



VISUAL STORYTELLING

Ralph Vituccio

Office: 2109

rv0a@andrew.cmu.edu

John Dessler

Office: 2107

jdessler@andrew.cmu.edu



**Drag media files
into this area**

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 $\frac{1}{2}$ grade.
- 3 unexcused absences lower letter grade by $\frac{3}{4}$ grade.
- 4 unexcused absences lower letter grade by a full letter grade.

Late arrivals:

- 3 late to class will lower grade $\frac{1}{4}$ 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 its 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 without 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



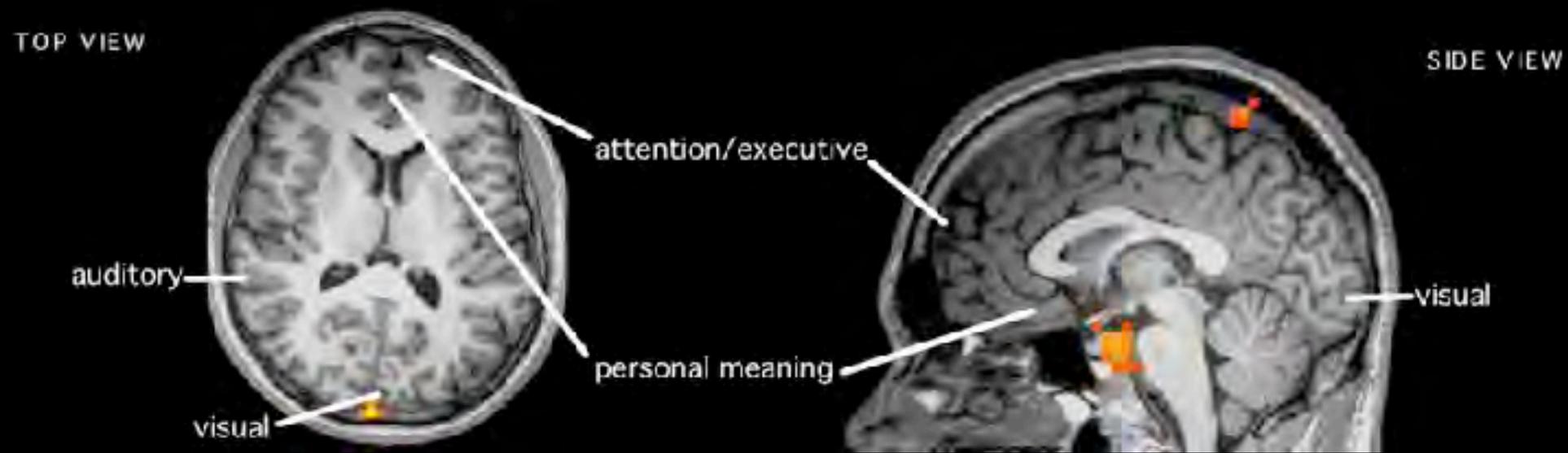
This year, reserve extra space.

STRONGER THE VISUALS



DEEPER THE ENGAGEMENT

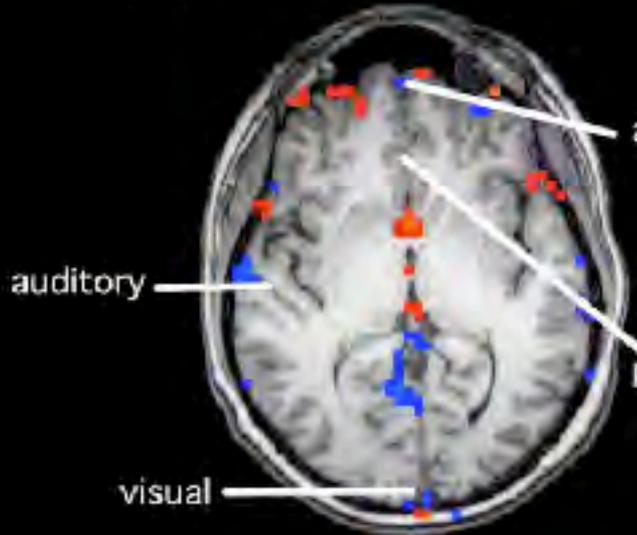
Subject - Male (Age 20-25)
Event - Avatar Trailer



