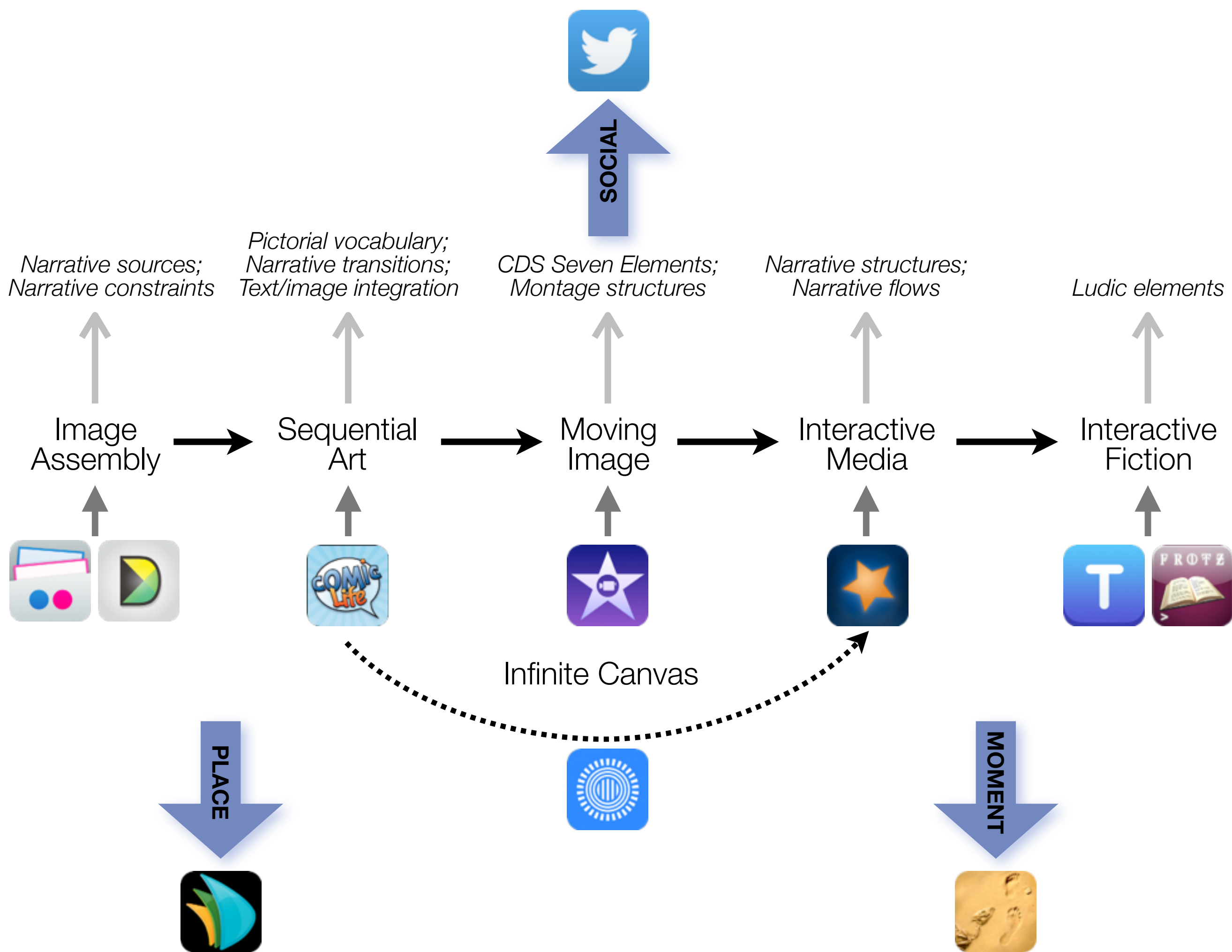


# Digital Storytelling On The Go

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Ruben R. Puentedura, Ph.D.

# The Landscape of Digital Storytelling



Thinking About Story



SEPT  
2002



741.5  
COMICS PRESENTS

# five card *Nancy*

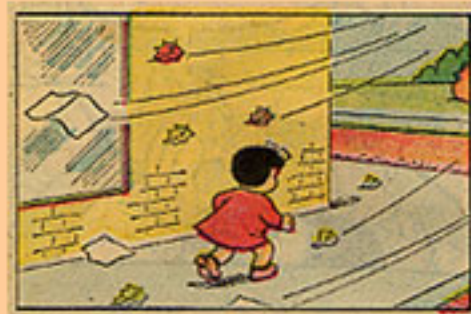


INTRODUCTION

## The Game

There are no panels in the sequence yet.

Click on a panel to add it to the sequence:



HALL OF FAME

[Draw new panels](#)

[Reset the sequence](#)

[Mail this sequence to a friend](#)

[Five-Card Nancy message board](#)

Card game concept © 2004 [Scott McCloud](#) · script ©2004 [Dave "The Knave" White](#)  
*Nancy* is ©2004 United Feature Syndicate (used without permission). Last updated 12/01/04.

# Five Card Flickr Story



[Home](#) [Gallery of Stories](#) [Play a Round](#) [Show Stories](#) [Random Story](#) [Source Code](#)

## 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



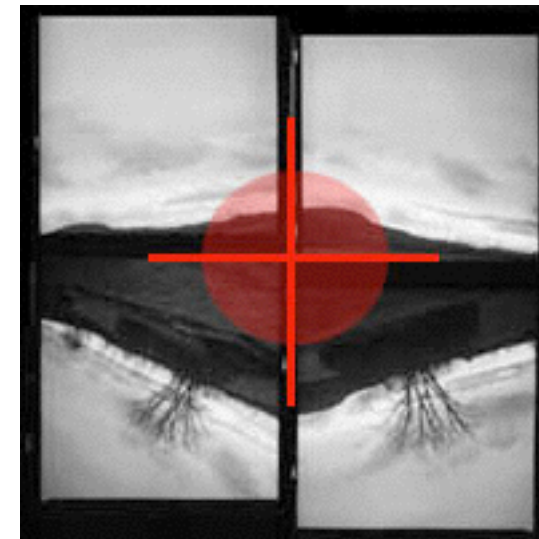
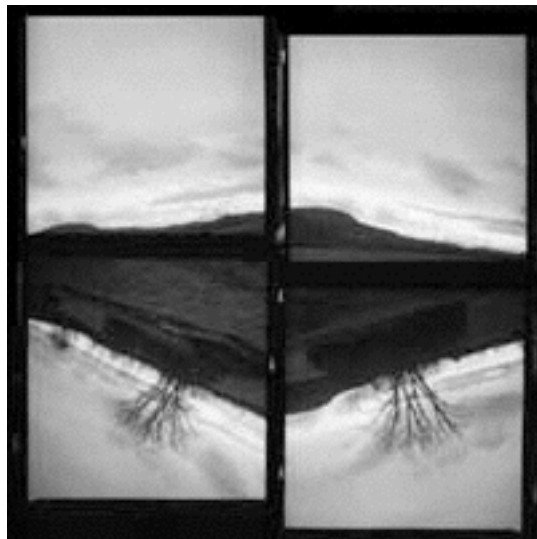
flickr photo credits: (1) [blonicteaching](#) | (2) [Serenae](#) | (3) [Serenae](#) | (4) [Serenae](#) | (5) [Serenae](#) |

# Meaning and the Camera Frame



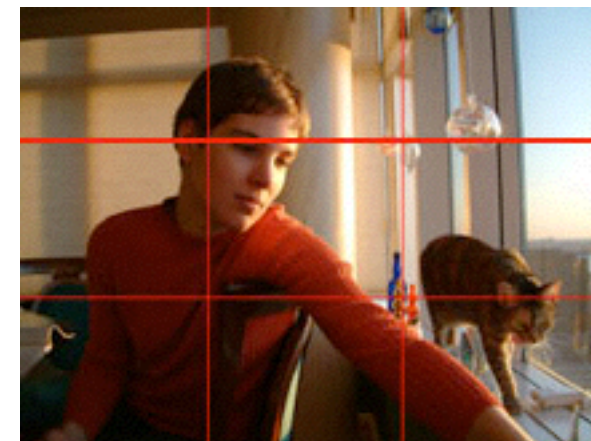
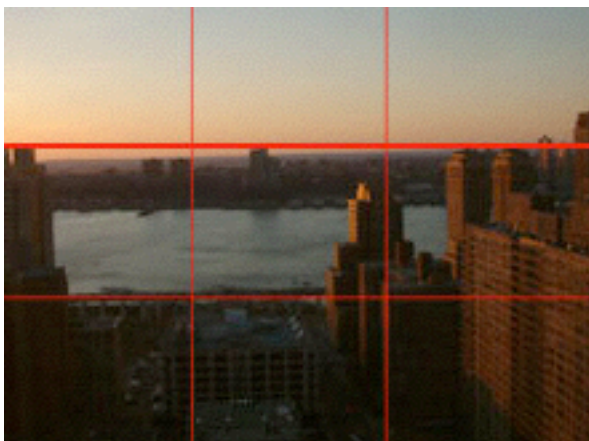
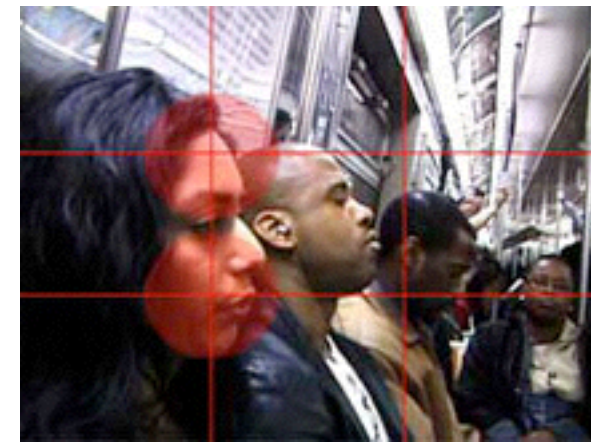
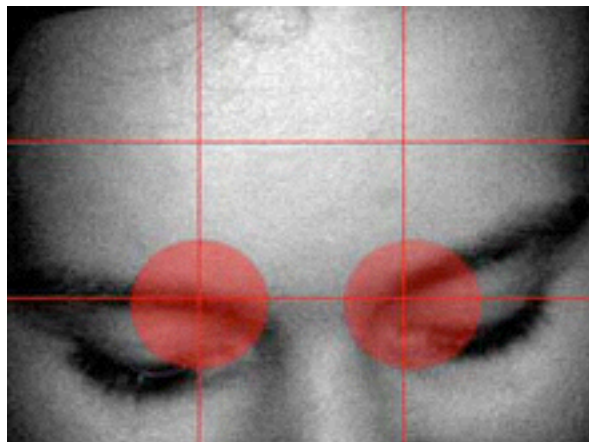
# The Power of the Center(s)

