### COURSE CONTENT

<table>
<thead>
<tr>
<th>Academic Year</th>
<th>2017</th>
<th>Semester</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Coordinator</td>
<td>TBD</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Code</td>
<td>DN1016</td>
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<tr>
<td>Course Title</td>
<td>Visual Storytelling</td>
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<tr>
<td>Pre-requisites</td>
<td>NIL</td>
<td></td>
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<tr>
<td>No of AUs</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contact Hours</td>
<td>39</td>
<td></td>
<td></td>
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<tr>
<td>Proposal Date</td>
<td>September 2017</td>
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#### Course Aims
In this foundation course, you will be introduced to concepts of sequential storytelling through images. Building from the understanding of visual storytelling within a single image, you will learn how to construct linear and non-linear narratives by arranging and connecting images in sequence. The course content will include introductions to narrative techniques in film, photography, animation and comics. Through this course, you will become familiar with basic concepts of composition, storyboarding, editing, sound and cinematography.

#### Intended Learning Outcomes (ILO)
By the end of this course, you (as a student) would be able to:

1. Analyze the construction of narratives through sequential images.
2. Implement concepts of sequential storytelling in the construction of linear and non-linear narratives.
3. Communicate the correlation between the content and the form of a narrative in audio-visual media.
4. Apply the principles learned in this course to a variety of media like photographic sequences, comics and storyboards/animatics as planning tools for film and animation.
5. Present story ideas visually in a clear and cohesive mode of delivery.
6. Discuss the learned concepts in active class participation.

#### 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**
  In-depth exploration of strategies to construct a variety of narratives in and through different media. Understanding and 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)

<table>
<thead>
<tr>
<th>Component</th>
<th>Course LO Tested</th>
<th>Related Programme LO or Graduate Attributes</th>
<th>Weighting</th>
<th>Team/Individual</th>
<th>Assessment Rubrics</th>
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</thead>
<tbody>
<tr>
<td>Continuous Assessment 1 (CA1): Assignments: 1.) Single image and expansion with colour 2.) Comic or narrative image sequence 3.)Storyboard</td>
<td>1,2,3,4,5</td>
<td>Competence, Creativity, Communication and Character</td>
<td>40%</td>
<td>Individual</td>
<td>Ideation (40%) Originality of ideas. Implementation of theoretical concepts in practice. Realisation &amp; Delivery (60%) Ability to communicate a narrative clearly through various types of media. Coherence. Craft.</td>
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<tr>
<td>Continuous Assessment 2 (CA2): Participation</td>
<td>1,2,3,4,5</td>
<td>Communication, Character</td>
<td>20%</td>
<td>Individual</td>
<td>Engagement (50%) Contribution (50%)</td>
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<tr>
<td>Final Project: Sequential visual or audio-visual narrative in the form of either an animatic, live action shot film or photographic sequence.</td>
<td>1,2,3,4,5</td>
<td>Competence, Creativity, Communication and Character</td>
<td>40%</td>
<td>Individual or team with clearly defined responsibilities (individually gradable deliverables)</td>
<td>Ideation (40%) Ability to formulate and communicate narrative ideas clearly through visual storytelling. Degree of originality and innovation Ability to research and implement theory in practice. Realisation &amp; Delivery (50%) Ability to communicate narrative clearly through audio-visual media. Level of craft. Coherence of</td>
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</table>
narrative intent and mode of delivery.

Presentation (10%)
- Level of Readiness, Organization of presentation, Clarity of Voice, Command of Knowledge, Pace of Delivery.

| Total | 100% |

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**Formative feedback**

You will receive feedback from the instructor and peers on the strengths and weaknesses of their work during and/or after every project. This feedback takes different forms (written and verbal) and comes at different stages which vary on each of the four projects.

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**Learning and Teaching approach**

<table>
<thead>
<tr>
<th>Approach</th>
<th>How does this approach support students in achieving the learning outcomes?</th>
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<tbody>
<tr>
<td>Lecture</td>
<td>You will become familiar with the basic principles of visual and audio-visual storytelling and learn about the relevance of these for your own practical work.</td>
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<tr>
<td>Creative Projects</td>
<td>By creating your own visual narratives, students can apply the learned concepts of visual storytelling theory in your own practice. You can demonstrate your ability to explore different ways of adapting narratives for a variety of visual and audio-visual media and formats.</td>
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<tr>
<td>Project Critique</td>
<td>You will receive feedback on the strengths and weaknesses of your work through interactive class peer reviews. This will enable you to develop assessment criteria for your own work as well as for the projects of your peers.</td>
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**Recommended Reading and References**

1. Jessica Abel, Matt Madden, *Drawing Words and Writing Pictures: Making Comics: Manga, Graphic Novels, and Beyond* (First Second: 2001)
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.