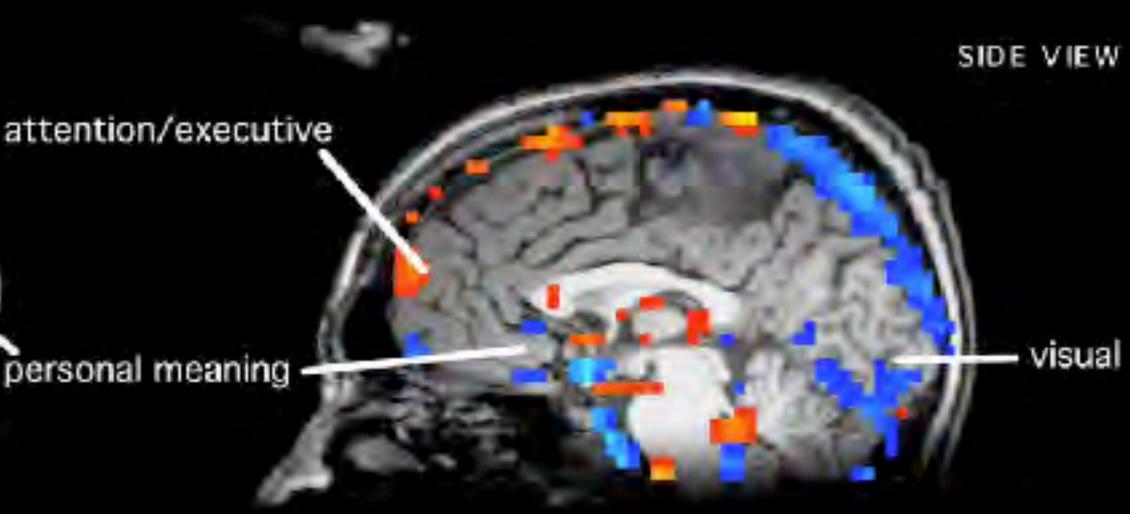


Subject - 26 yr old male
Event - Fast and Furious 3 TV Spot

TOP VIEW



SIDE VIEW

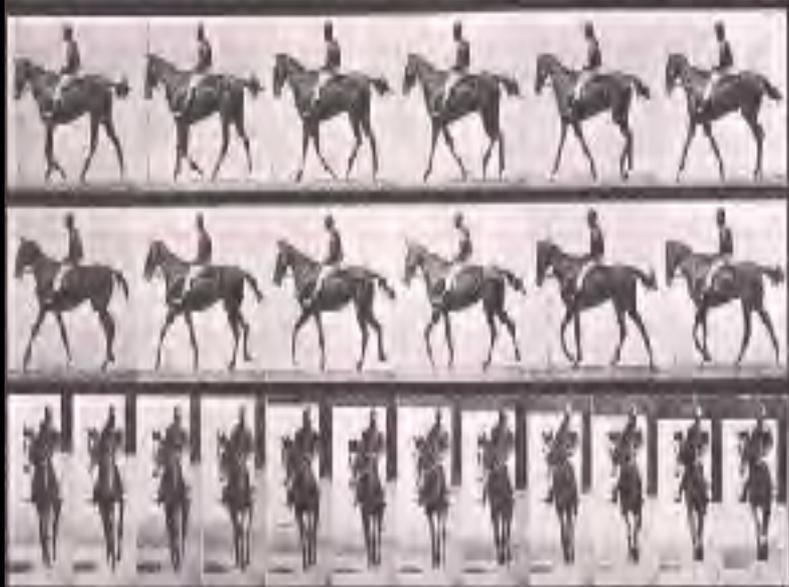


ARRIVAL OF A TRAIN
AT LA CIOTAT

Lumière No. 653



© AFP/Getty Images



“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)

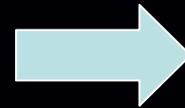


Namibia cave paintings 8,000 years ago to Alberto Giacometti (1901-1966)





Pre-Columbian picture manuscript, discovered around 1519

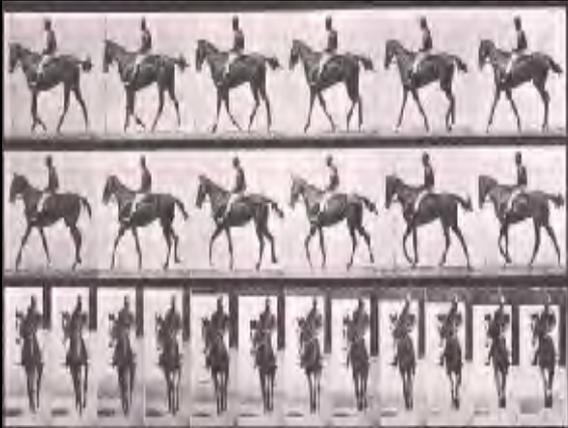


ZOT, 1984 Scott McCloud

Joseph Niepce
Heliograph, 1827



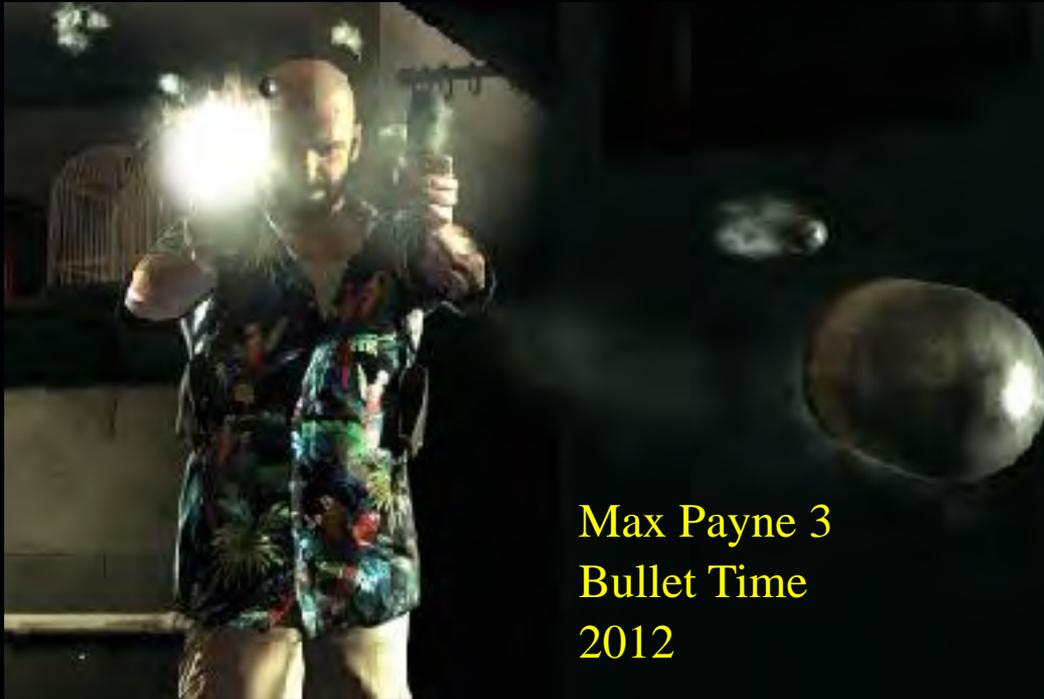
National Geography
2013



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 B 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.



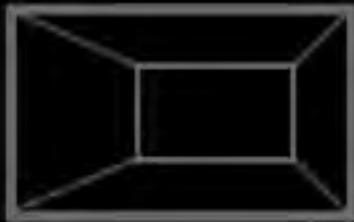
Mike Mills
Cisco Commercial





Basic Visual Components

Space



Line



Shape



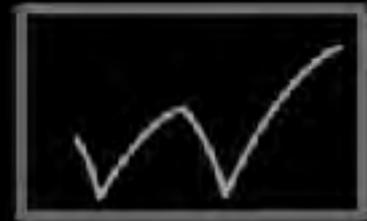
Tone



Color

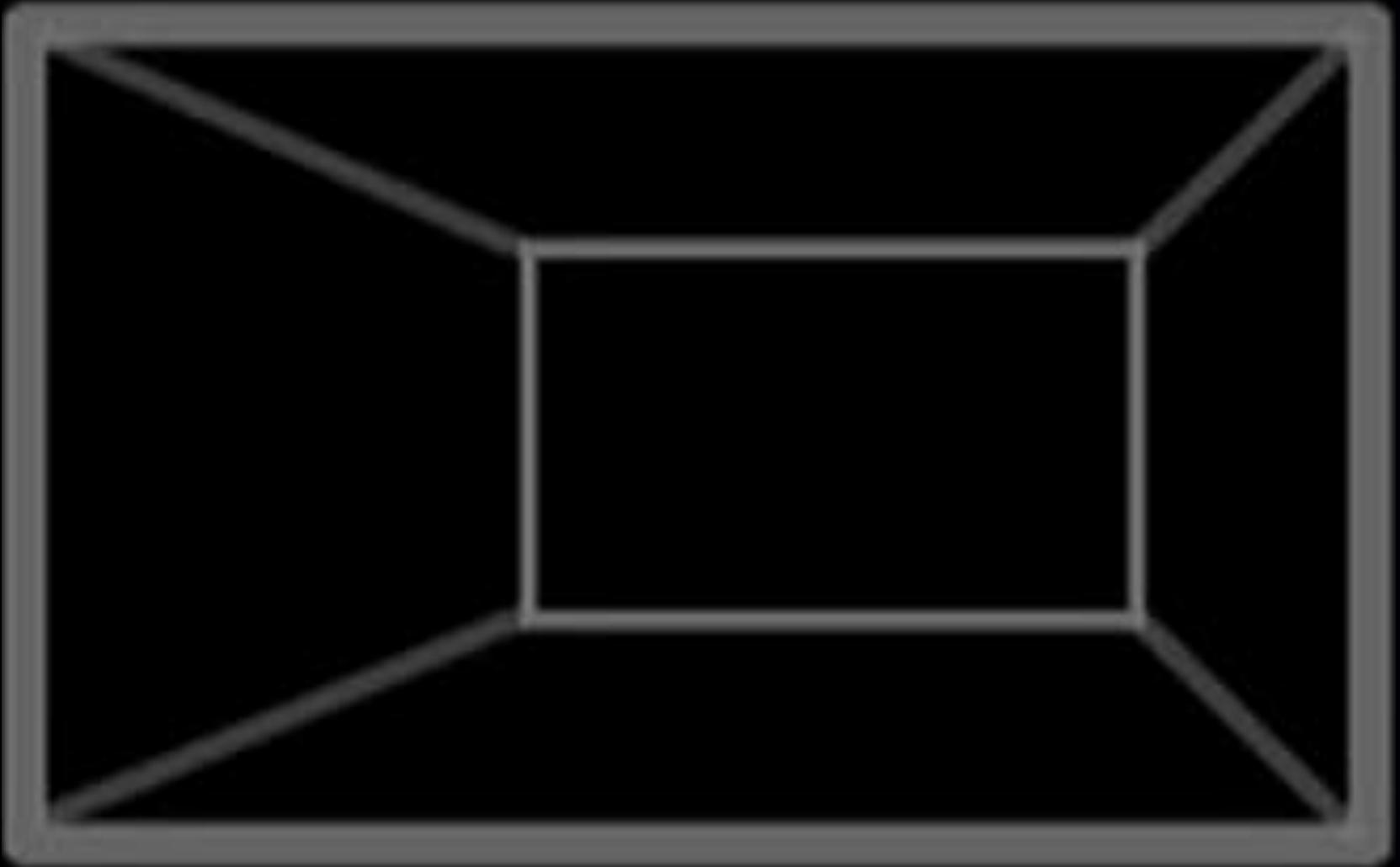


Movement



Rhythm

Space



DEEP SPACE







FLAT SPACE









LIMITED SPACE



Surface Divisions





Surface Divisions





Surface Divisions





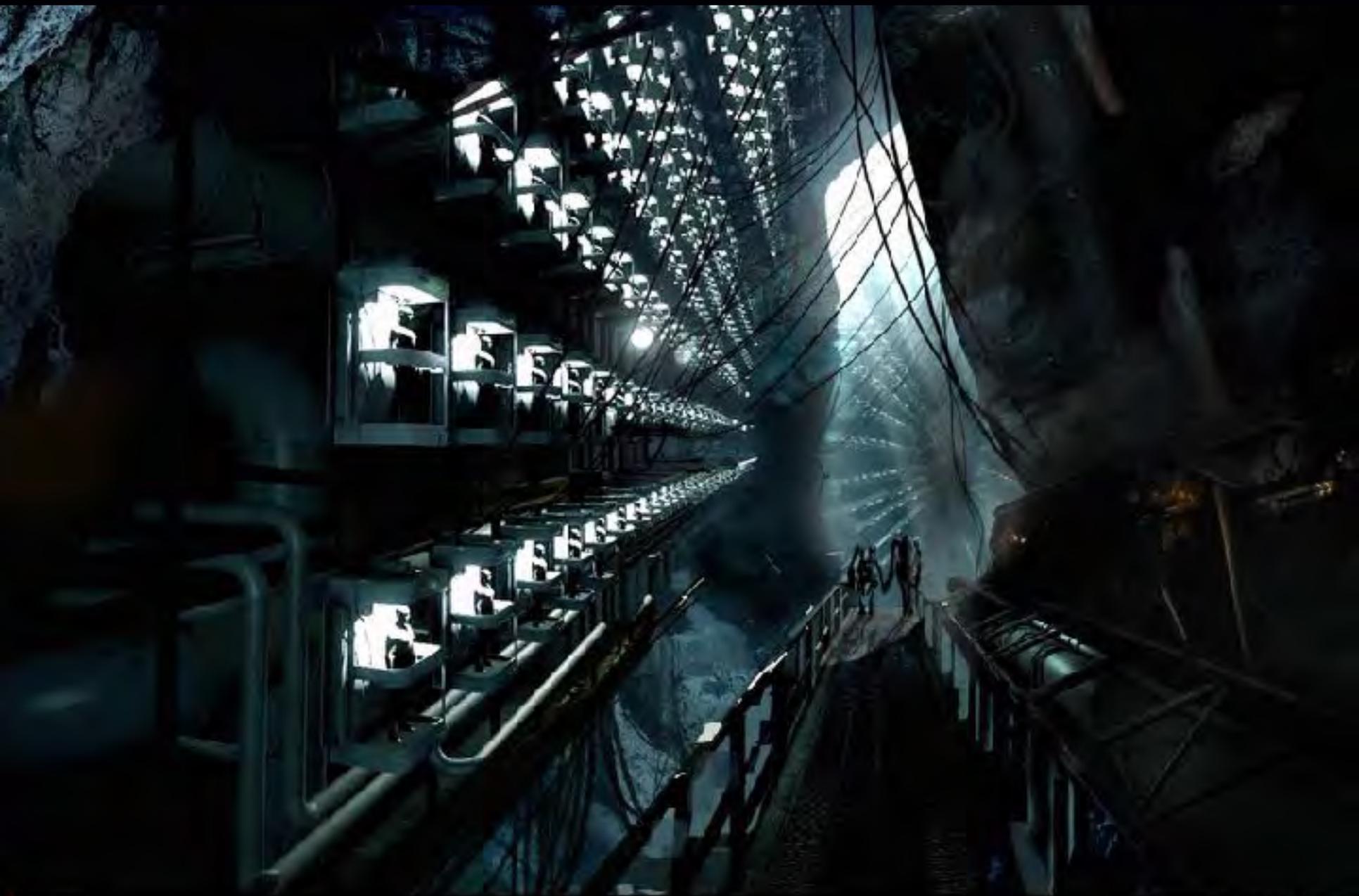






AMBIGUOUS SPACE





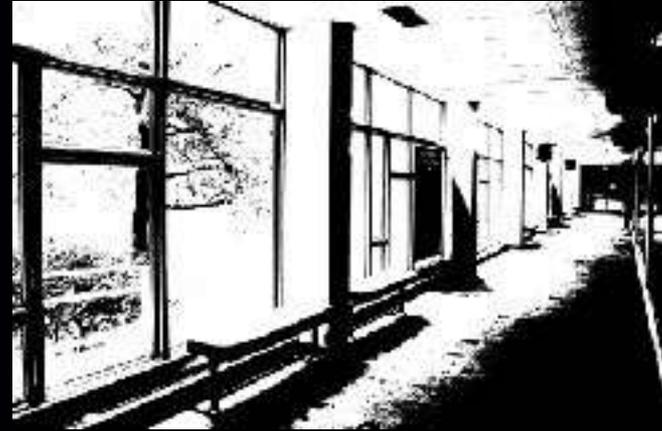




Lines

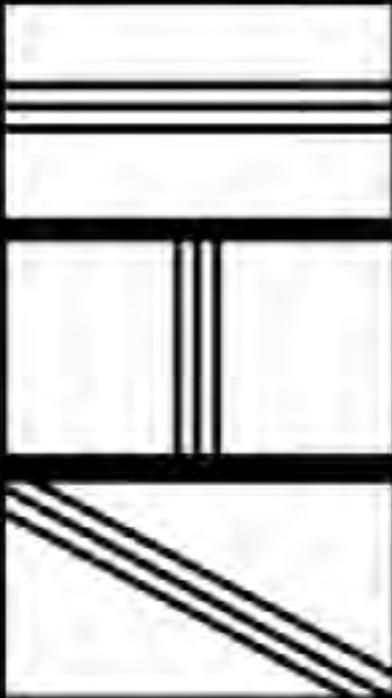


