

COURSE CONTENT

Course Code	DN1016
Course Title	Visual Storytelling
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact
Proposal Date	April 2018

Course Aims

This foundation level course will introduce you to processes of visual storytelling, which you will then apply in the creation of an original narrative for a specific form of sequential media such as animation, sequential photography, graphic novel and video. This learning forms the foundation for further studies in visual sequential narrative media.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Discuss techniques used to convey narrative in sequential imagery.
2. Demonstrate fundamental techniques required to create visual storytelling.
3. Apply a short original sequential narrative to a selected media format.
4. Present and reflect clearly on work in discussions, storyboard presentation and final report.
5. Contribute to story development activities and group collaborations in a constructive manner.

Course Content

Writing pictures

Overview of the key visual and audio media that build narratives through the sequence of images: Photography, comics, film, animation and interactive media.

Introduction to the principles of linear and non-linear storytelling and their implementation in the different media. Differences and similarities explored between time-based media versus comics and photography.

What's in a picture?

An investigation of the single image as the elemental unit for creating narratives. Telling a story in a single image. The function of the single image in the chain of narrative events. The basic concepts of composition, staging, lighting and colour within a single frame.

Building visual narratives

An exploration of strategies to construct a variety of narratives in and through different media. Practising concepts through connecting images in sequence: Comics, storyboards, animatics, photo-series and/or live action short films. Students will learn how to apply basic concepts of editing and cinematography in communicating a story.

The role of sound for audio-visual media

Through analysis of a variety of examples from film and animation, students will learn about the role of sound in narrative context. Basic concepts of sound design and scoring will be explored as elements of the filmmaking process.

Beyond traditional narrativity

An introduction into newly emerging and rapidly evolving story-formats that deviate from traditional forms in structure and format: spatial and fragmented storytelling (installations/exhibitions), interactive storytelling, immersive environments (dome and VR), augmented reality. This will be a basic introduction that familiarizes students with the terms and helps them understand the different requirements for conceiving narratives.

Class assignments

Four creative projects, which explore the adaptation of narratives for visual and audio-visual storytelling – composition of a single image, image sequences in various forms, storyboard and full audio-visual animatic, live action short film or photographic sequence. Developed through lectures, tutorials, class exercises and peer/instructor feedback sessions.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Single image Narrative image sequence Storyboard	1,2,3	--	40	Individual
Final Project: Sequential visual or audio-visual narrative in the form of either an animatic, live action film or photographic sequence.	1,2,3,4	--	40	Individual
Continuous Assessment: Participation	5	--	20	Individual
Total			100%	

Reading and References

1. Abel, Jessica, and Matt Madden. *Drawing Words and Writing Pictures: Making Comics: Manga, Graphic Novels, and Beyond*. Macmillan, 2008.
2. Beiman, Nancy. *Prepare to board!: creating story and characters for animated features and shorts*. Taylor & Francis, 2012.
3. Block, Bruce A. *The visual story: seeing the structure of film, TV, and new media*. Focal Pr, 2001.
4. Katz, Steven Douglas. *Film directing shot by shot: visualizing from concept to screen*. Gulf

Professional Publishing, 1991.

5. Joseph V.. Mascelli. *The Five C's of Cinematography: Motion Picture Filming Techniques*. Silman-James Press, 1998.
6. Madden, Matt. *99 ways to tell a story: exercises in style*. Random House, 2006.
7. Mateu-Mestre, Marcos. *Framed Ink: drawing and composition for visual storytellers*. Design Studio Press, 2010.
8. Mercado, Gustavo. *The filmmaker's eye: learning (and breaking) the rules of cinematic composition*. Taylor & Francis, 2011.
9. Murch, Walter. *In the blink of an eye: A perspective on film editing*. Silman-James Press, 2001.
10. Scott McCloud, *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*. William Morrow Paperbacks, 2006

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subjected to adjustment by instructor according to students' progress, public holidays and unforeseeable circumstances.

