

VISUAL STORYTELLING: IMAGE & SEQUENCE ART 219F

Fullerton College CRN 25365, 3 Units Spring 2019, Saturdays 11:30 - 6:30 pm, room 1002

Instructor: Marshall Vandruff www.marshallart.com mv@marshallart.com

COURSE OBJECTIVES: To master the skill of turning stories into pictures.

COURSE CONTENT: Intense survey and application of making stories visual. Students begin with existing story material, and develop it into images, shots, panels or pages, not only to tell the story, but to give it emotional impact.

CATALOG DESCRIPTION

This lecture and lab course introduces students to how professional visual storytellers create characters, craft story structure, design images, and assemble them in sequence to entertain an audience. The class features analysis of visual story masterpieces, and feedback on student assignments to create a finished image-told story "pitch" for animation or film.

STUDENT LEARNING OUTCOMES: Upon successful completion of ART 219F, the student will be able to:

1. Create visual stories, from premise, to act structures, to reversal charts, to image layouts .
2. Integrate imagery with story points, not relying on words, but on staging framed within panels or shots.
3. Understand and apply the principles of visual storytelling in a final "story pitch" to the class.

EVALUATION: Grade-point division:

Misc Homework Uploads and Involvement in Class Sessions 30 points

Midterm (March 23): Three "Reduced Storyboards" from Finished Productions 15 points

Three Rough Storyboards" from Original or Adapted Story 15 points

Final (May 25): One Finished Storyboard or Animatic of Original or Adapted Story 40 points

TOTAL POSSIBLE POINTS FOR COURSE 100 points

Late work receives no credit. Treat the deadlines as if you were in the profession.

Not following directions lowers your grade. See **HOW TO PRESENT YOUR WORK**

PROJECTS & ASSIGNMENTS:

March 23: Midterm

3 "Storyboards" Reduced from Finished Productions: 24 frames each (15 points)

These can be done from Twilight Zone episodes or select Simpsons episodes

3 Storyboards from Original or Adapted Story, 20-50 frames each (15 points).

These can be original ideas, or adapted from text (not picture) sources. At least one must be entirely visual - no words.

May 25: Final

Finished Storyboard or Animatic of Original or Adapted Story (40 points)

These can be your original or adapted idea of any length.

MATERIALS: Use any materials you like that are appropriate to the problems you're trying to solve.

Most projects can be done with pencil and paper, but you have the option to animate or shoot live action video.

BOOKS RECOMMENDED (none required):

THE VISUAL STORY by Bruce Block

FRAMED INK by Marcos Mateu-Mestre

STORYBOARDING THE SIMPSONS WAY

UNDERSTANDING MOVIES by Louis Gianetti

VISION: COLOR & COMPOSITION FOR FILM by Hans P. Bacher

CREATIVE FILMMAKING FROM THE INSIDE OUT by Dannenbaum, Hodge & Mayer

REBEL WITHOUT A CREW by Robert Rodriguez. Inspiring! A model for success.

IMAGE & SEQUENCE Spring 2019 Weekly Schedule:

- Feb 2: Intro to Image & Sequence. Course Outline. The Evolution of Pictorial Storytelling. *The Artist* (2011)
Assignments: Choose three stories to make into pictures. Post their titles and any image of them on one slide. Review this outline, especially HOW TO PRESENT YOUR WORK, and prepare the uploading checklist.
- Feb 9: Shots I. TZ Analyses. *There Will Be Blood* (2007); *The Cutting Edge* (2004).
Assignments: Watch Twilight Zone episodes, choose three to reduce. Post one of 24 frames on one slide.
- Feb 16: NO CLASS
- Feb 23: Shots II. TZ Analyses. Stream-of-Drawing. *Visions of Light* (1990)
Assignments: Stream-Draw one existing story. Post results (readable or not) on one slide.
- Mar 2: The Camera: Placement. Axes, OTA vs ITA. *Fury Road* (2015)
Assignments: Watch *Dunkirk* (2017). Stream-Draw your next two existing stories. Post on one slide each.
- Mar 9: The Camera: Movement. Visual Strategies. *Pig in the City* (1998)
Assignments: Clarify your three 30-frame storyboards. Post on one slide each for crit.
Post both remaining Twilight Zone or Simpsons 24-frame reductions for last crit-opportunity.
- Mar 16: The Camera: Lenses. *Barry Lyndon Pt I* (1975)
Assignments: Make final revisions to your 30-frame storyboards. Prepare and post all midterm slides.
- Mar 23: MID-TERM: Three 24-frame reductions and three 30-frame boards**
Images & Imagery: Nouns, Verbs, Connotations. Character Silhouettes.
Assignments: *The Florida Project* (2017) or *Bullets Over Broadway* (1994)
Create Beat-Sheet for your final project, create silhouettes for characters, post if you want feedback.
- Mar 30: Homework Feedback. WonderCon Anaheim.
Assignments: Post character and image ideas on one slide.
- April 6: Character & Story as Metaphor. Costuming. *Gosford Park* (2001)
Assignments: Begin stream-drawing. Revise and develop character and image ideas. Post if you want feedback.
- April 13: Motifs & Image Systems. Music & Mood. *Fast, Cheap & Out of Control* (1997)
Assignments: Brainstorm ideas for “unifying images”, begin developing shots. Post one slide to show strategy.
- April 20: NO CLASS (Spring Break)
- April 27: Dominant Shot Design. *Invasion of the Body Snatchers* (1978)
Assignments: Watch *Castaway* (2000). Develop rough ideas for climactic shots of your story, Post 3–4 on one slide.
- May 4: Shot Structure and Editing. Q&A Pattern. An Arc of Shots. *No Country for Old Men* (2007)
Assignments: Revise shots to create Q&A pattern, post if you want feedback.
Seek Contrasts, and Setups for Dominant Shots. Post 4–12 example images on one slide.
- May 11: Pace: Rhythm & Amplitude. Character, Camera, Background Motion. *Koyaanisqatsi* (1982)
Assignments: Begin to plan pacing of images. Prepare a slide with timeline to show dynamics.
- May 18: Tension & Timing. Expression, Acting, Understatement. *Rear Window* (1954)
Assignments: Prepare final storyboard and post. If you produce an animatic, bring it on a flash-drive (do not post).
- May 25: FINAL: Presentation of Finished Storyboard or Animatic**

Fullerton College is committed to providing educational accommodations for students with disabilities upon the timely request by the student to the instructor. Verification of the disability must also be provided. Disability Support Services functions as a resource for students and faculty in the determination and provision of the accommodations.