Course Instructors

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Office Location</th>
<th>Phone</th>
<th>Email</th>
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<tbody>
<tr>
<td>Gray Hodgkinson</td>
<td>ART-3-3</td>
<td>6514 1003</td>
<td><a href="mailto:ghodgkinson@ntu.edu.sg">ghodgkinson@ntu.edu.sg</a></td>
</tr>
<tr>
<td>Harry Zhuang Weifu (PT)</td>
<td>-</td>
<td>-</td>
<td>TBD</td>
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<tr>
<td>Henry Zhuang Weiguo (PT)</td>
<td>-</td>
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<td>TBD</td>
</tr>
<tr>
<td>Zhou Xuanming (PT)</td>
<td>-</td>
<td>-</td>
<td><a href="mailto:XMZhou@ntu.edu.sg">XMZhou@ntu.edu.sg</a></td>
</tr>
<tr>
<td>Tay Hong Khoon Michael (PT)</td>
<td>-</td>
<td>-</td>
<td>TBD</td>
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<tr>
<td>Don Low Chee Mun (PT)</td>
<td>-</td>
<td>-</td>
<td><a href="mailto:donlowcm@ntu.edu.sg">donlowcm@ntu.edu.sg</a></td>
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</table>
Planned Weekly Schedule*

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

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Course LO</th>
<th>Readings/ Activities</th>
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</table>
| 1    | • Writing pictures  
Overview of the key visual and audio-visual 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. | 1,2 | Introductory Lecture on Visual Storytelling  
In-class discussion on personal favourites in visual storytelling:  
How do we tell stories through images?  
Assigned Project 1a: Tell a story with a single image (drawing, photography, digital imaging). You are only allowed to use black & white, no colour. |
| 2-3  | • What’s in a picture?  
An investigation of the single image as the elemental unit for building sequential narratives. Telling a story in a single image. 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. | 1,2, 3 | Lectures on Composition, Staging, Framing, Lighting and Color.  
Student Presentations on the first project (single image).  
Project consultation  
Creation of single image (Project 1a)  
Project Critique  
Creation of single image (Project 1a)  
Assigned Project 1b: Add colour to your single image and explore its emotional impact for storytelling. Add a second image to continue your story.  
Student Presentations on the first project (colour and second image).  
Project consultation  
Creation of 2 images in colour. (Project 1b)  
Project Critique  
Creation of 2 images in colour. (Project 1b) |
### 4-8 Building visual narratives
In-depth exploration of strategies to construct a variety of narratives in and through different media. Understanding and practicing concepts through 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.

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 visual storytelling. In similar fashion, the relevance and potential of camera movements and lighting will be addressed in detail for all media.

<table>
<thead>
<tr>
<th>1, 2, 3, 4, 5</th>
<th>Lectures on Cinematic Storytelling: Lecture on Editing Lecture on dynamic composition Lecture on sound and image</th>
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<tbody>
<tr>
<td>In-class exercise: Editing a story from existing footage or images. Re-arranging for different narrative perception.</td>
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</table>

**Assigned Projects**
- **Project 2:** Creating a short comic story (4 pages) from an adapted or original story. Can be executed through drawings or photography.
- **Project 3:** Creating a storyboard (minimum 32 boards) based on an original or adapted story/scene through photos, drawings or digital imaging techniques.

**Project consultation**
Comic/Storyboard.  
**Project Critique**
Comic/Storyboard.  
**Student Presentations** on assigned projects.

### 9-13 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 targeted advice offered by the lecturer. These reviews will take all previously

<table>
<thead>
<tr>
<th>1, 2, 3, 4, 5</th>
<th>Lecture(s) on the role of sound in cinematic storytelling Lecture(s) on non-traditional forms of visual storytelling</th>
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<tbody>
<tr>
<td>In-class exercise: Interactive storytelling</td>
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**Continuous review** Final assignment  
**Assigned Projects**
- **Project 4 Final assignment:** Full audio-visual animatic, live action short film or photographic sequence. Based on original or adapted story.  

**Project consultation**
Full audio-visual animatic, live action short film or photographic sequence.  
**Project Critique**
Full audio-visual animatic, live action short film or photographic sequence.  
**Student Presentations** on final assignment.
| learned concepts into account and test the students in terms of their understanding of applying these to practice. |  |  |