Linear Motif





Lines & Intensity

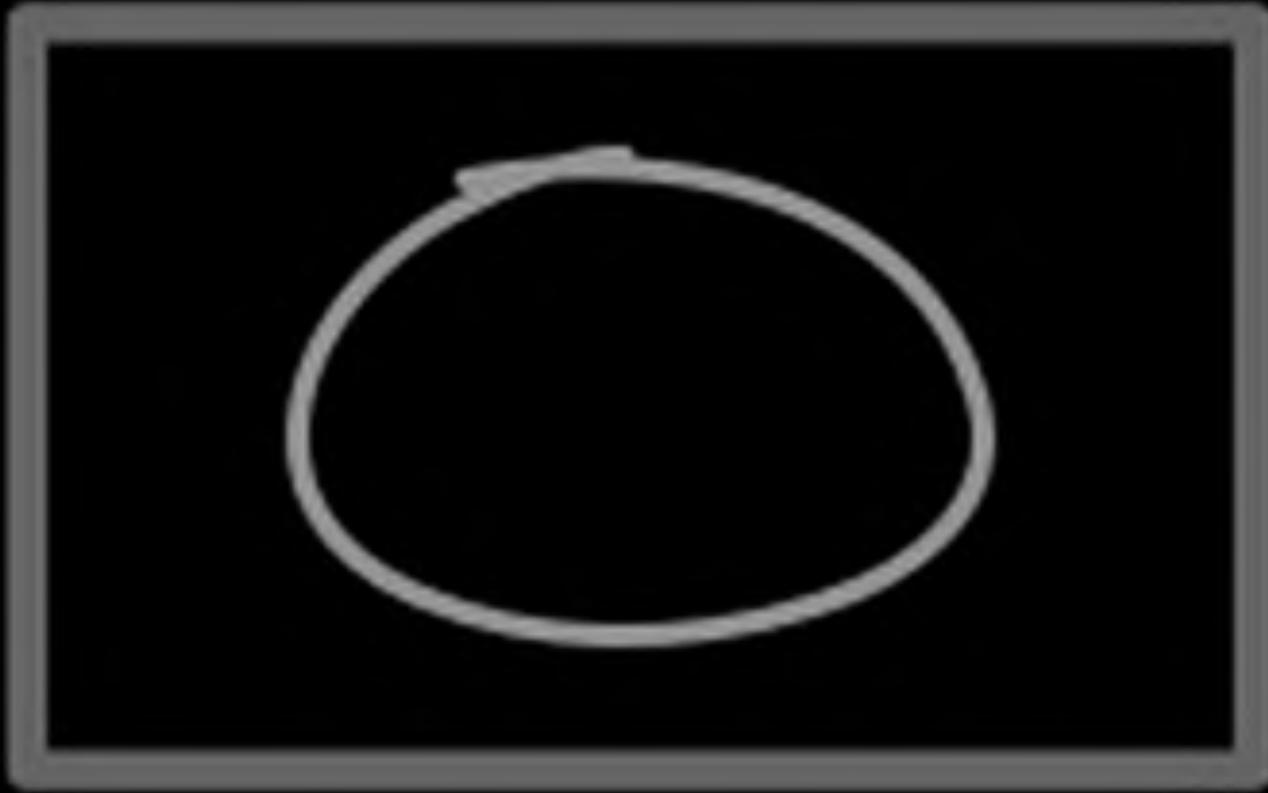


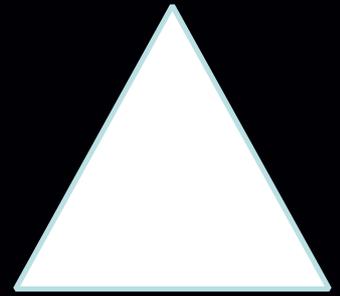
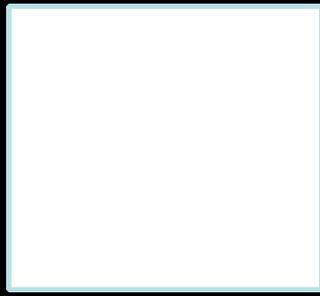
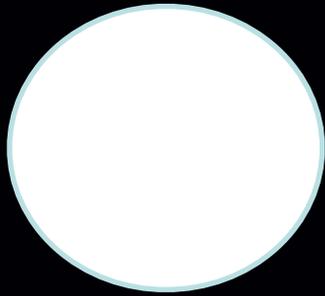
HORIZONTALS TEND TO BE THE LEAST INTENSE