Week	Topic	Course LO	Readings/ Activities
1	<p>• Writing pictures</p> <p>Overview of the key visual and audio-visual media that build narratives through the sequence of images: Photography, comics, film, animation and interactive media.</p> <p>Introduction to the principles of linear and non-linear storytelling and their implementation in the different media. Differences and similarities explored between time-based media versus comics and photography.</p>	1,2, 3, 5	<p>Introductory Lecture</p> <p>In-class discussion on personal favourites in visual storytelling</p> <p>Class story-making exercise</p> <p>Assigned Project 1a:</p> <p>Tell a story with a single image (drawing, photography, digital imaging).</p>
2-3	<p>• What's in a picture?</p> <p>An investigation of the single image as the elemental unit for building sequential narratives. Creating narratives through single images: Photography and illustrations. The function of the single image in the chain of narrative events. The basic concepts of composition, staging, lighting and colour within a single frame.</p>	1,2, 3, 5	<p>Lectures on Story, Composition, Staging, Framing,</p> <p>Presentation of the first project.</p> <p>Critique and feedback. Add colour and tone to your single image and explore its emotional impact for storytelling.</p> <p>Assigned Project 1b:</p> <p>Expand your story with a second image.</p> <p>Presentation of both images</p> <p>Critique and feedback.</p> <p>Discussion on extending to image sequence or storyboard.</p>
4-8	<p>• Building visual narratives</p> <p>In-depth exploration of strategies to construct a variety of narratives through different media connecting images in sequence: Comics, photo-series, storyboards, animatics and/or live action short films. Students will learn how to apply basic concepts of editing and cinematography in the service of communicating a story.</p> <p>The concepts taught in this period form the theoretical core of the class. Particular emphasis will be given to editing (and its equivalents) throughout the different media that express narratives through sequential</p>	1, 2, 3, 5	<p>Lectures on:</p> <ul style="list-style-type: none"> - Dynamic composition - Cinematic Storytelling - Editing - Lighting and Colour <p>In-class exercise Editing a story from existing footage or images. Re-arranging for different narrative perception.</p> <p>Assigned Projects</p> <p>Project 2: Creating a short comic story (4 pages) from an adapted or original story.</p> <p>Can be executed through drawings or photography.</p>

	<p>visual storytelling. In similar fashion, the relevance and potential of camera movements and lighting will be addressed in for all media.</p>		<p>Project 3: Creating a storyboard (minimum 32 panels) based on an original or adapted story/scene through photos, drawings or digital imaging techniques.</p> <p>Project consultation Comic/Storyboard.</p> <p>Project Critique Comic/Storyboard.</p> <p>Student Presentations on assigned projects.</p>
9-13	<ul style="list-style-type: none"> • The role of sound for audio-visual media Through analysis of a variety of examples from film and animation, students will learn about the role of sound in narrative contexts. Basic concepts of sound design and scoring will be explored as elements of the filmmaking process. • Beyond traditional narrativity An introduction into newly emerging and rapidly evolving story-formats that deviate from traditional forms in structure and format: spatial and fragmented storytelling (installations/exhibitions), interactive storytelling, immersive environments (dome and VR), augmented reality. This will be a basic introduction that familiarizes students with the terms and helps them understand the different requirements for conceiving narratives. • Continuous review of final assignment through various stages of completion Throughout the last 5 weeks of the semester the final assignment will be subject to review through its various stages of completion. This will be carried out in class presentations by students and will allow for a peer-review-based examination of the works in progress. In this highly interactive process you will learn through and from the work of your peers and the advice offered by the lecturer. These reviews will take all previously learned concepts into 	1, 2, 3, 4, 5	<p>Lectures on:</p> <ul style="list-style-type: none"> - Sound in cinematic storytelling - Non-traditional forms of visual storytelling <p>.</p> <p>In-class exercise Interactive storytelling</p> <p>Continuous review Final assignment</p> <p>Assigned Projects</p> <p>Project 4 Final assignment: Full audio-visual animatic, live action short film or photographic sequence. Based on original or adapted story. Continuous assessment and feedback throughout production.</p> <p>Student Presentations on final assignment with critique and feedback</p>

	account and test the students in terms of their understanding of applying these to practice.		
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