Fotonovela and Visual Narrative

In a good story, we (the viewers/readers) care about time passing because of...

Where the story takes us
(story space: into, through, across, toward):

- Place characters in a setting: establishing shot, approach shot, close-up
- Move a character through a setting: scrolling background in relation to foreground
- connect meaningful settings: Jump cut from scene to scene (why?)

How we see (our space):

- Visual Point of view and viewer 'body language'
- Framing as the viewer's 'personal space' or degree of involvement.

What is going on (action/relationship sequences):

- A conflict between characters. (shot/countershot)
- An action is represented. (See: Scott McCloud - Understanding Comics)
- An action causes an effect.
- A situation is reflected in many related actions.
- In the past, the present, and the future. (Simultaneously?)

Written narrative, usually follows the rules of language
(unwinding - in English for example - from left to right, top to bottom).

Visual narrative requires that the viewer explore multi-dimensionally to find story elements.

As a viewing/reading challenge, comics often land somewhere between an image and a paragraph, but you won't know what the rules are until you begin...
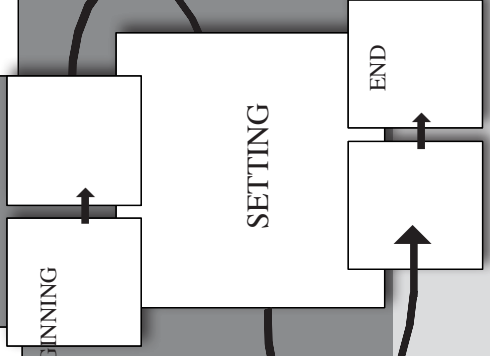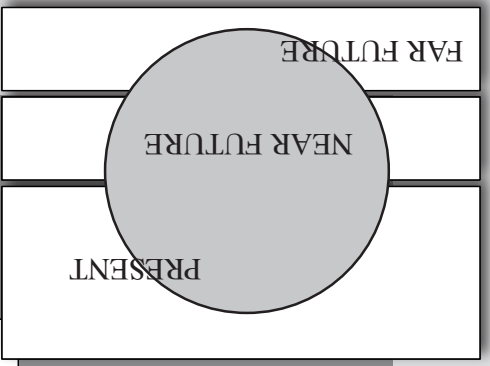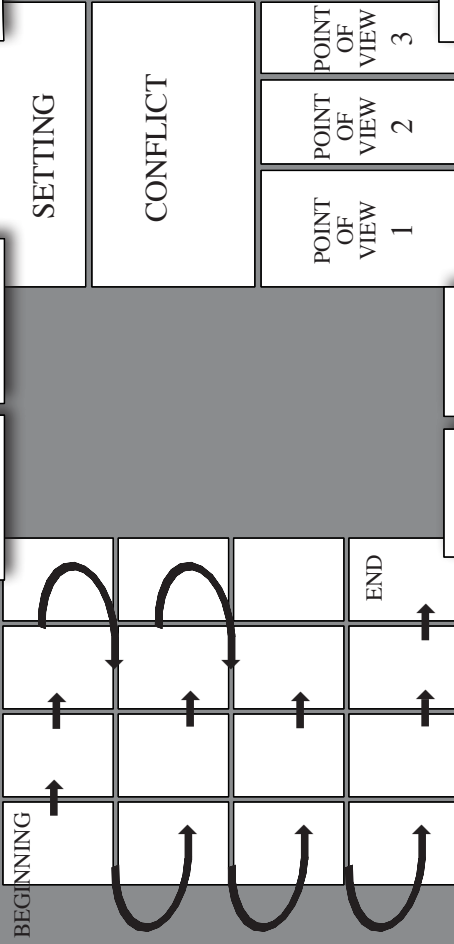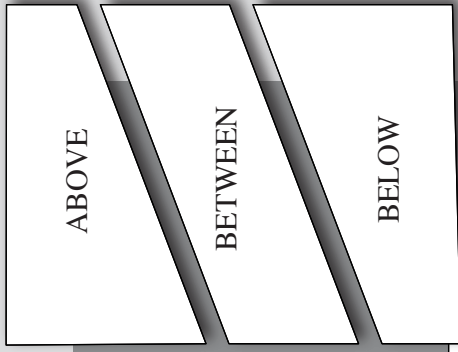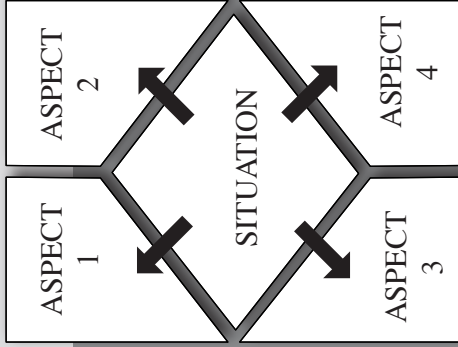
Dr. Michael J. Emme • memme@uvic.ca • www.michaeljemme.ca
Dr. Michelle Wiebe • mxw@uvic.ca • www.mxwiebe.com

