VISUAL STORYTELLING

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TA's

What we'll be watching…

- Play well with others?
- Attentive?
- Curious?
- Excited?
- Meet your deadlines?
- HAVE FUN!!!!!!
- Teamwork! Teamwork!

TEAM WORK

what is it?

Attendance Policy

If you need to miss class for any reason, please notify John or myself ahead of time. If you don't ask for an excusal the following applies:

- 2 unexcused absences lower letter grade by ½ grade.
- 3 unexcused absences lower letter grade by 3/4 grade.
- 4 unexcused absences lower letter grade by a full letter grade.

Late arrivals:

- 3 late to class will lower grade ¼ grade.

Students who experience personal difficulties that may prevent them from complying with this policy are strongly encouraged to meet with the Associate Dean of Students or the Associate Dean for Academic Affairs to discuss what arrangements might be available to help with their situation.

If phones are used in class we will assume you are texting

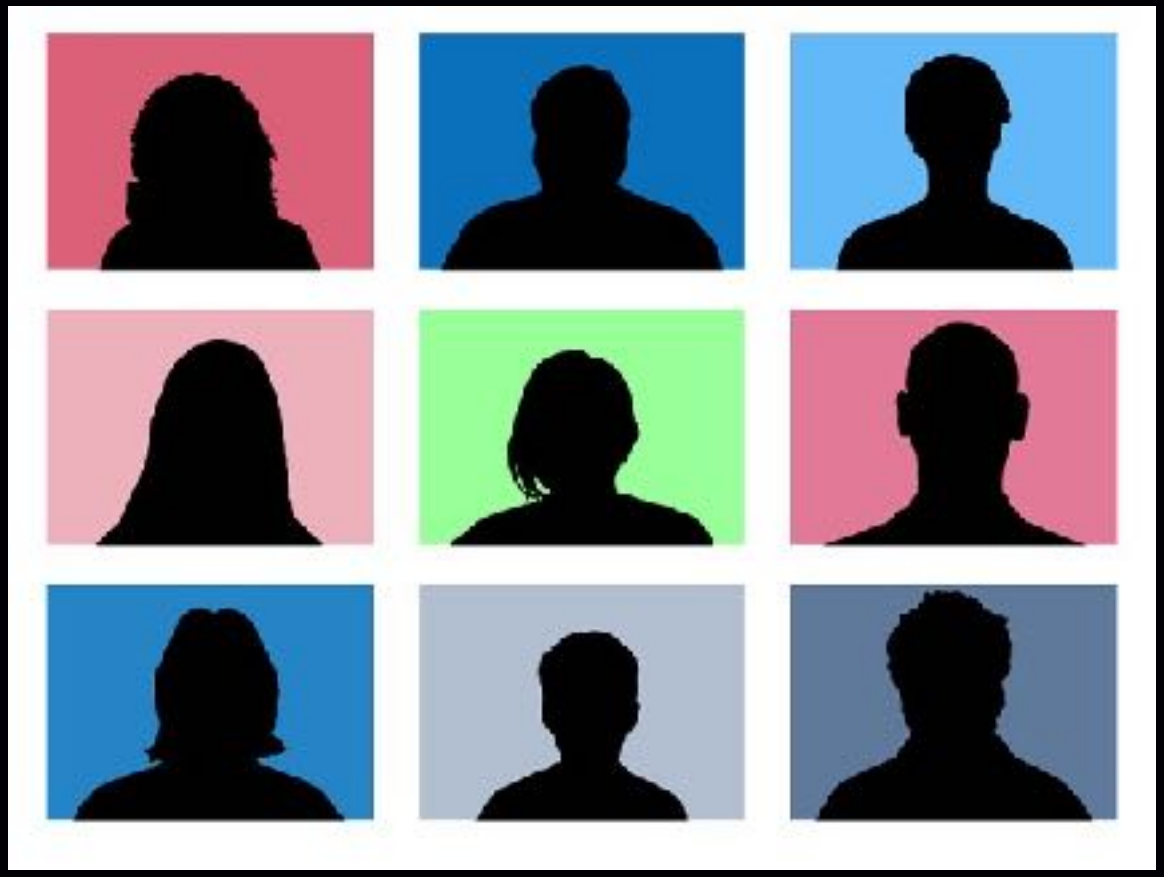
Sleeping in class…

***0* Tolerance**

Slackers…

***- 0* Tolerance**

Faculty are ALWAYS talking with one another…



...guess who we talk about?

YOU!!!!!

DON'T

BE

THAT

PERSON!!!

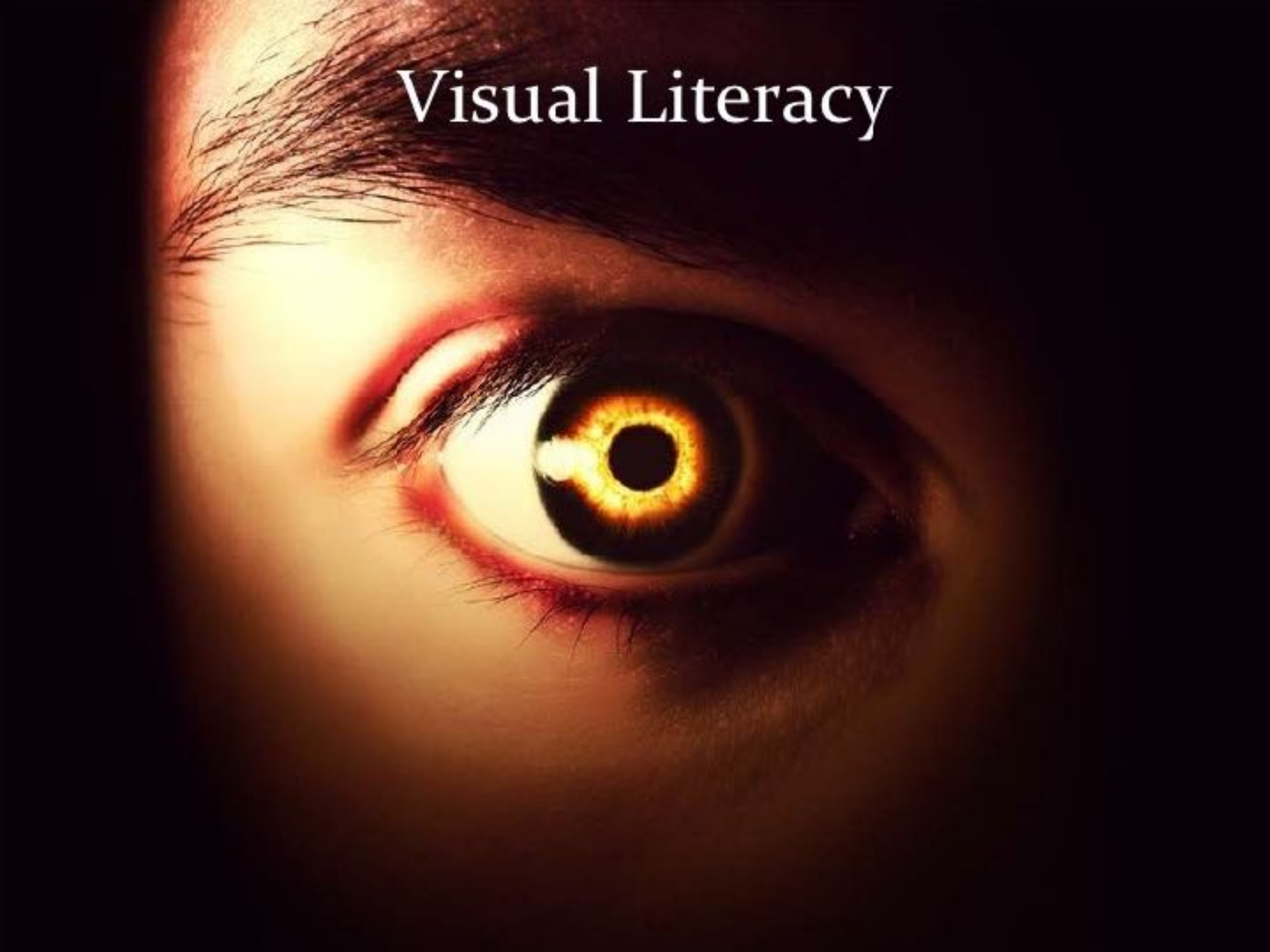
Dream big, work hard and don't be an asshole.

Course Objectives

- *Explore* the creative process of visual storytelling.
- *Understand* visual components and how they are used in *Games*, *Films*, *Themed Entertainment*, *Virtual Reality*.
- *Demonstrate* how to use them *effectively*.
- *Apply* the components in class assignments as well as BVW.

Learning Outcomes

- *Create:* several visual narratives through the application of appropriate principles of visual construction.
- *Understand & Experience:* the collaborative nature of creative productions by working as a team member.
- *Impact:* Become responsibly aware of the cultural and personal values and criteria that exist in visual media and it's relationship with society.


Visual Literacy

"If people aren't taught the language of sound and images, shouldn't they be considered as illiterate as if they left college with out being able to read or write?"

George Lucas

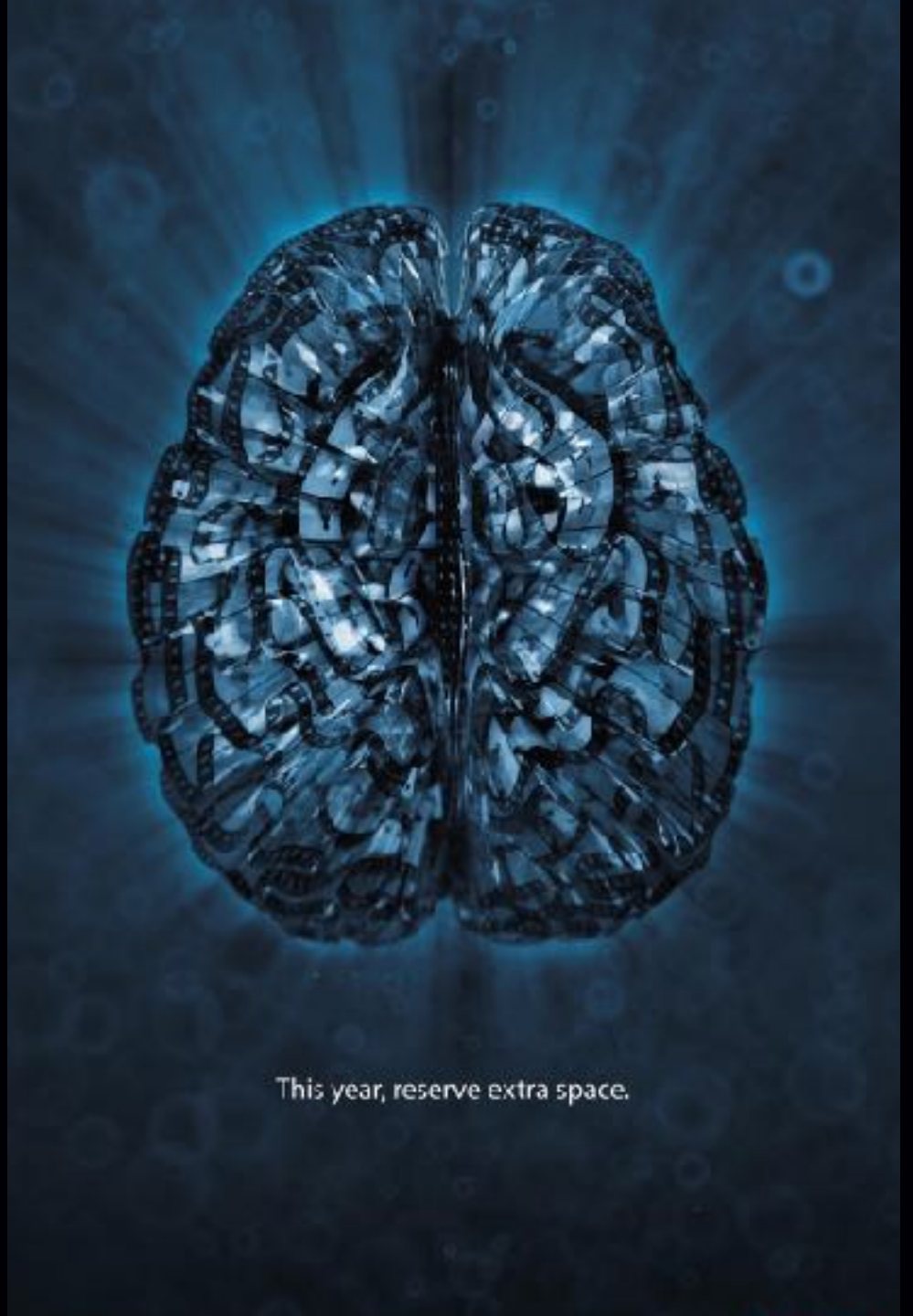
FACT #4

THE HUMAN BRAIN PROCESSES VISUAL INFORMATION 60,000X FASTER THAN TEXT

90% of all information transmitted to the brain is visual

People remember:

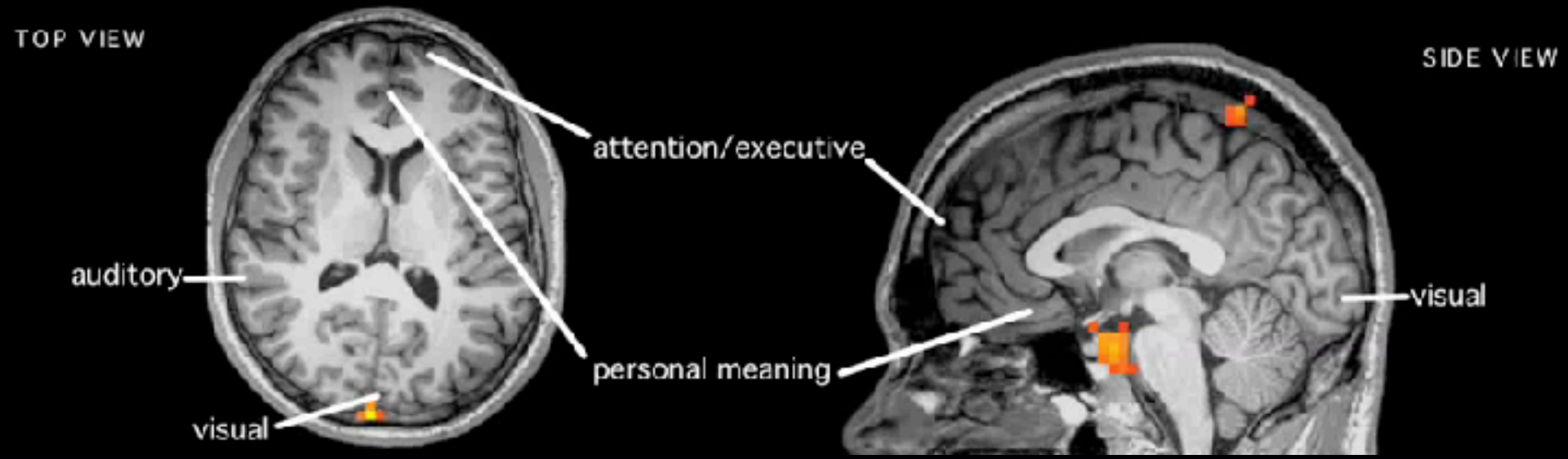
- ✓ **80%** of what they see and do
- ✓ **20%** of what they read
- ✓ **10%** of what they hear



STRONGER THE VISUALS
DEEPER THE ENGAGEMENT

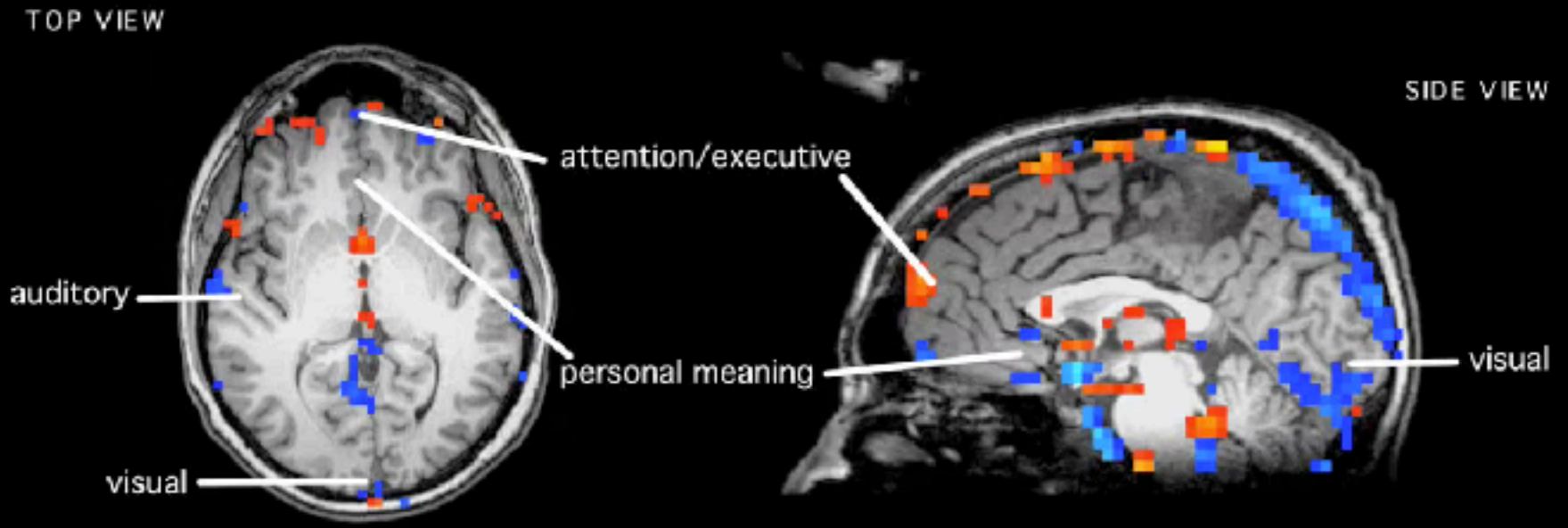
MINDSIGN
NEUROMARKETING

Subject - Male (Age 20-25)
Event - Avatar Trailer



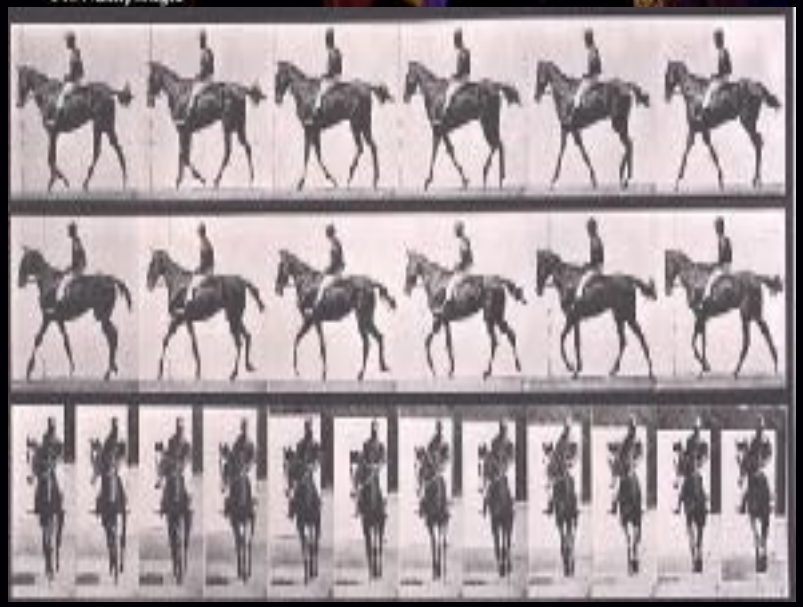
MINDSIGN NEUROMARKETING

Subject - 26 yr old male
Event - Fast and Furious 3 TV Spot



ARRIVAL OF A TRAIN AT LA CIOTAT

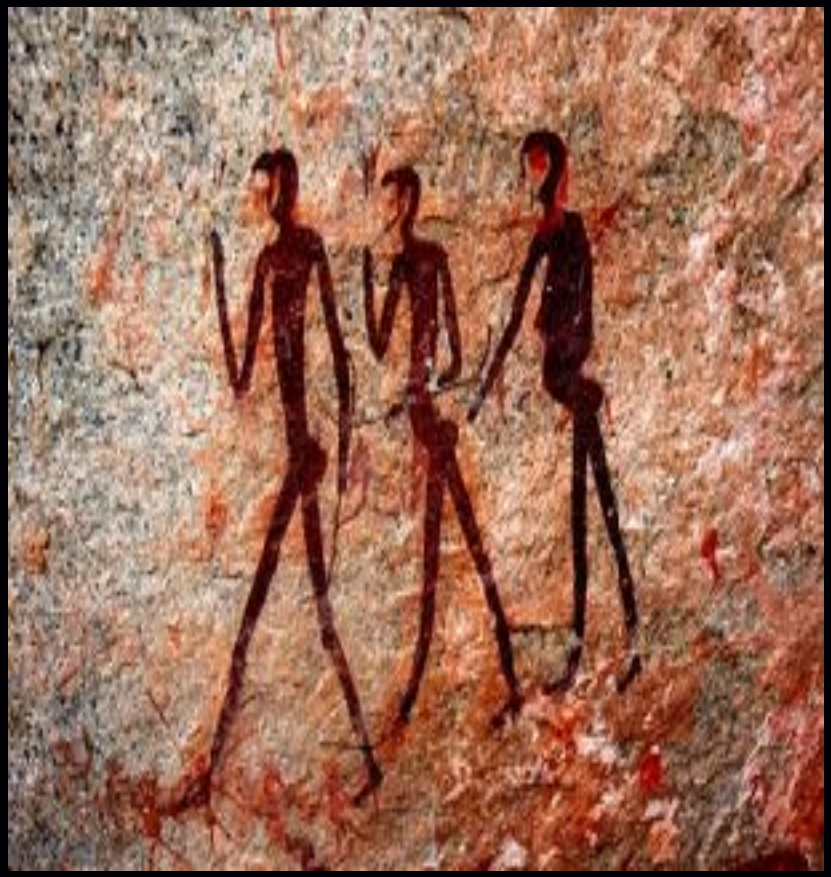
Lumière No. 653



"The hybrid of any two media is a moment of truth and revelation from which new form is born".....*Marshall McLuhan*

From Paleolithic cave paintings 34,000 years ago to Jackson Pollock (1912-1956)

Namibia cave paintings 8,000 years ago to Alberto Giacommetti (1901-1966)

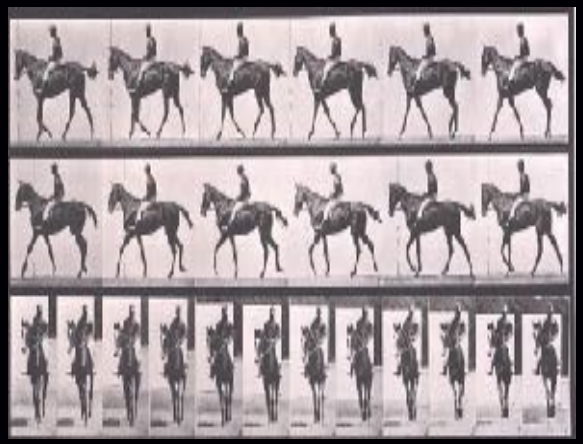


Pre-Columbian picture manuscript, discovered around 1519

ZOT, 1984 Scott McCloud

Joseph Niepce
Heliograph, 1827

National Geography
2013



Eadweard Muybridge
Motion study, 1877

Matrix
Bullet Time, 1999

Max Payne 3
Bullet Time
2012

PONG, 1972

```
West of House                                   0/0

ZORK I: The Great Underground Empire
Infocom interactive fiction - a fantasy
story
Copyright (c) 1981, 1982, 1983, 1984,
1985, 1986 Infocom, Inc.
All rights reserved.
ZORK is a registered trademark of
Infocom, Inc.
Release 52 / Serial number 871125 /
Interpreter 8 Version J

West of House
You are standing in an open field west
of a white house, with a boarded front
door.
                                        )x here.
```

Zork I, 1977

Naughty Dog, 2013
Neil Druckmann,
Creative Director

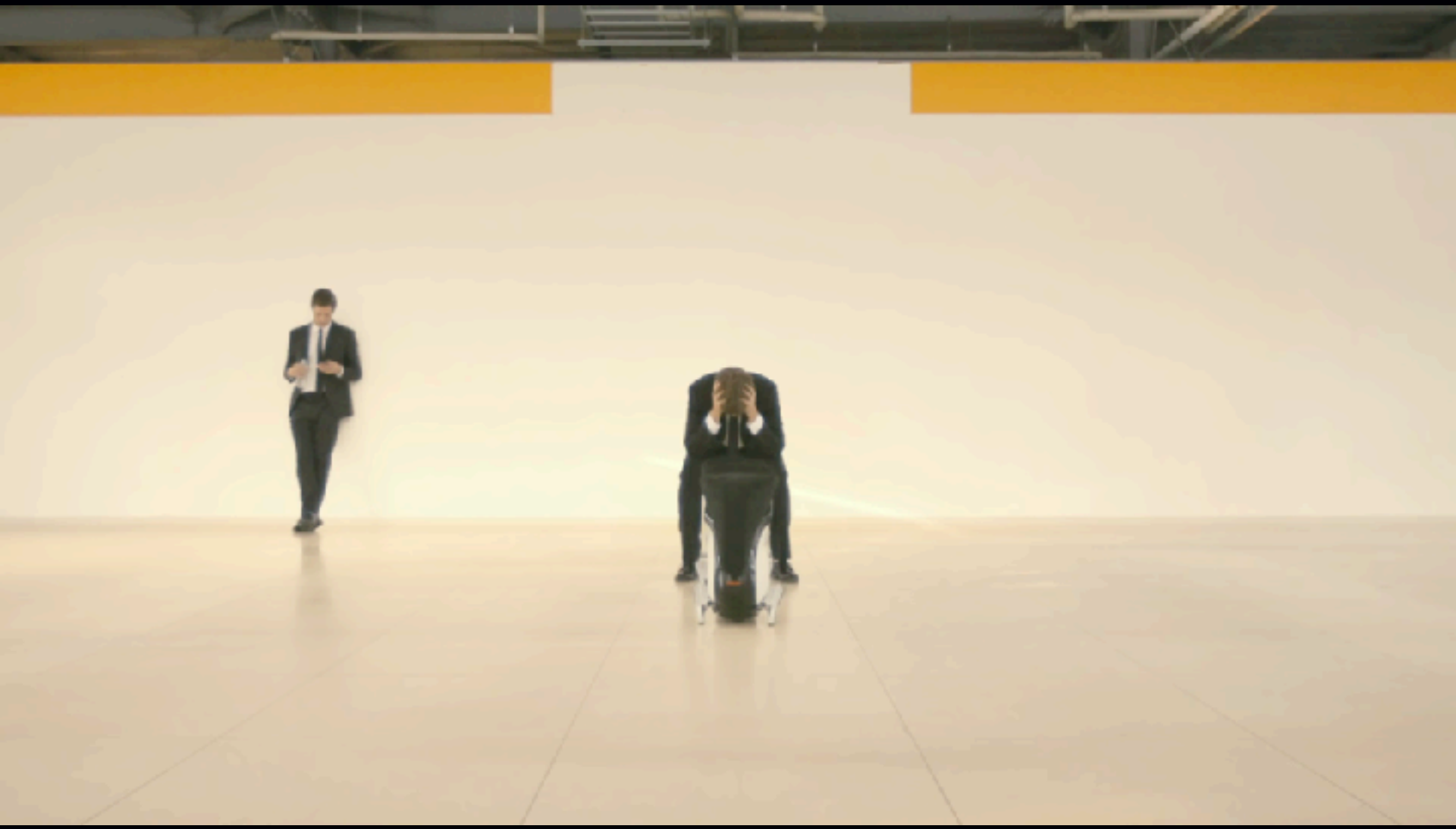
Janet Murray

Dramatic Agency:
The Next Evolution of Storytelling

Classic Visual Narrative

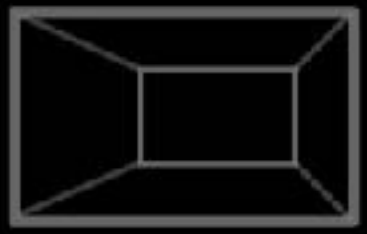
Visual Story practices that promote narrative, visual unity & continuity.

Mike Mills
Cisco Commercial



Basic Visual Components

Space



Line

Shape

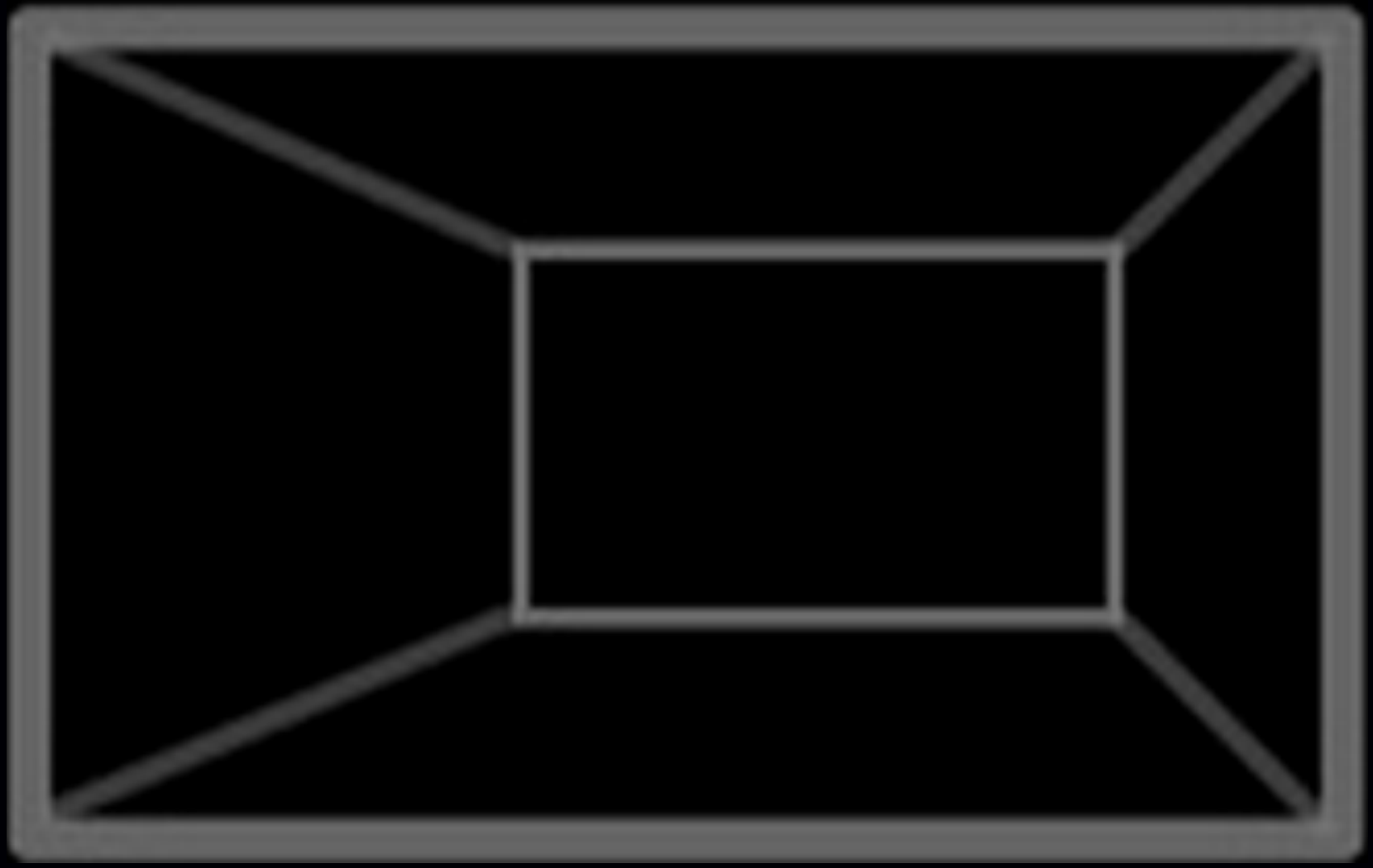
Tone

Color

Movement

Rhythm

Space



DEEP SPACE

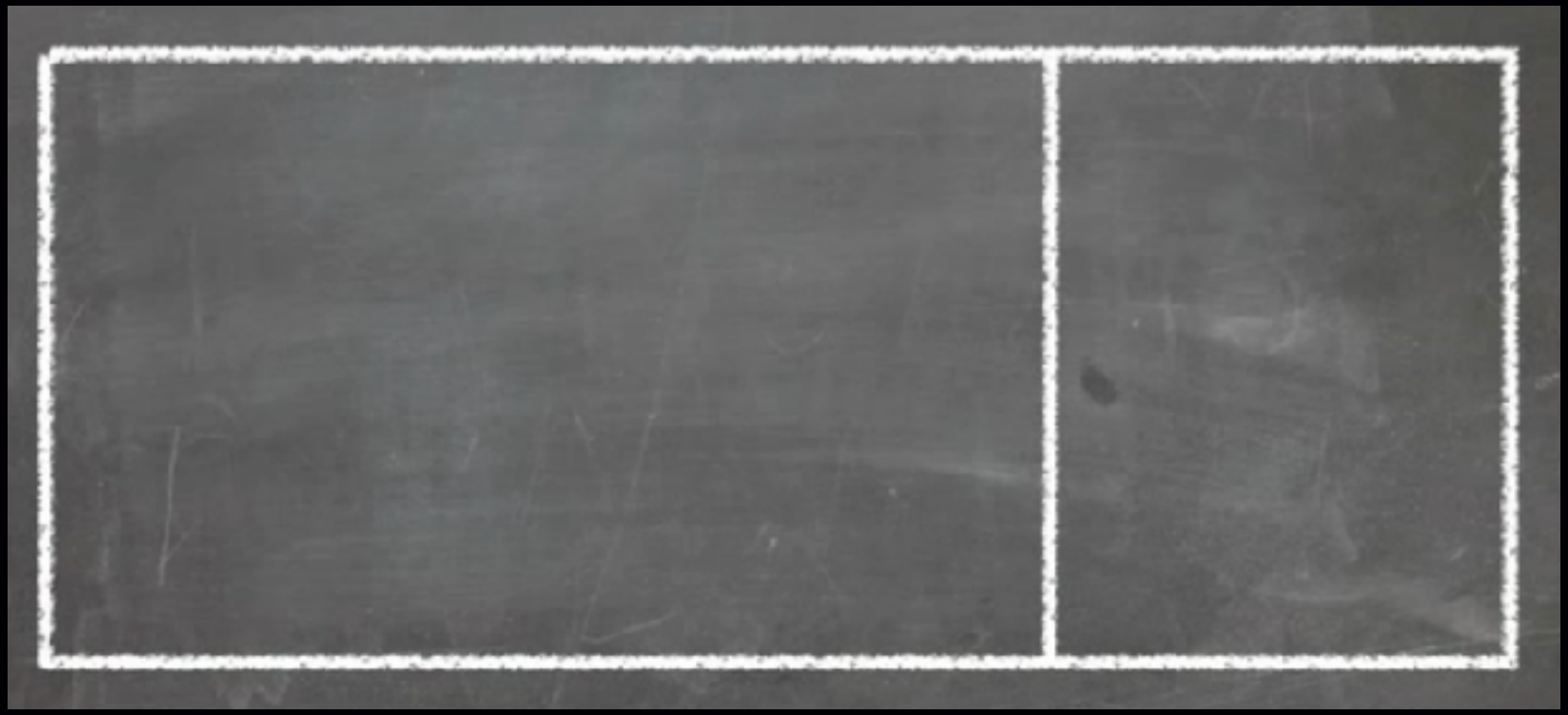
FLAT SPACE

MARIO
001100
×00
WORLD
1-1
TIME
379

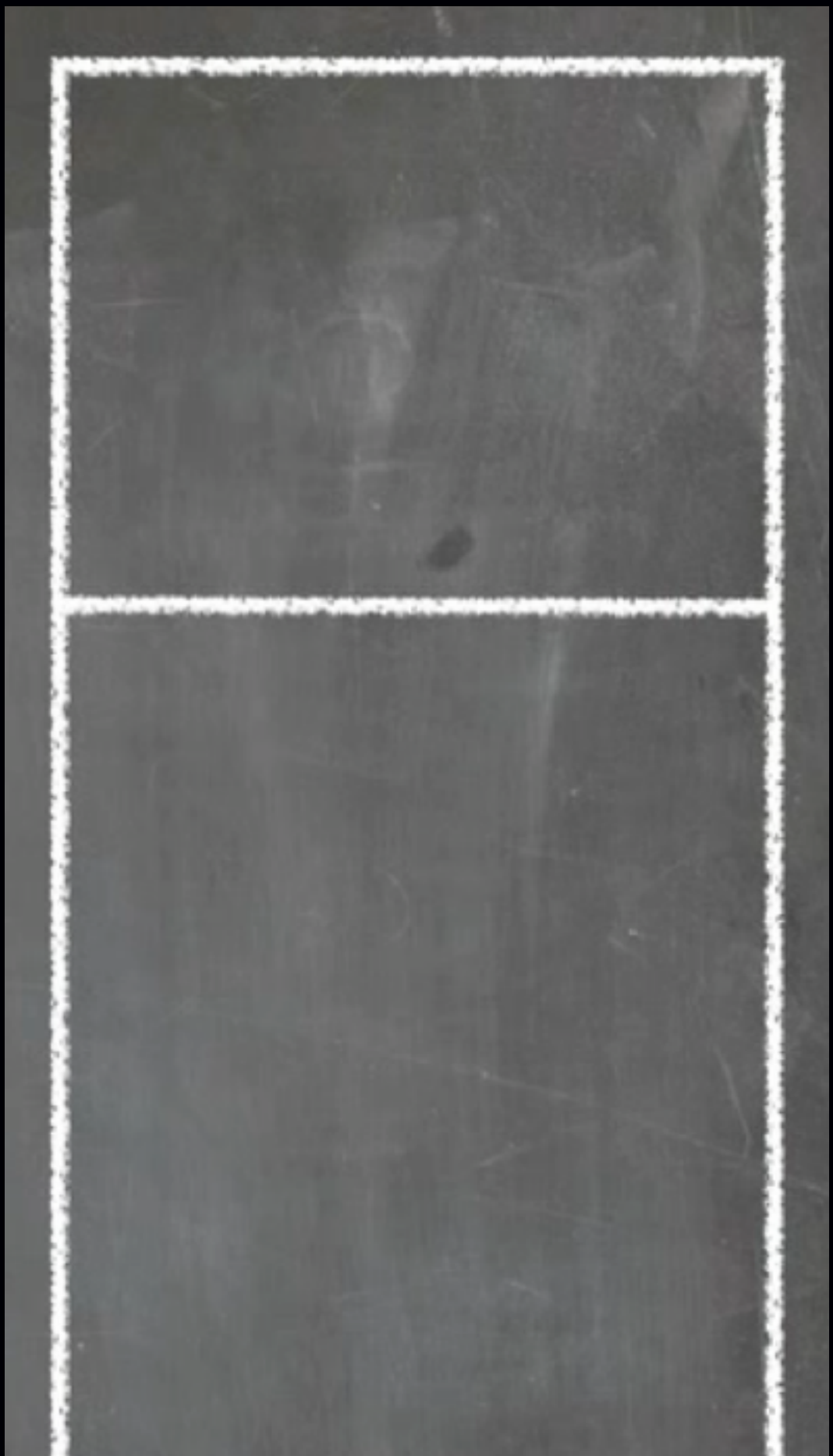
LIMITED SPACE

Surface Divisions

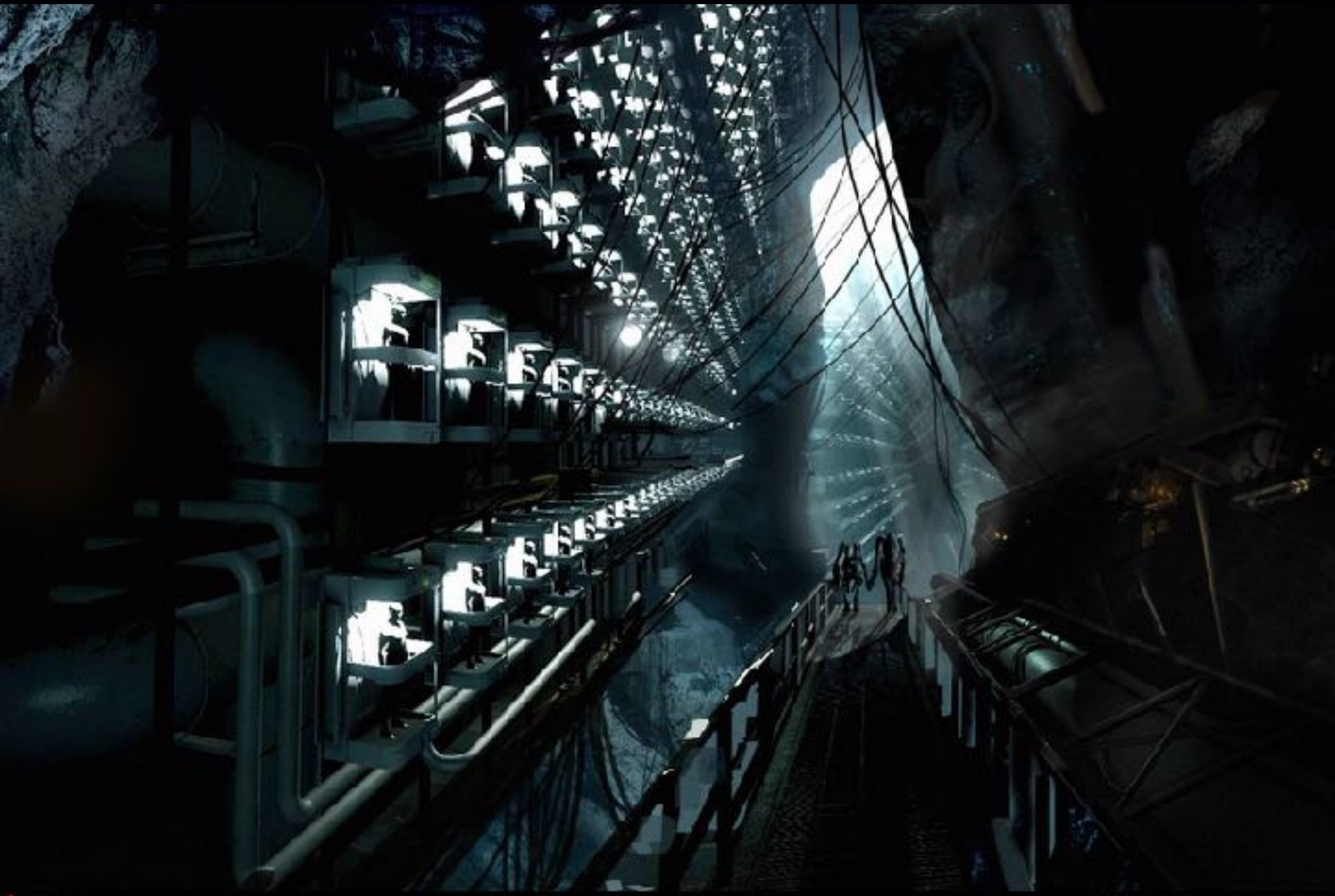
Surface Divisions



Surface Divisions



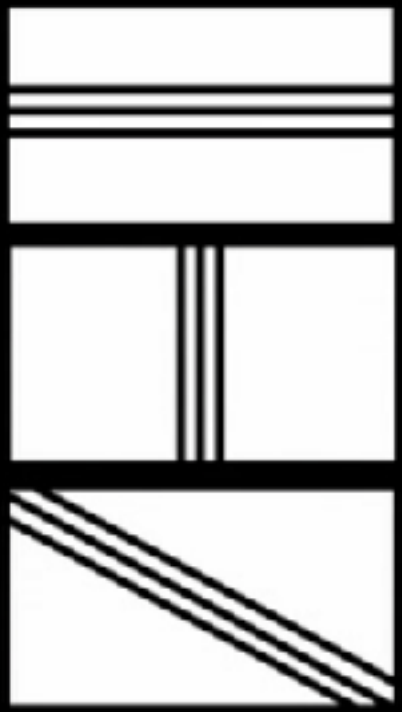
AMBIGUOUS SPACE


CGSociety.org
Copyright(C) Ivan Simoncini, submitted 11 April 2011

Lines

Linear Motif

Lines & Intensity

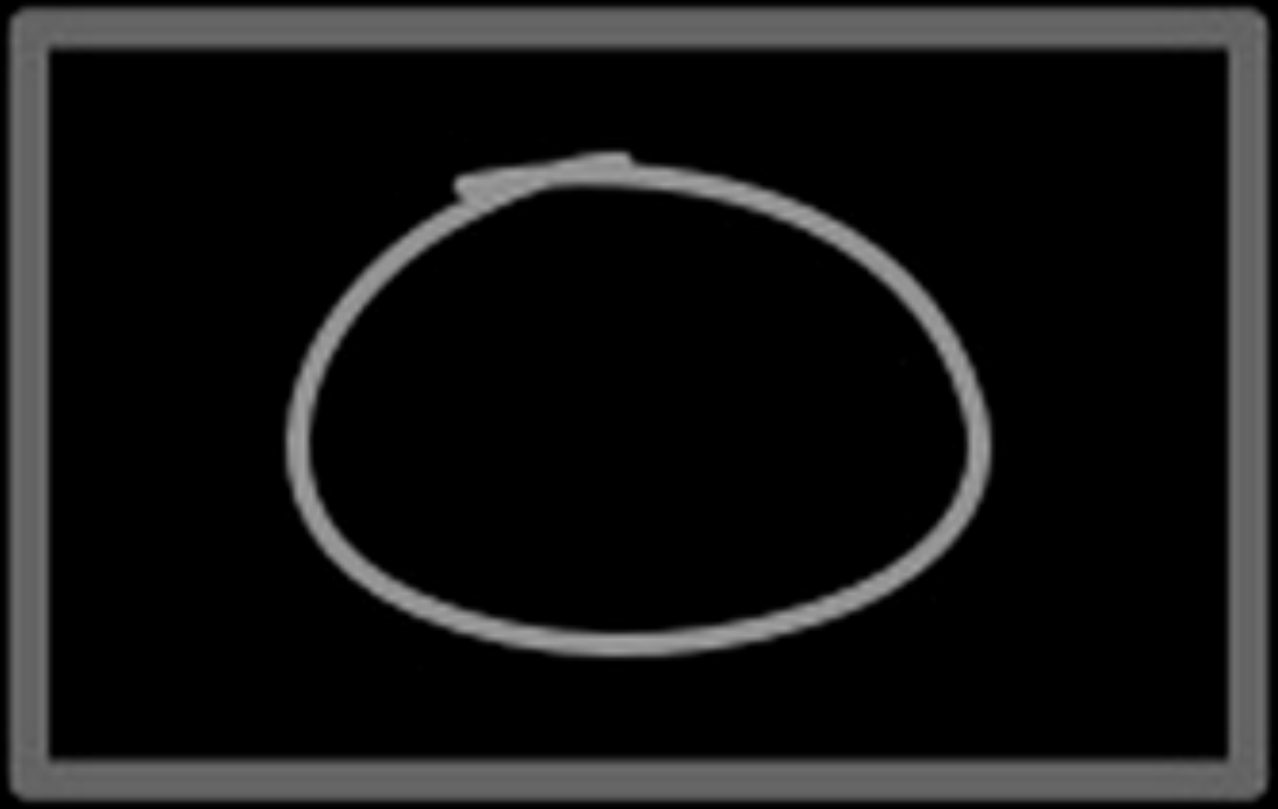


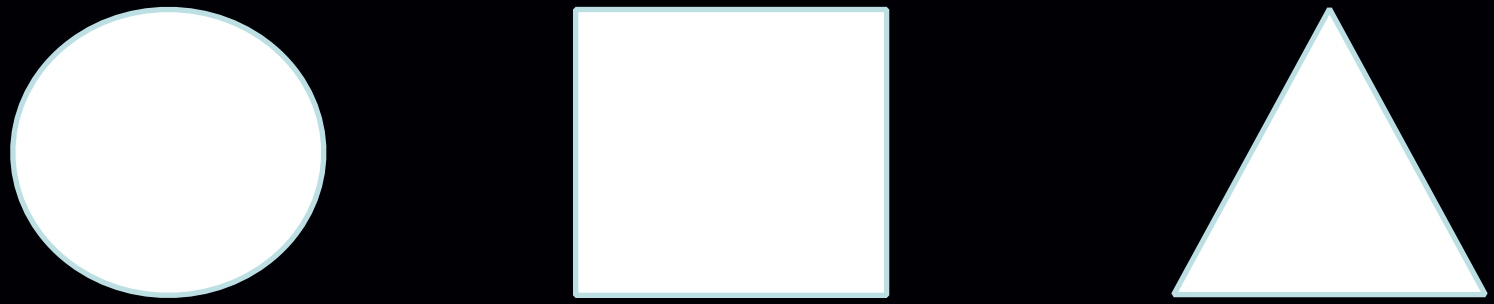
HORIZONTALS TEND TO BE THE LEAST INTENSE

VERTICALS ARE MORE INTENSE

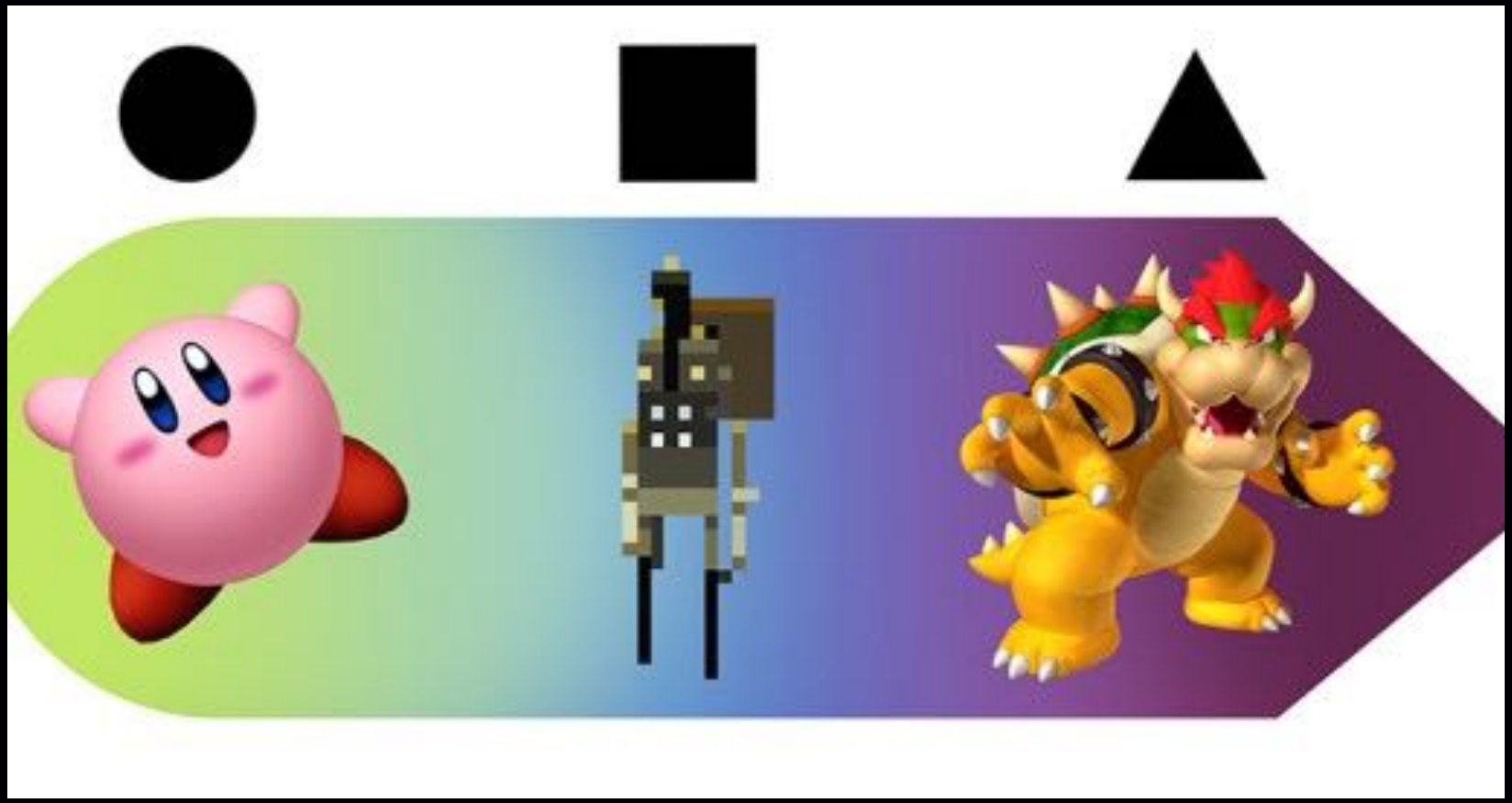
DIAGONALS TEND TO BE THE MOST INTENSE

Shape





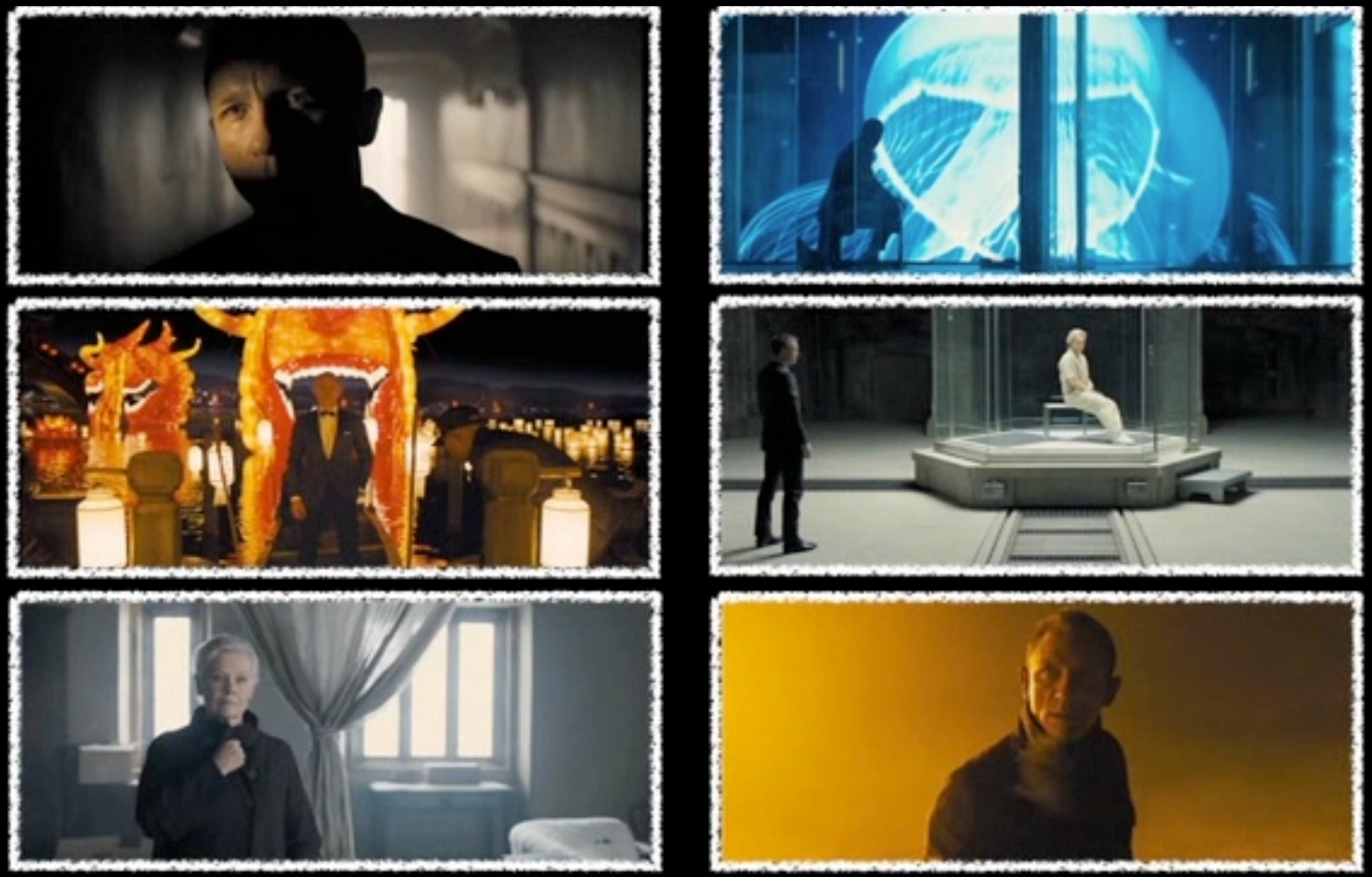
Psychology of Shapes



Psychology of Shapes

Tone

Tone



Color

LIGHT

MEDIUM

DARK

GENERAL SPECTRUM

THE SABOTEUR

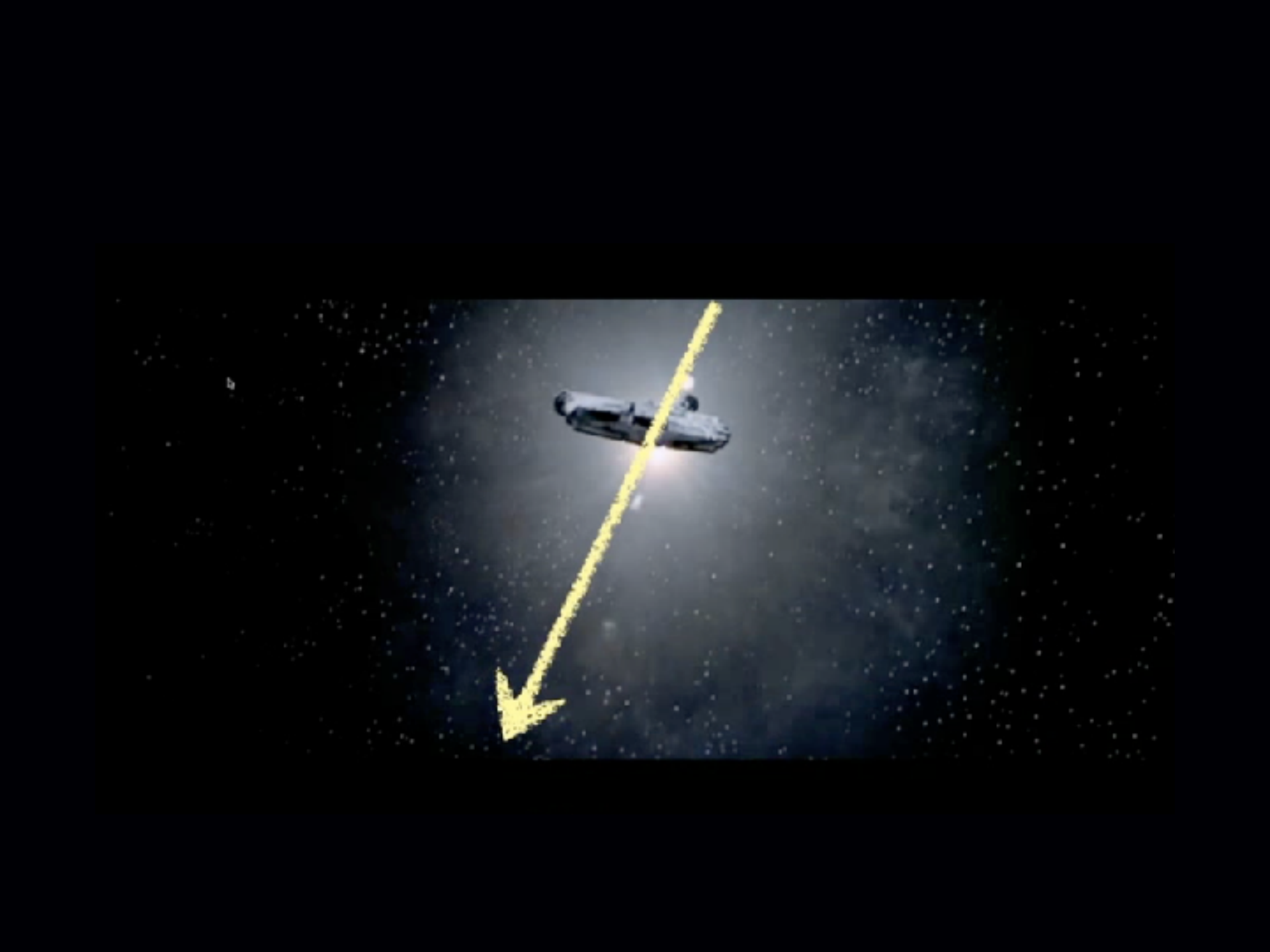
LIGHT

MEDIUM

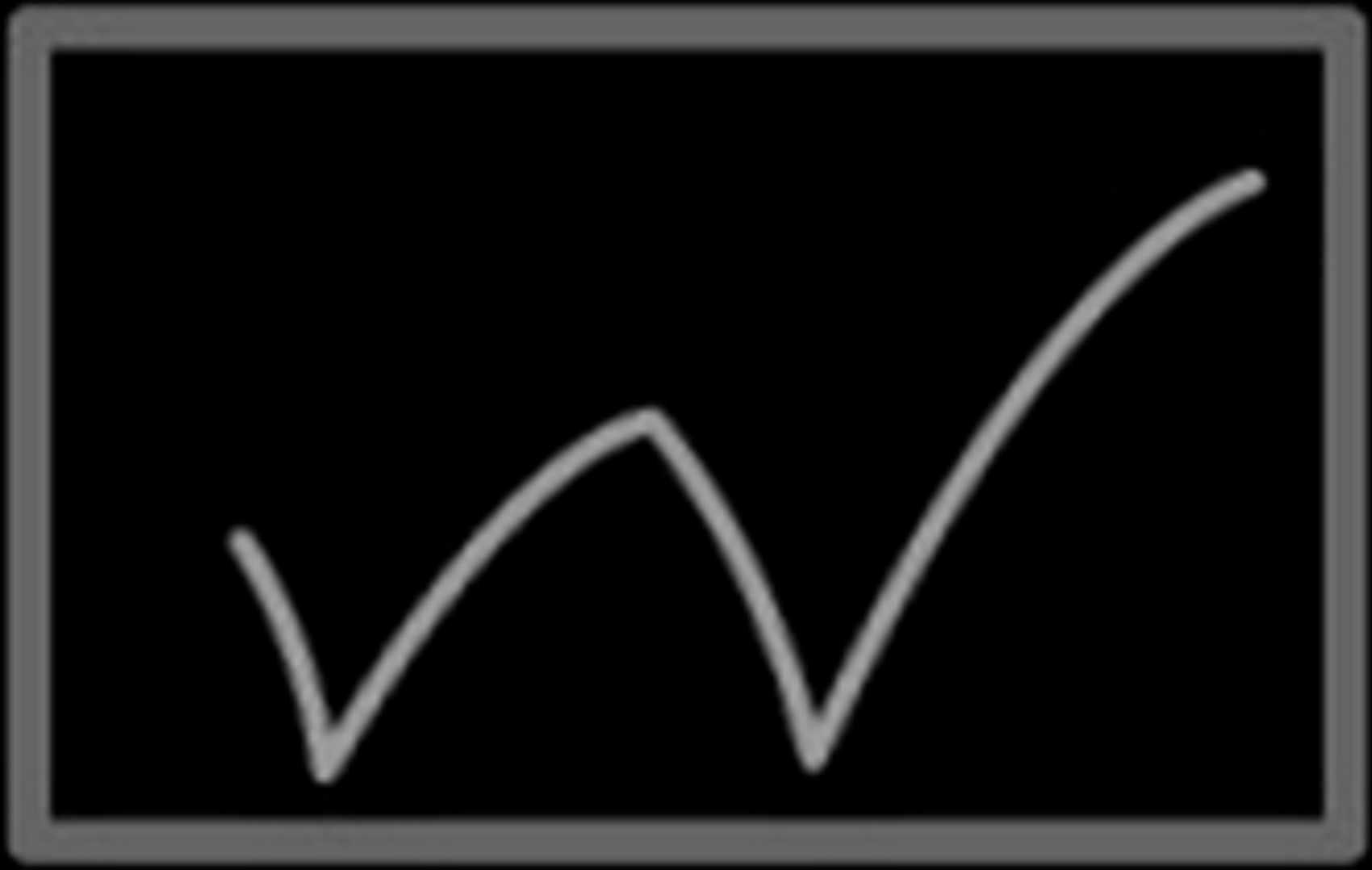
DARK

GENERAL SPECTRUM

Movement

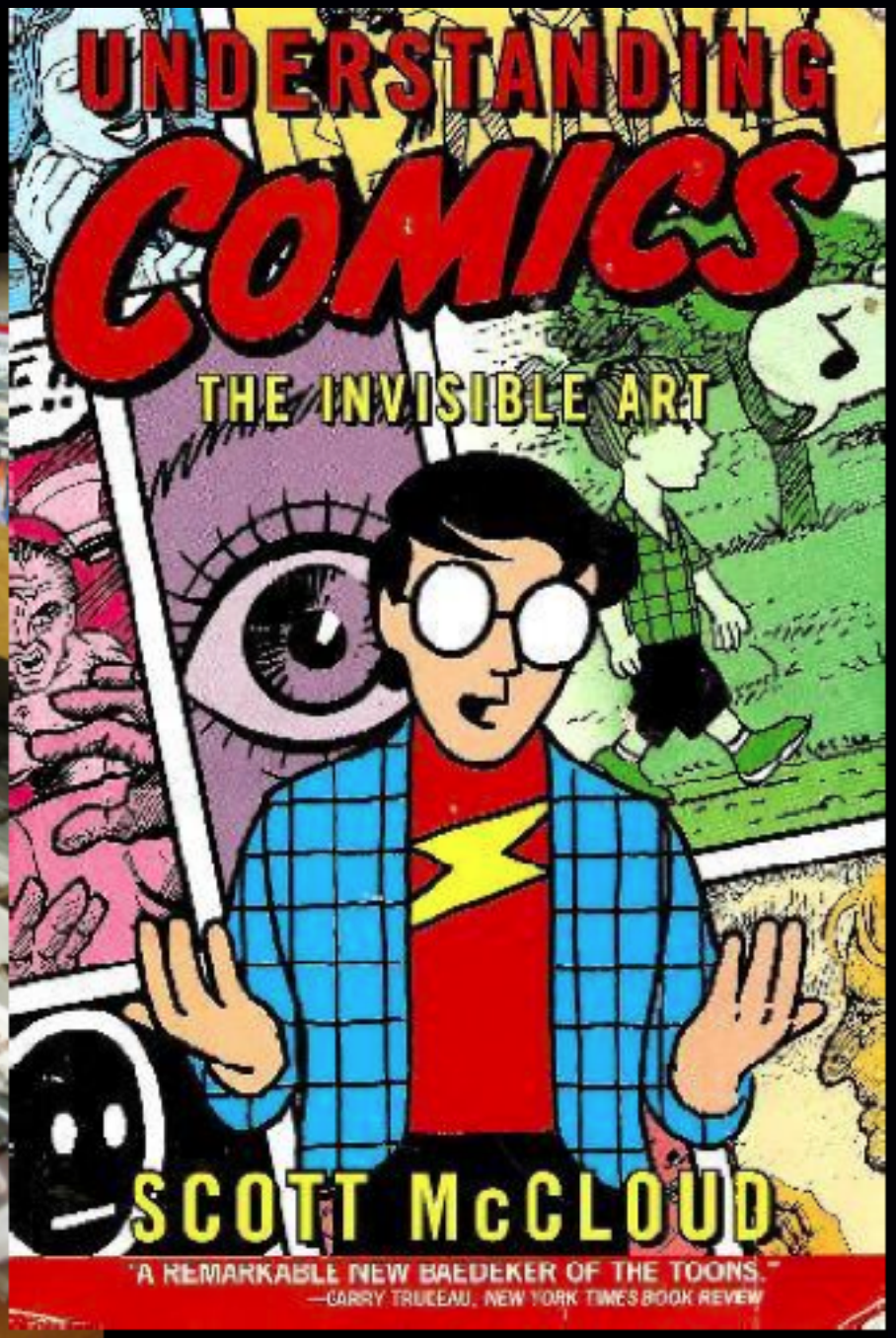


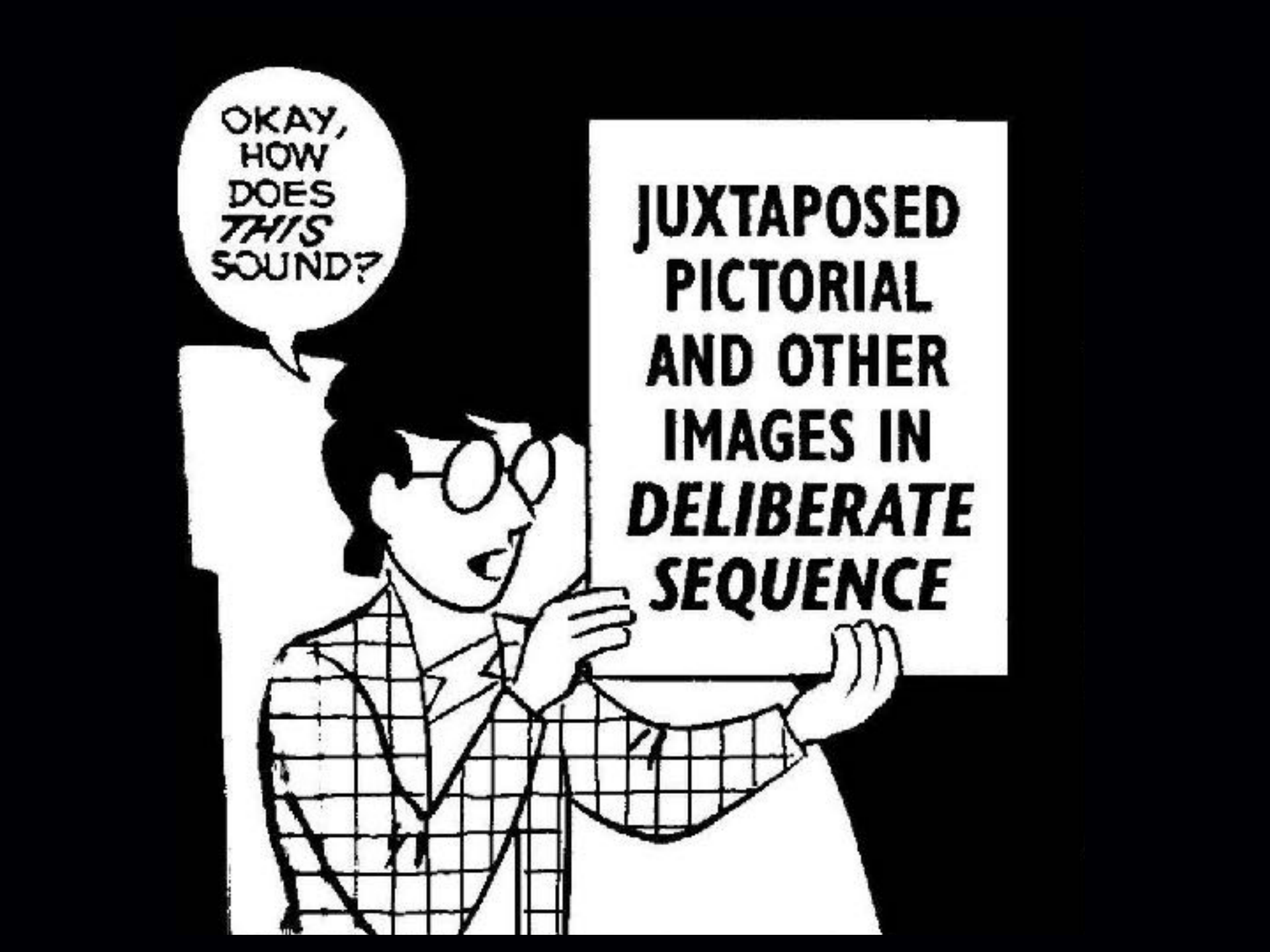
Rhythm

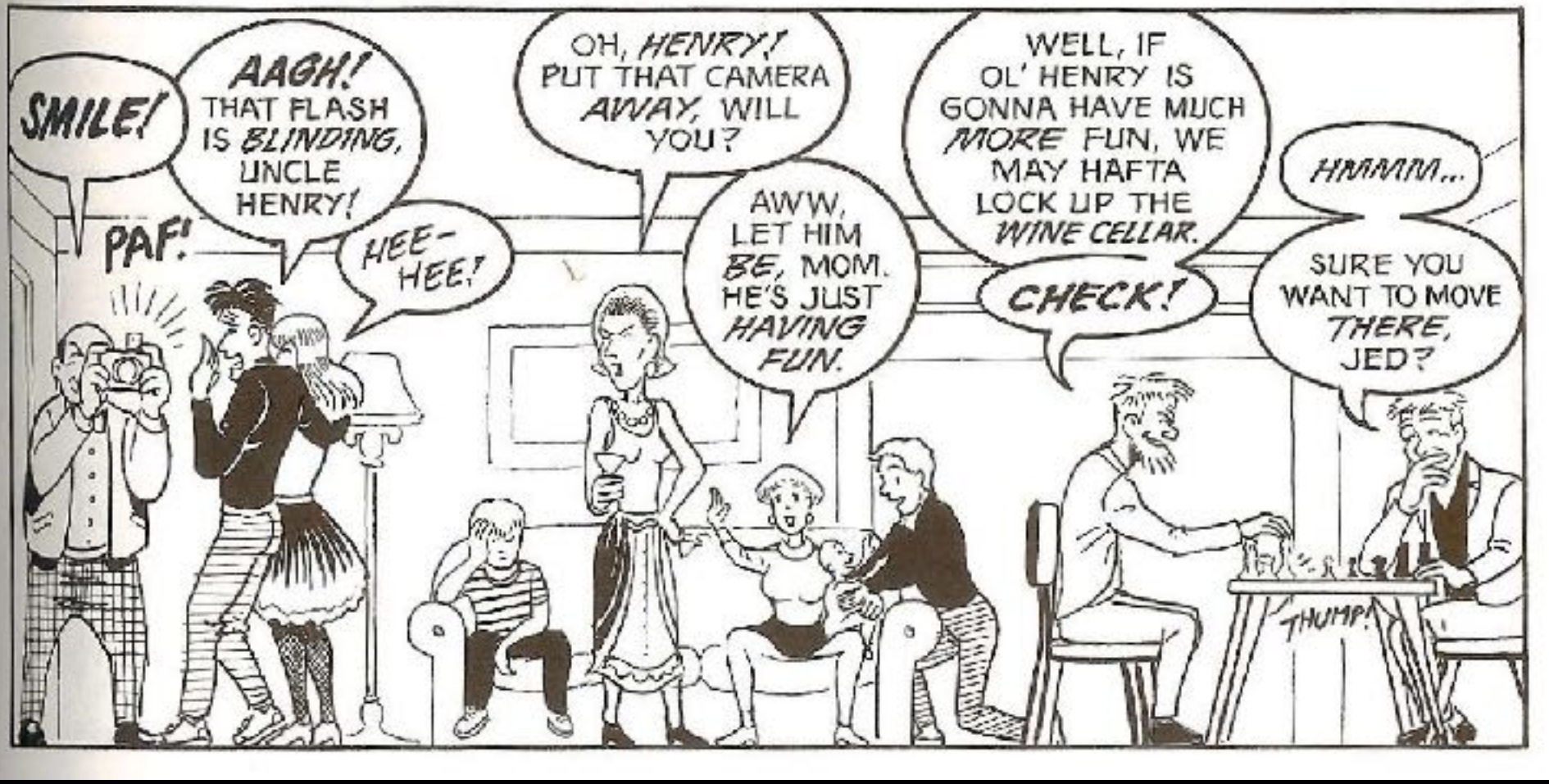


Basic Visual Components

- SPACE…… the physical space in front of the camera.
- LINE…… doesn't exist. It's a perceptual fact, existing in our heads.
- SHAPE….. same as line - all shapes appear to be constructed from lines.
- TONE….. refers to B&W and the gray scale not "tone" of a scene (happy, angry, etc) or audio terms.
- COLOR….. one of the most powerful visual components.
- MOVEMENT….. key component - attracts and captures the audience's eye and attention.
- RHYTHM….. Visual rhythm NOT aural rhythm . We find rhythm in stationary objects and moving objects. Used extensively in editing.

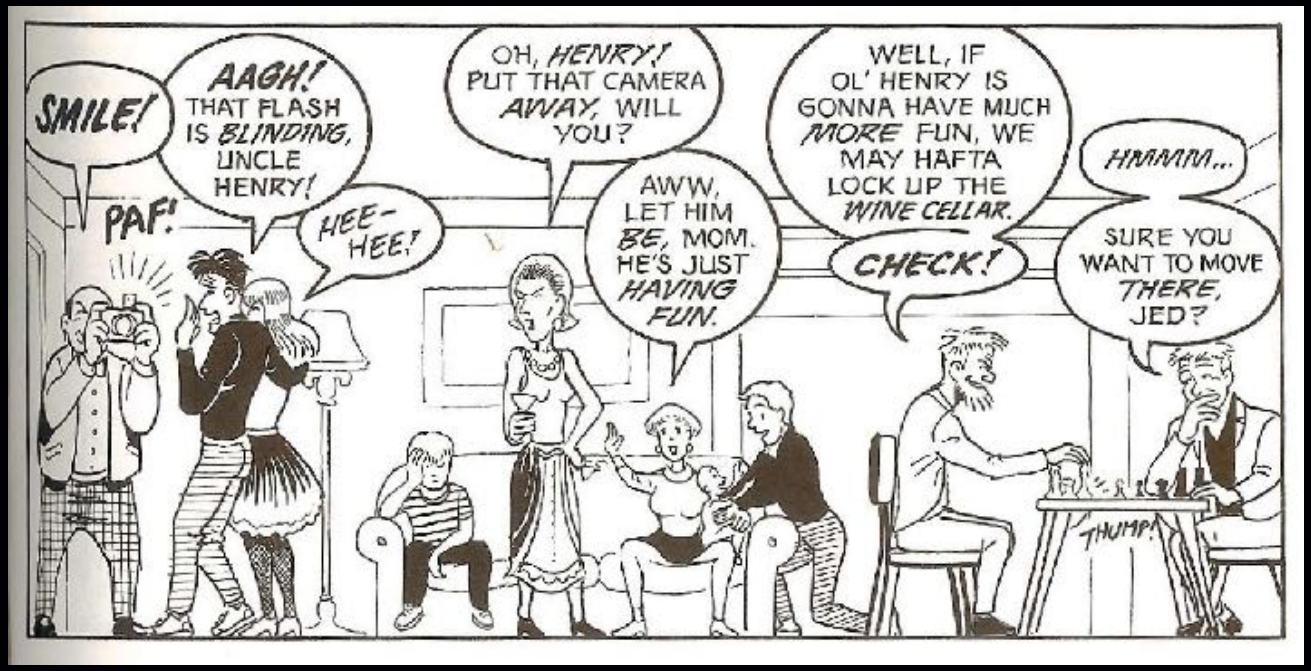

UNDERSTANDING
COMICS
THE INVISIBLE ART
SCOTT McCLOUD
"A REMARKABLE NEW BAEDEKER OF THE TOONS."
—GARRY TRUDEAU, NEW YORK TIMES BOOK REVIEW


OKAY, HOW DOES THIS SOUND?
JUXTAPOSED PICTORIAL AND OTHER IMAGES IN DELIBERATE SEQUENCE


SMILE!
PAF!
AAGH! THAT FLASH IS BLINDING, UNCLE HENRY!
HEE-HEE!
OH, HENRY! PUT THAT CAMERA AWAY, WILL YOU?
AWW, LET HIM BE, MOM. HE'S JUST HAVING FUN.
WELL, IF OL' HENRY IS GONNA HAVE MUCH MORE FUN, WE MAY HAFTA LOCK UP THE WINE CELLAR.
CHECK!
HMMMM...
SURE YOU WANT TO MOVE THERE, JED?
THUMP!

IN SOME RESPECTS THIS PANEL BY ITSELF ACTUALLY *FITS* OUR *DEFINITION* OF COMICS! ALL IT NEEDS IS A FEW *GUTTERS* THROWN IN TO *CLARIFY THE SEQUENCE.*

ONE PANEL, OPERATING AS ***SEVERAL*** PANELS.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THUMP!
ONE PANEL, OPERATING AS SEVERAL PANELS.

IN A MEDIUM WHERE TIME AND SPACE MERGE--
--THE STORYTELLER HAS SOME UNUSUAL TOOLS AT HIS/HER DISPOSAL--
--SUCH AS THE POLYPTYCH, WHERE A MOVING FIGURE OR FIGURES--
--IS IMPOSED OVER A CONTINUOUS BACKGROUND.

NOW YOU DIE!!
NO!
NO!

EEYAA!!

http://www.drewweing.com/puppages/13pup.html

http://graphicnovel-hybrid4.peugeot.com/start.html

big questions to think about…

- How do the properties of a medium, (video games/film/video/graphic novels), shape it's form and meaning?

- What common properties do they share and what are their significant differences?

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LEON SCHLESINGER
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