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# The Rule of Thirds

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# Lines of Direction

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# Leading the Action

---





# Common Shots

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- Big Close-Up



- Close-Up



- Medium Shot



- Long Shot



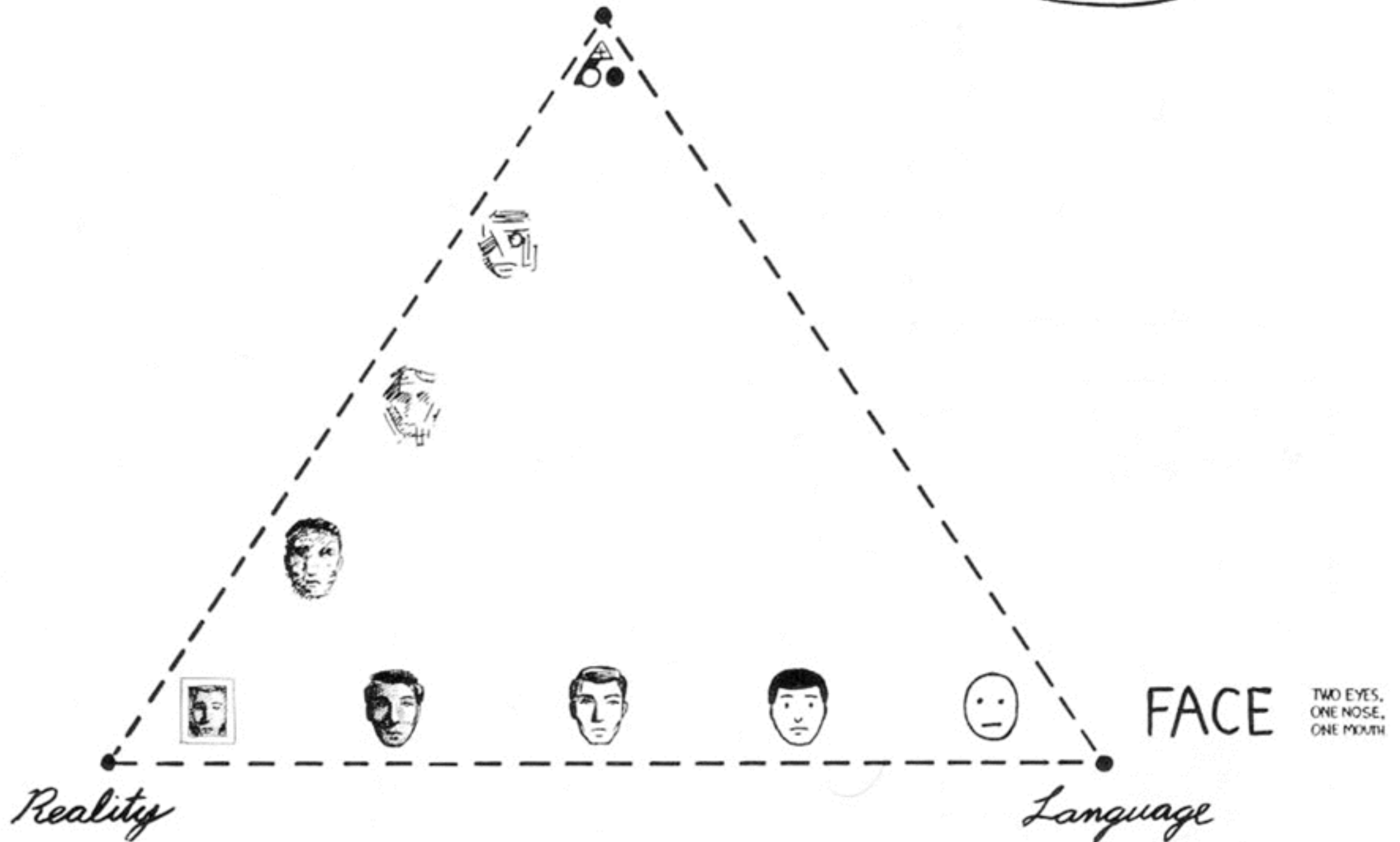


Scott McCloud's “Big Triangle”

THIS IS  
THE REALM OF THE  
ART **OBJECT**, THE  
**PICTURE PLANE**, WHERE  
SHAPES, LINES AND  
COLORS CAN BE  
**THEMSELVES** AND  
NOT PRETEND  
**OTHERWISE**.

*The  
Picture Plane*

*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.

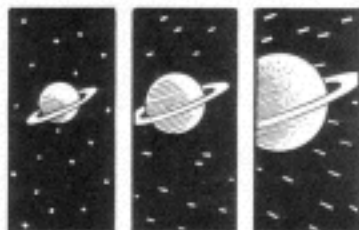


# Scott McCloud: Two Key Frameworks for Comics

MOST **PANEL-TO-PANEL** TRANSITIONS IN COMICS CAN BE PLACED IN ONE OF SEVERAL DISTINCT CATEGORIES. THE FIRST CATEGORY--WHICH WE'LL CALL **MOMENT-TO-MOMENT**--REQUIRES VERY LITTLE CLOSURE.



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, WHICH WE'LL CALL **ASPECT-TO-ASPECT**, BYPASSES TIME FOR THE MOST PART AND SETS A **WANDERING EYE** ON DIFFERENT **ASPECTS** OF A PLACE, IDEA, OR MOOD.



5.



AND FINALLY, THERE'S THE **NON-SEQUITUR**, WHICH OFFERS NO LOGICAL RELATIONSHIP BETWEEN PANELS **WHATSOEVER!**



6.



FIRST, WE HAVE THE **WORD SPECIFIC** COMBINATIONS, WHERE PICTURES *ILLUSTRATE*, BUT DON'T SIGNIFICANTLY ADD TO A LARGELY COMPLETE TEXT.



WE STUMBLED BACK TO THE APARTMENT SHORTLY BEFORE DAWN, *VOMITTING* EVERY 20 YARDS.

JUDY GAVE ME HER KEYS AND SMILED.



THE *UNITED STATES CONSTITUTION* WAS ADOPTED BY THE *SECOND CONTINENTAL CONGRESS* IN 1787 AND PUT INTO EFFECT IN 1789.



ANOTHER TYPE IS THE **ADDITIVE** COMBINATION WHERE WORDS *AMPLIFY* OR *ELABORATE* ON AN IMAGE OR *VICE VERSA*.



MY HEAD FEELS LIKE A *SMASHED PUMPKIN*!



HOW D'YA LIKE MY *NEW THREADS*, BABE?



IS THIS THE SAME *JUPITER* OF MY YOUTH?



PERHAPS THE MOST **COMMON** TYPE OF WORD/PICTURE COMBINATION IS THE **INTER-DEPENDENT**, WHERE WORDS AND PICTURES GO *HAND IN HAND* TO CONVEY AN IDEA THAT NEITHER COULD CONVEY *ALONE*.



MEANWHILE... DID ANYONE *SEE* YOU?



THIS IS ALL I NEED TO *STOP* HIM!



I ASK YOU, DOES THIS GUY LOOK LIKE A *C.E.O.* TO YOU??



"AND JUST *GUESS* WHO DROVE UP IN BOB'S TRUCK AN HOUR LATER!"



"AFTER COLLEGE, I PURSUED A CAREER IN *HIGH FINANCE*."



HE'S LYING. UH-HUH.



THEN THERE ARE **PICTURE SPECIFIC** COMBINATIONS WHERE WORDS DO LITTLE MORE THAN ADD A *ROUNDTRACK* TO A VISUALLY TOLD SEQUENCE.



HE *DID* IT!



IN **PARALLEL** COMBINATIONS, WORDS AND PICTURES SEEM TO FOLLOW VERY DIFFERENT COURSES--WITHOUT *INTERSECTING*.



"TALKED TO *BILL YET*" "SALLY DID *WHY*?" "THE *TEST RESULTS* CAME BACK. ALL *NEGATIVE*."



"*REALLY*!" THAT'S GREAT!" WELL...

PEPPER. CEREAL.

MILK. BUTTER. LIGHT BULBS.

AND, OF COURSE, **DUO-SPECIFIC** PANELS IN WHICH BOTH WORDS AND PICTURES SEND ESSENTIALLY THE *SAME MESSAGE*.



GRIM-FACED, GEORGE LIFTED HIS *LOLLYPOP*.



BUT THE CAPTAIN'S MIGHTY *BLOW MISSES* ITS INTENDED TARGET!

BLAST! HE *DODGED* MY PUNCH AND I STRUCK THIS *BRICK WALL*!



HA! I *DODGED* YOU!



I FEEL SO *SAD*! ...THOUGHT AMY.

STILL ANOTHER OPTION IS THE **MONTAGE** WHERE WORDS ARE TREATED AS INTEGRAL PARTS OF THE PICTURE.



CASH FLOW *PUBS* BOTTOM LINE ANNUAL REPORT

HAPPY!



