to be submitting assignments every week, including boarding and pitching.

Grading Timeline

You will be graded at the end of each Story Sequence Prompt, which will roughly be every 2 weeks.

Homework Policy

In addition to in-class contact hours of 3 hours per week, the university requires that all courses must also meet a minimum standard for out-of-class time, which accounts for time students spend on homework, readings, writing, and other academic activities. For each hour unit of in-class time per week, the university expects two hours of out-of-class time per week. Hence homework is expected to be about 4 hours per week for a 2 unit class. However, this will vary depending on the assignment and the student's level of efficiency and time-management. <https://arr.usc.edu/forms/ContactHoursReference.pdf>

SCA Attendance Statement

The School of Cinematic Arts curriculum relies heavily on in-class participation and interaction between faculty and students. Many of our courses are taught in a collaborative workshop environment and our theoretical lectures are driven through in-depth classroom discussion and analysis. We hold collaboration and constructive criticism as foundational to all of our learning environments and essential to the methodologies of our instruction. Student attendance is not only fundamental, but mandatory for the structure and success of our program for both the individual student and the educational experiences of other students within our community. Students are expected to be on time and prepared for each class.

Zoom etiquette

Netiquette or internet etiquette describes the recommended communication and behavior of online communication. Having a Zoom netiquette policy for your course can help minimize the chances of miscommunication and perceived disrespect. It is also recommended that you encourage students to contact you with questions or concerns about complying with a policy. For instance, if a student is unable to keep their camera on during the synchronous Zoom session, encourage them to contact you prior to the class session to discuss expectations and accommodations needed.

Course evaluation

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. The process and intent of the end-of-semester evaluation should be provided. In addition, a mid-semester evaluation (for undergrad students only) is recommended practice for early course correction. See the CET support document on Mid-semester Evaluations.

	Topics/Daily Activities	Readings/Preparation	Deliverables
Week 1	Introductions: getting to know people through storytelling. Experience a professional pitch		Next week: thumbnail your favorite scene. Bring thumbnails and scenes to present to class.
Week 2	Scene Analysis: sharing thumbnails and analyzing them with the team.		Next week: Story Prompt 1: focus on clarity
Week 3	Story Prompt 1: pitch, crit		Next week: address notes
Week 4	Story Prompt 1 v2 : pitch, crit		Next week: Story Prompt 1 Genre Redux
Week 5	Story Prompt 1 Redux: pitch, crit		Next week: address notes
Week 6	Story Prompt 1 Redux v2: pitch, crit, camera lecture		Next week: Story Prompt 2: focus on camera (shape characters)
Week 7	Story Prompt 2: pitch, crit		Next week: address notes

Week 8	Story Prompt 2 v2: pitch, crit, acting lecture,		Next week: Story Prompt 3: focus on performance (from script)
Week 9	Story Prompt 3: pitch, crit		Next week: address notes
Week 10	Story Prompt 3 v2: pitch, crit, action lecture		Next week: Story Prompt 4: focus on action
Week 11	Story Prompt 4: pitch, crit		Next week: address notes
Week 12	Story Prompt 4 v2: pitch, crit,		Next week: provide examples of experimental narrative, begin Final Story Prompt exploration
Week 13	Lecture on experimental storyboarding, present final story prompt idea		Next week: Final Story Prompt: portfolio ready piece
Week 14	Final Story Prompt: pitch, crit		Next week: address notes
Week 15	Final Story Prompt v2: pitch, crit,		Next week: polish boards
FINAL	FINAL CRIT: pitch, crit, party		Refer to the final exam schedule in the USC <i>Schedule of Classes</i> at classes.usc.edu .

2022 Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on [Research and Scholarship Misconduct](#).

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University’s educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086

eeotix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776

osas.usc.edu

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-3340 or otfp@med.usc.edu

chan.usc.edu/otfp

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

School of Cinematic Arts Diversity and Inclusion Statement

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, <http://cinema.usc.edu/about/diversity.cfm>; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here <https://equity.usc.edu/harassment-or-discrimination/>

Disruptive Student Behavior:

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

PLEASE NOTE:

FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX