



ORIGINAL COURSE IMPLEMENTATION DATE: September 2014  
 REVISED COURSE IMPLEMENTATION DATE: January 2025  
 COURSE TO BE REVIEWED (six years after UEC approval): September 2030  
 Course outline form version: 26/01/2024

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

**Note: The University reserves the right to amend course outlines as needed without notice.**

<b>Course Code and Number:</b> GD 303	<b>Number of Credits:</b> 3 <u>Course credit policy (105)</u>										
<b>Course Full Title:</b> Dynamic Media II: Storytelling <b>Course Short Title:</b> Dynamic Media: Storytelling											
<b>Faculty:</b> Faculty of Humanities	<b>Department (or program if no department):</b> Graphic Design										
<b>Calendar Description:</b> Students explore design for motion with the emphasis on storytelling through script development, character design, and animation. Students also learn technical skills such as integration of 3D elements, coding, and live motion video with dynamic media.  Note: This course uses tools and technology that vary according to current industry practice. Note: The differential tuition fee includes an Adobe CC subscription for the class duration at no additional cost.											
<b>Prerequisites (or NONE):</b>	GD 203.										
<b>Corequisites (if applicable, or NONE):</b>											
<b>Pre/corequisites (if applicable, or NONE):</b>											
<b>Antirequisite Courses</b> ( <i>Cannot be taken for additional credit.</i> ) Former course code/number: Cross-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>	<b>Course Details</b> Special Topics course: <b>No</b> <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: <b>No</b> <i>(See <u>policy 207</u> for more information.)</i> Grading System: <b>Letter grades</b> Delivery Mode: <b>May be offered in multiple delivery modes</b> Expected frequency: <b>Twice per year</b> Maximum enrolment (for information only): <b>24</b>										
<b>Typical Structure of Instructional Hours</b> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Lecture/seminar</td> <td style="width: 20%; text-align: center;">20</td> </tr> <tr> <td>Tutorials/workshops</td> <td style="text-align: center;">40</td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td style="text-align: right;"><b>Total hours</b></td> <td style="text-align: center;"><b>60</b></td> </tr> </table>	Lecture/seminar	20	Tutorials/workshops	40					<b>Total hours</b>	<b>60</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.
Lecture/seminar	20										
Tutorials/workshops	40										
<b>Total hours</b>	<b>60</b>										
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<b>Transfer Credit</b> ( <i>See <u>bctransferguide.ca</u>.</i> ) Transfer credit already exists: <b>No</b> Submit outline for (re)articulation: <b>No</b> <i>(If yes, fill in <u>transfer credit form</u>.)</i>										
<b>Department approval</b>	<b>Date of meeting:</b> February 23, 2024										
<b>Faculty Council approval</b>	<b>Date of meeting:</b> March 8, 2024										
<b>Undergraduate Education Committee (UEC) approval</b>	<b>Date of meeting:</b> September 27, 2024										

**Learning Outcomes** *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

Upon successful completion of this course, students will be able to:

1. Describe Indigenous ways of story expression in creative process.
2. Develop ideas through the interpretation and creation of scripts for motion graphics.
3. Apply character design and acting to motion graphics.
4. Identify appropriate art direction and rhetoric for communicating to diverse audiences in a time-based environment.
5. Integrate 3D elements, coding, and video in motion graphic production.
6. Manage the production pipeline for dynamic media.

**Recommended Evaluation Methods and Weighting** *(Evaluation should align to learning outcomes.)*

Project:	100%	%	%
	%	%	%

**Details:**

Project 1: Explainer video (40%)

Project 2: Character design (30%)

Project 3: Character animation (30%)

**NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.**

**Typical Instructional Methods** *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lectures, demonstrations, lab time, individual research and production, presentations.

**Texts and Resource Materials** *(Include online resources and Indigenous knowledge sources. Open Educational Resources (OER) should be included whenever possible. If more space is required, use the Supplemental Texts and Resource Materials form.)*

Type	Author or description	Title and publication/access details	Year
1. Online resource	LinkedIn Learning	<a href="https://www.linkedin.com/learning/search?keywords=motion%20graphic">https://www.linkedin.com/learning/search?keywords=motion%20graphic</a>	
2. Online resource	Adobe Training	<a href="https://helpx.adobe.com/support/after-effects.html">https://helpx.adobe.com/support/after-effects.html</a>	
3. Indigenous knowledge	Storytelling: Its Many Forms	<a href="https://empoweringthespirit.ca/wp-content/uploads/2014/12/storytelling_its_many_forms.pdf">https://empoweringthespirit.ca/wp-content/uploads/2014/12/storytelling_its_many_forms.pdf</a>	2014
4.			
5.			

**Required Additional Supplies and Materials** *(Software, hardware, tools, specialized clothing, etc.)*

Studio spaces for this course provide access to Adobe CC, scanners and colour printing. It is recommended that students enrolled in the BFA GDD major have a MacBook pro but can access a Mac computer while on campus.

**Course Content and Topics**

- Indigenous ways of story expression
- Script interpretation and development
- Considering the audience: Incorporating ideas of equity, inclusion and diversity in content sourcing and creation of motion design
- Preproduction: storyboard, style guide, and animatics creation
- Character design, acting, and body language
- Intermediate software training for motion graphics
- Production pipeline management and professional practice for motion graphics