INTERDEPENDENT COMBINATIONS AREN'T ALWAYS AN **EQUAL BALANCE** THOUGH AND MAY FALL *ANYWHERE* ON A SCALE BETWEEN TYPES ONE AND TWO.

P  
W



GENERALLY SPEAKING, THE MORE IS SAID WITH *WORDS*, THE MORE THE PICTURES CAN BE FREED TO GO *EXPLORING* AND *VICE VERSA*.

W  
P

# Composing the Panel



# WALLY WOOD'S 22 PANELS THAT ALWAYS WORK !!

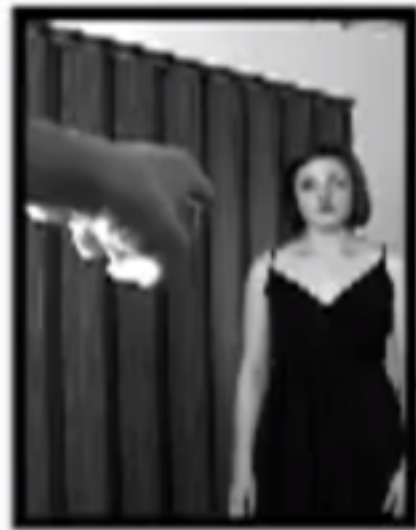
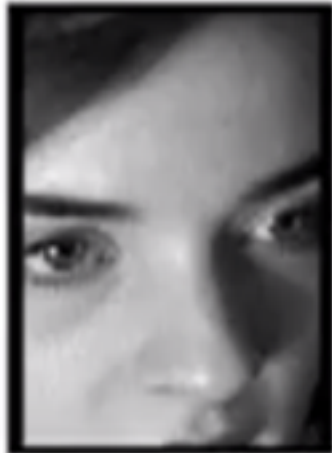
OR SOME INTERESTING WAYS TO GET SOME VARIETY INTO THOSE BORING PANELS WHERE SOME DUMB WRITER HAS A BUNCH OF LAME CHARACTERS SITTING AROUND AND TALKING FOR PAGE AFTER PAGE!





# WALLY WOOD'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*

01 The Great Train Robbery.mp4



*The Great Train Robbery*. Dir. Porter, Edwin S. 1903. DVD. Vci/Ffi, 2003.

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

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*Once Upon A Time In The West*. Dir. Leone, Sergio. 1968. Paramount Home Video, 2004.



# Dialectical Montage: *Battleship Potemkin*

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*Battleship Potemkin*. Dir. Eisenstein, Sergei. 1925. DVD. Image Entertainment, 1998.

# Dialectical Montage: *Apocalypse Now Redux*



*Apocalypse Now Redux*. Dir. Coppola, Francis Ford. 1979. DVD. Paramount Home Video, 2001.



# Montage by Quantity of Movement: *Napoleon*

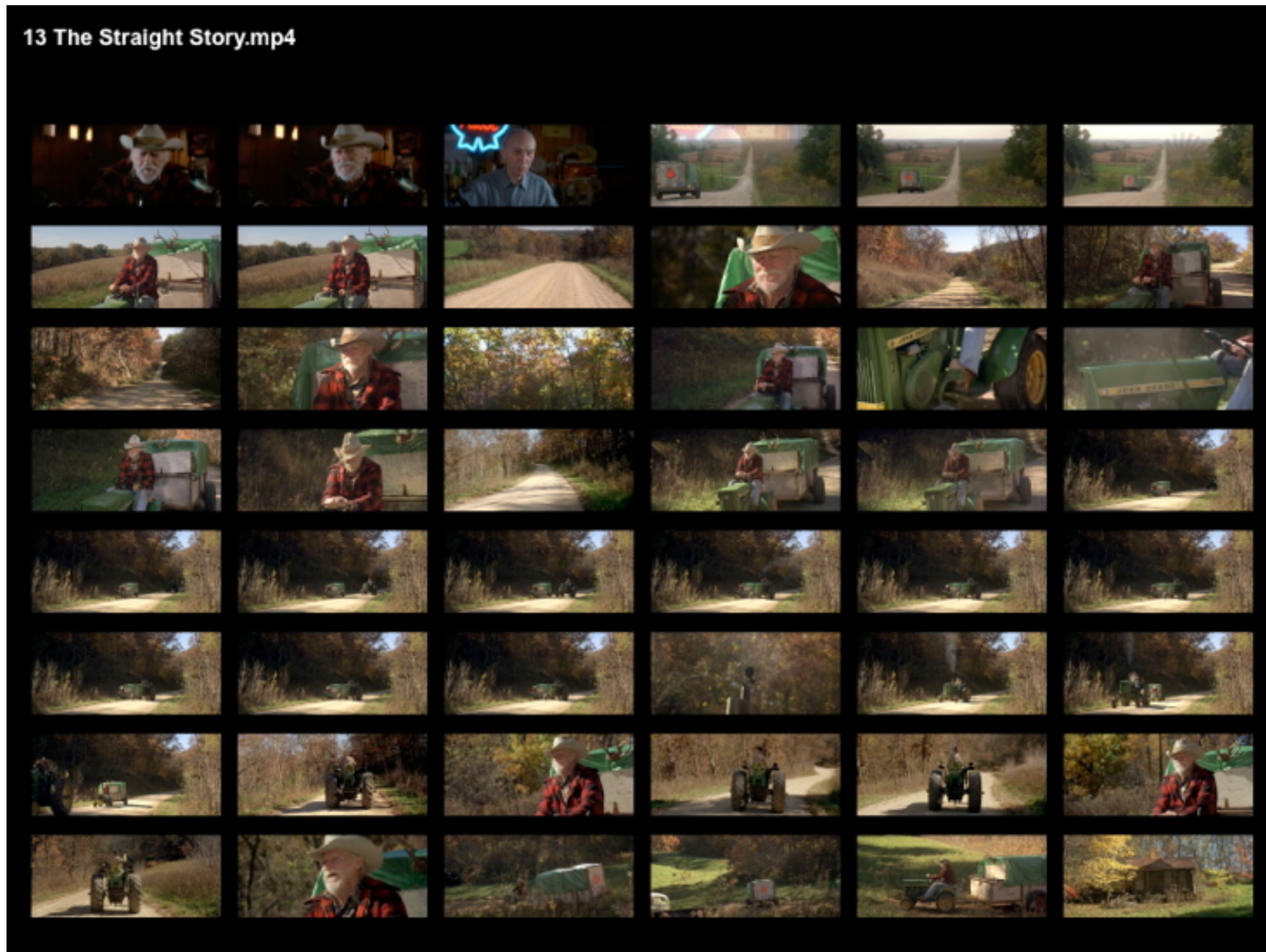


*Napoleon*. Dir. Gance, Abel. 1927. VHS. Universal Studios, 1991.



# Montage by Quantity of Movement: *The Straight Story*

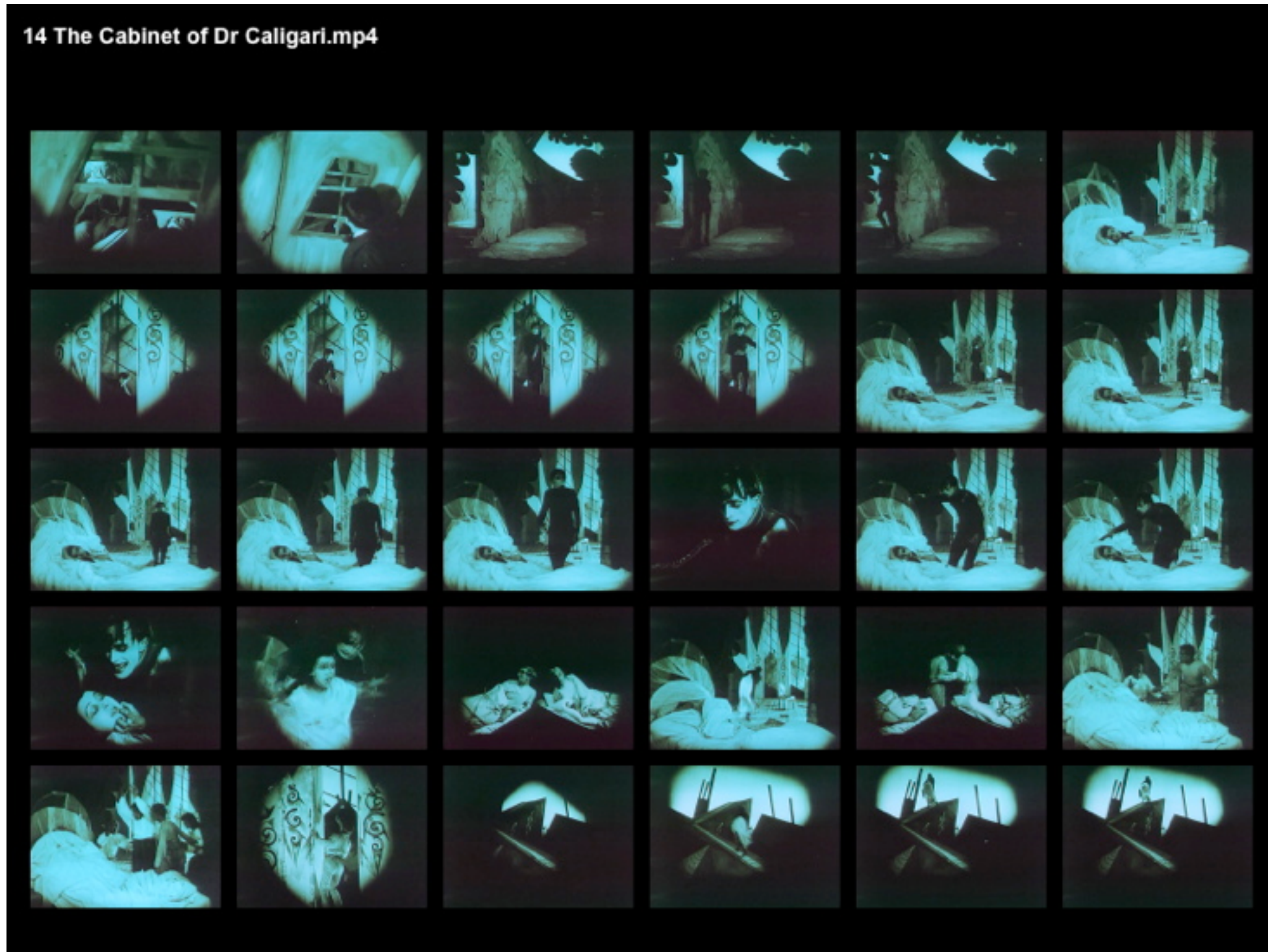
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*The Straight Story*. Dir. Lynch, David. 1999. DVD. Disney Studios, 2003.