VERTICALS ARE MORE INTENSE

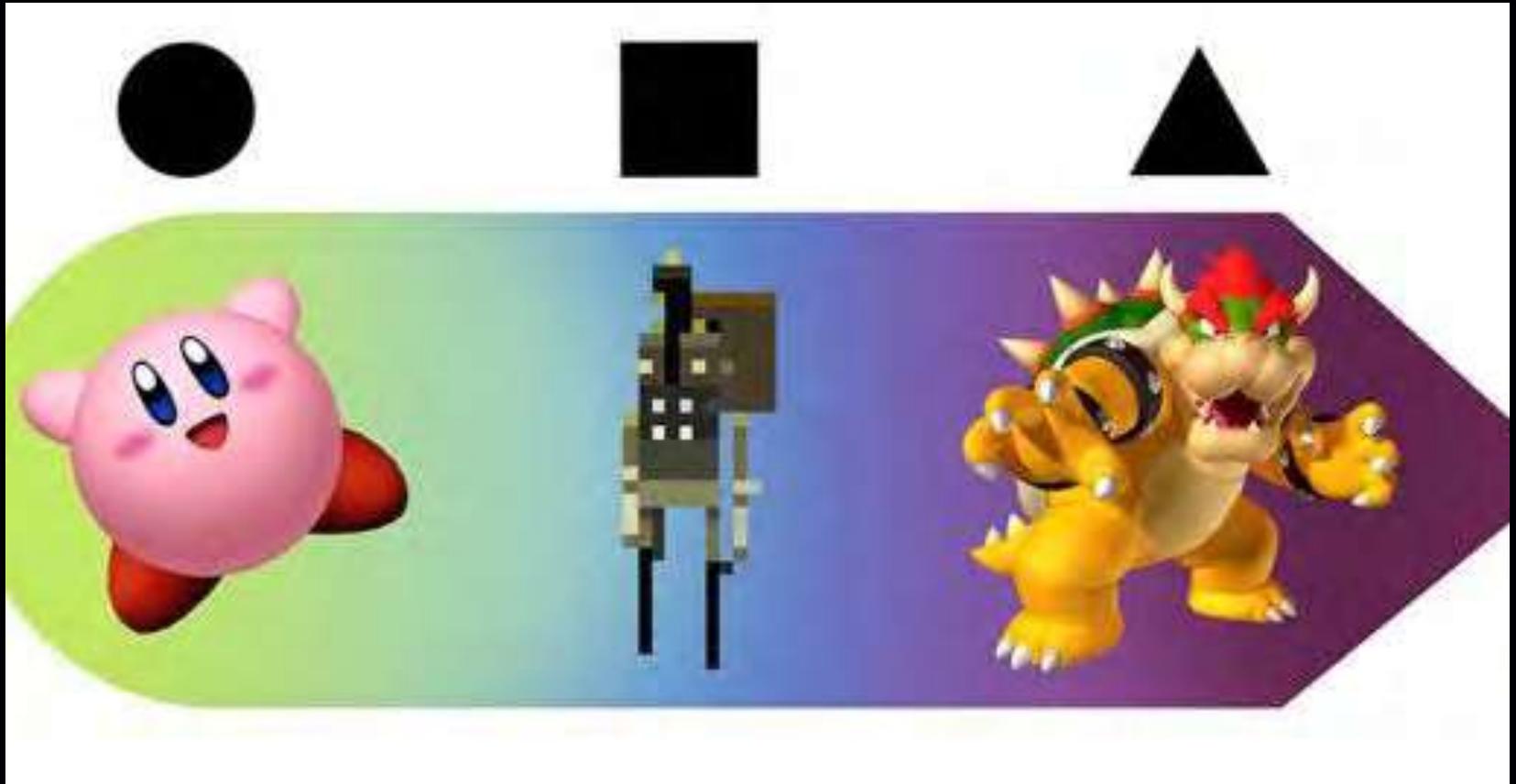
DIAGONALS TEND TO BE THE MOST INTENSE

Shape





Psychology of Shapes

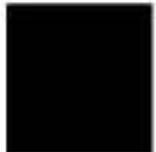




Psychology of Shapes



Disney



ELLE



ANTHRAX



Tone



Tone



SKYFALL

Color





LIGHT



MEDIUM



DARK



GENERAL SPECTRUM









LIGHT



MEDIUM



DARK



GENERAL SPECTRUM



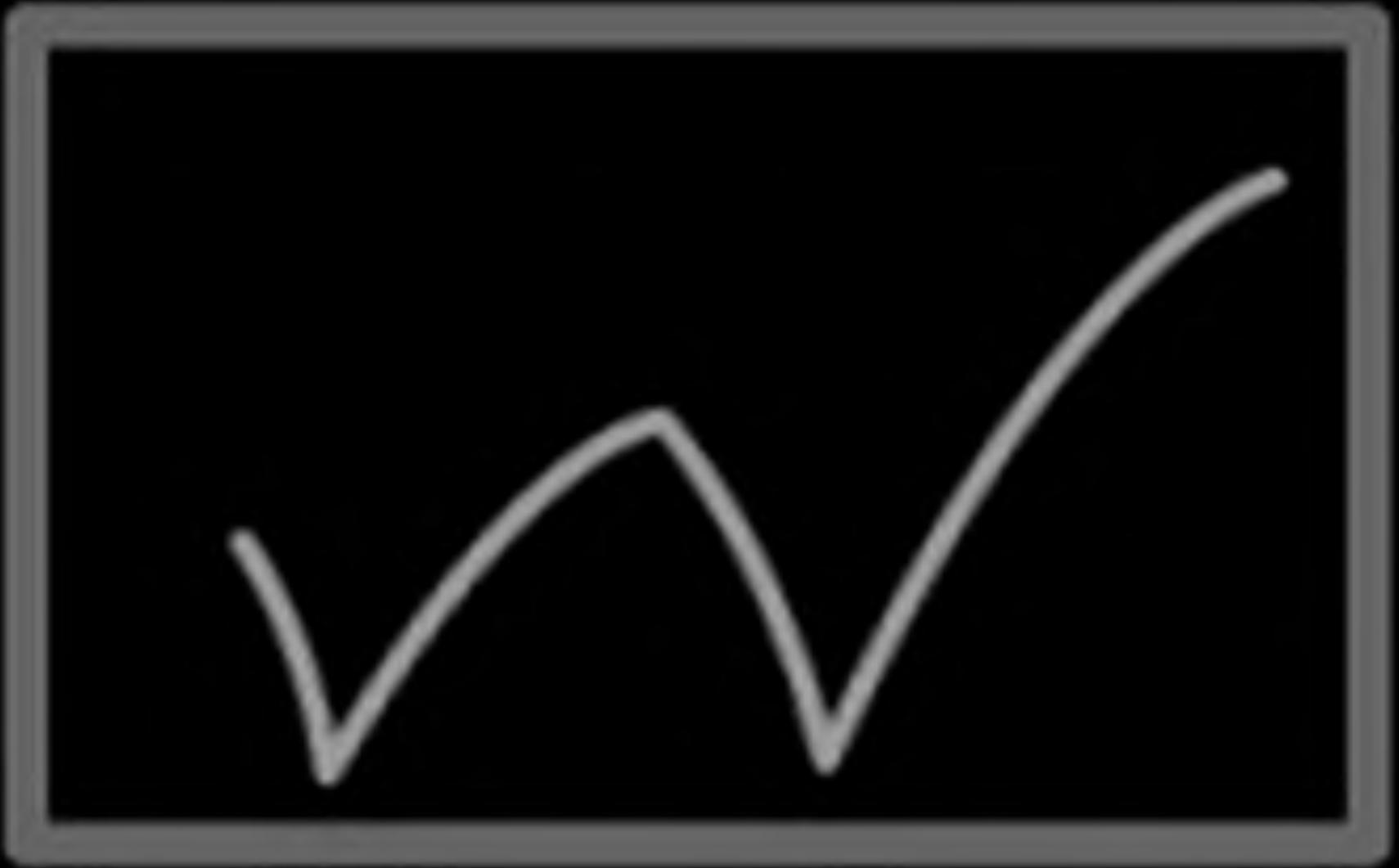
Movement







Rhythm





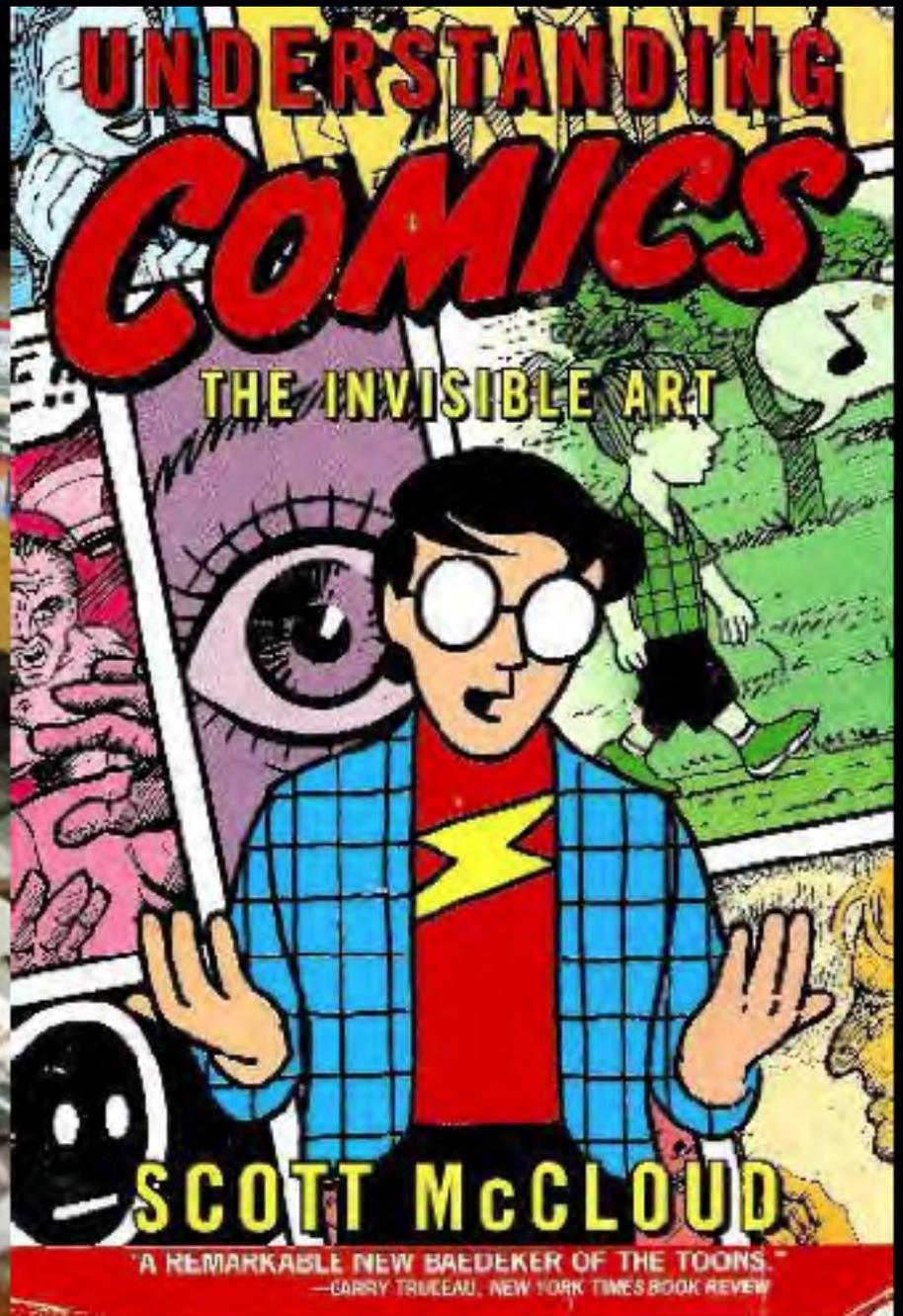




Basic Visual Components

- **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.

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OKAY,
HOW
DOES
THIS
SOUND?

**JUXTAPOSED
PICTORIAL
AND OTHER
IMAGES IN
DELIBERATE
SEQUENCE**



SMILE!

AAGH!
THAT FLASH IS *BLINDING*,
UNCLE HENRY!

PAF!

**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.



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.

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!!



<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?

