Digital Storytelling On The Go

Ruben R. Puenteedura, Ph.D.
The Landscape of Digital Storytelling
A Mobile Toolkit
<table>
<thead>
<tr>
<th>Topic</th>
<th>iPad App</th>
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Thinking About Story
The Game

There are no panels in the sequence yet.

Click on a panel to add it to the sequence:

Draw new panels
Reset the sequence
Mail this sequence to a friend
Five-Card Nancy message board
Are you ready to play Five Card flickr?

As of Jun 12 2012, 04:44:48 am EDT there have been 6448 Five Card Flickr Stories created from the pool of 3967 flickr photos tagged with "5cardflickr"

Pick an image to add it to your story

flickr photo credits: (1) bionlcteaching | (2) Serenae | (3) Serenae | (4) Serenae | (5) Serenae |
Meaning and the Camera Frame
The Power of the Center(s)

http://hippasus.com/resources/viscomp/index.html
The Rule of Thirds
Lines of Direction
Leading the Action
Common Shots

- Big Close-Up
- Close-Up
- Medium Shot
- Long Shot
Scott McCloud's “Big Triangle”
This is the realm of the art object, the picture plane, where shapes, lines and colors can be themselves and not pretend otherwise.

Below me, the area described by these 3 vertices—"reality," language and the picture plane—represents the total pictorial vocabulary of comics or of any of the visual arts.
Scott McCloud: Two Key Frameworks for Comics
Most panel-to-panel transitions in comics can be placed in one of several distinct categories, which will be discussed:

1. **NEXT** are those transitions featuring a single subject in distinct action-to-action progressions.

2. **THE NEXT TYPE** takes us from subject-to-subject while staying within a scene or idea. Note the degree of reader involvement necessary to render these transitions meaningful.

3. Deductive reasoning is often required in reading comics, such as in these scene-to-scene transitions, which transport us across significant distances of time and space.

4. **A FIFTH TYPE OF TRANSITION** is well-mixed aspect-to-aspect, where the panel on the left could be the most part and sets a wandering or one different aspects of a place, idea, or mood.

5. **AND FINALLY, THERE'S THE NON-SEQUITUR,** which offers no logical relationship between panels whatsoever.
Composing the Panel
Wally Wood's 22 Panels That Always Work!!

Or some interesting ways to get some variety into those boring panels where some dumb writer has a bunch of lame characters sitting around and talking for page after page!

- Big Head
- Extreme Closeup
- Back of Head
- Part of Head
- Profile
- No BG
- White on Day
- Dark Foreground
- Open Panel
- Complete Object-Car-Plane
- All Black
- One Big Object
- Full Fig-Open Panel
- Reverse Silh - Black or Day
- Small Fig
- Been Day
- Bottom Open
- Depth
- Down Shot
- Cast Shadows
- L-Shape Silh
- Diag.
- Eye Level
- Reflection
- Side Light or Top
- White Day BG and Silh.
- Frame
- Contrast
- EXTRA
- News paper
- OR TELEVISION

Full Fig - Open Panel
WALLYWOOD'S 22 FRAMES THAT ALWAYS WORK!!

OR SOME INTERESTING WAYS TO GET SOME VARIETY INTO THOSE BORING PANELS WHERE SOME DUMB WRITER HAS A BUNCH OF LAME CHARACTERS SITTING AROUND AND TALKING FOR PAGE AFTER PAGE!!!
Gilles Deleuze: Four Forms of Montage
Four Basic Forms of Montage (+1)

1. Organic Montage
   • Montage follows the interplay between the dramatic moments of the story/stories.

2. Dialectical Montage
   • Montage follows a rhythm set by the logical components of a thesis.

3. Montage by Quantity of Movement
   • Montage follows the dynamics of the action inside the frame.

4. Montage by Quantity of Light
   • Montage follows the physical and symbolic interplay of light/dark inside the frame.

• Animating the Image Via Montage
  • Montage aims to reintroduce the idioms of live film to still (or near-still) images.
Organic Montage: *The Great Train Robbery*

Organic Montage: *Once Upon A Time In The West*

Dialectical Montage: *Battleship Potemkin*

Dialectical Montage: *Apocalypse Now Redux*

Montage by Quantity of Movement: *Napoleon*

Montage by Quantity of Movement: *The Straight Story*

Montage by Quantity of Light: *The Cabinet of Dr. Caligari*

Montage by Quantity of Light: *Pi*

Animating the Image Via Montage: *Greed (75th Anniversary Restoration)*

Animating the Image Via Montage: *La Jetée*

Resources

Digital Storytelling

The Lively Sketchbook

The Curiosity Amplifier

Intro Toolkit

Sequential Art
- Anne Lukeman, *22 Frames That Always Work*. Online at: http://www.youtube.com/watch?v=y-3hK0z2tuY

Moving Image