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



*The Cabinet of Dr. Caligari.* Dir. Wiene, Robert. 1921. DVD. Kino International, 2002.

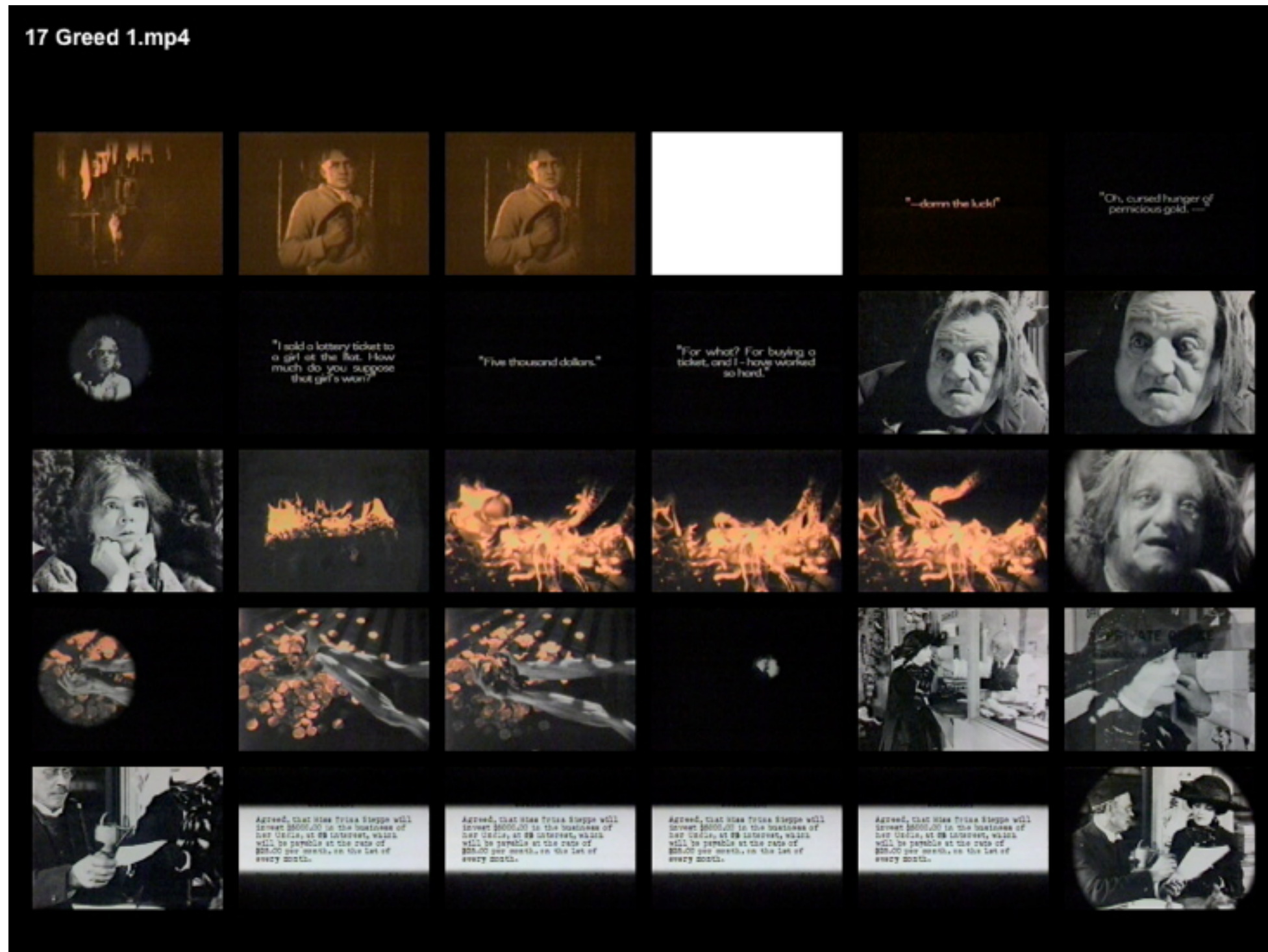
# Montage by Quantity of Light: *Pi*



*Pi*. Dir. Aronofsky, Darren. 1998. DVD. Artisan Entertainment, 2001.



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



*Greed* (75th Anniversary Restoration). Dir. Von Stroheim, Erich; restored by Rick Schmidlin. 1924/1999. VHS. Warner Studios, 2000.

# Animating the Image Via Montage: *La Jetee*



*La Jetee*. Dir. Marker, Chris. 1962. DVD. In: Short 2- Dreams; Warner Studios, 2000.

# Resources

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## Digital Storytelling

- Ruben R. Puentedura, “Digital Storytelling: An Alternative Instructional Approach”. *2008 NMC Summer Conference Proceedings*. (2008) Online at:  
<http://www.nmc.org/pdf/2008-Puentedura.pdf>
- Ruben R. Puentedura, “The Infinite Canvas Reloaded: Digital Storytelling, Webcomics, and Web 2.0”. *2009 NMC Summer Conference Proceedings*. (2010) Online at:  
<http://wp.nmc.org/proceedings2009/papers/infinite-canvas/>
- Ruben R. Puentedura, “Mapping the Digital Storytelling Domain: Notes for a Future Cartography”. *2010 NMC Symposium on New Media and Learning*. (2010) Online at:  
<http://www.youtube.com/watch?v=7XRS-45wKWk>
- Bryan Alexander, *The New Digital Storytelling: Creating Narratives with New Media*. Praeger (2011) Resources online at:  
<http://newdigitalstorytelling.net/>

## Intro Toolkit

- Dave White (after Scott McCloud), *Five-Card Nancy*. (2004) Online at:  
<http://www.7415comics.com/nancy/index.html>
- Alan Levine, *Five-Card Flickr*. (2011) Online at:  
<http://5card.cogdogblog.com/index.php>
- Marietta Kesting, *Digital Storytelling - Basic Thoughts about Visual Composition*. (2004) Online at:  
<http://hippasus.com/resources/viscomp/index.html>

## Sequential Art

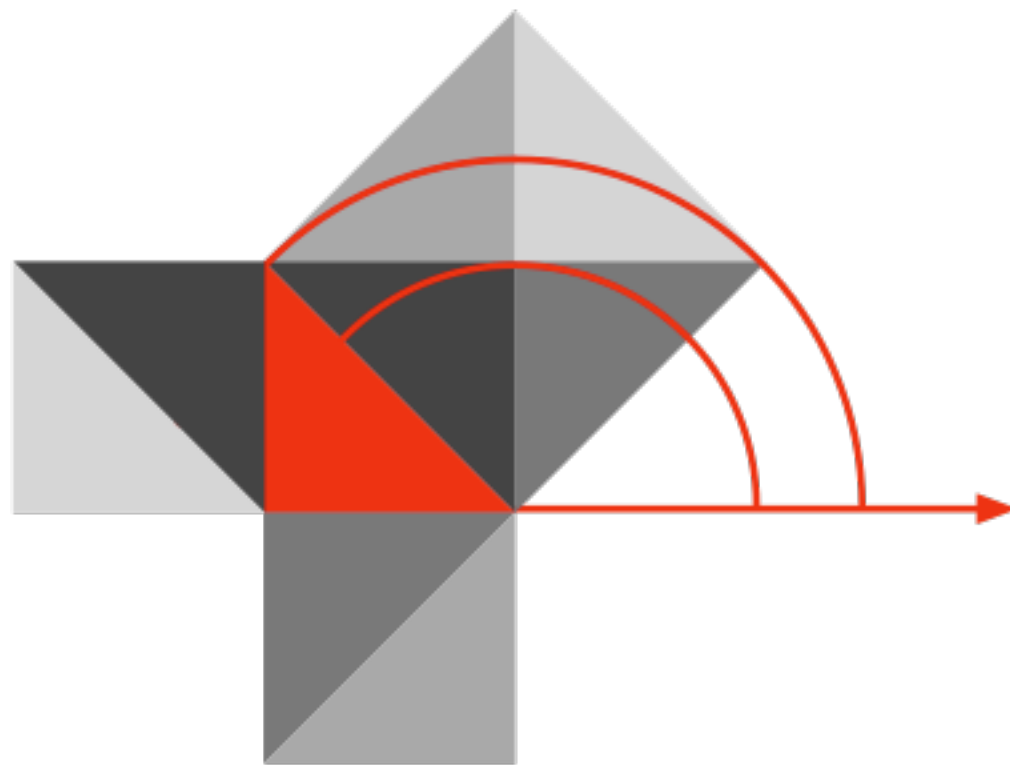
- Scott McCloud, *Understanding Comics*. New York: HarperCollins. (1993)
- Wally Wood, *22 Panels That Always Work*. Online at:  
<http://robot6.comicbookresources.com/2012/06/mike-oemings-homage-to-wally-woods-22-panels-that-always-work/>
- Anne Lukeman, *22 Frames That Always Work*. Online at:  
<http://www.youtube.com/watch?v=y-3hK0z2tuY>

## Moving Image

- Gilles Deleuze, and Hugh Tomlinson (tr.), *Cinema 1: Movement-Image*. Univ of Minnesota Press (1986)

# Hippasus

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