SEQUENTIAL ART FRAMING STRATEGIES

ABOVE

BETWEEN

BELOW
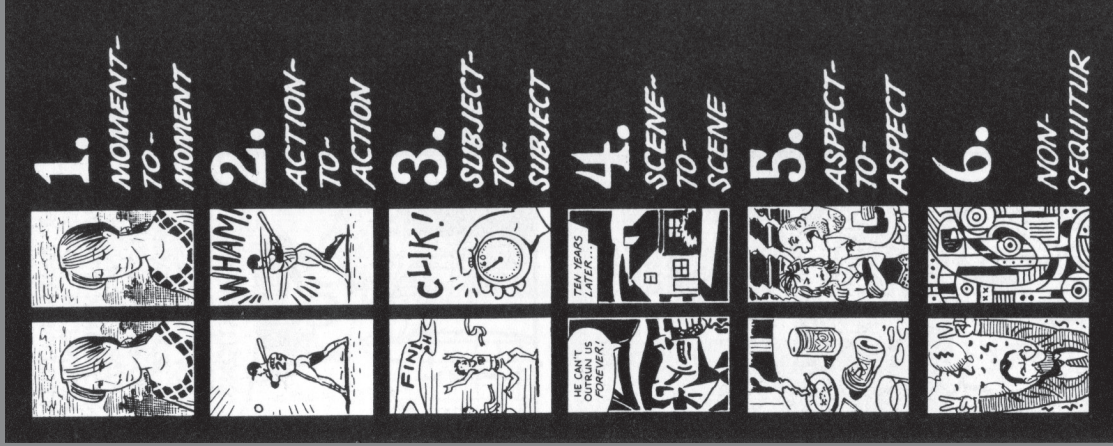
SHOW
TIME PASSING

PAST-PRESENT FUTURE
SIMULTANEOUSLY

RELATIONSHIP
BETWEEN SUBJECTS
SUBJECT AND AUTHOR
SUBJECT AND READER
AUTHOR AND READER

ASPECT 1

ASPECT 2

ASPECT 3

ASPECT 4

SITUATION

SETTING

CONFLICT

POINT OF VIEW 1

POINT OF VIEW 2

POINT OF VIEW 3

PRESENT

NEAR FUTURE

FAR FUTURE

BEGINNING

END

SETTING

BEGINNING

END

USE FILMIC NARRATIVE

ESTABLISHING 'SHOT'
APPROACH 'SHOT'
CLOSE-UP 'SHOT'
PAN
ZOOM
BOOM SHOT ETC.

1. MOMENT-TO-MOMENT

2. ACTION-TO-ACTION — WHAM!

3. SUBJECT-TO-SUBJECT — CLIK! FIN!

4. SCENE-TO-SCENE — TEN YEARS LATER... HE CAN'T OUTRUN US FOREVER!
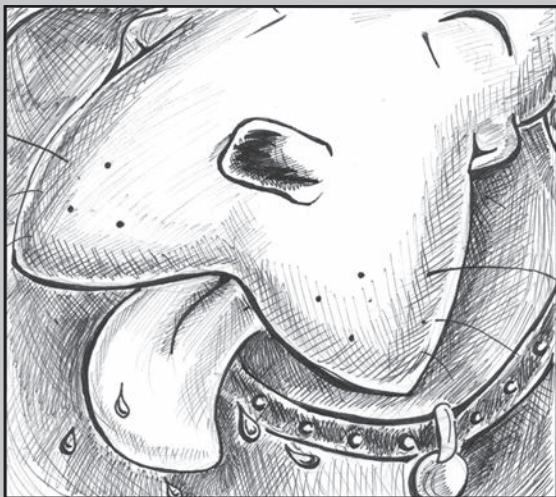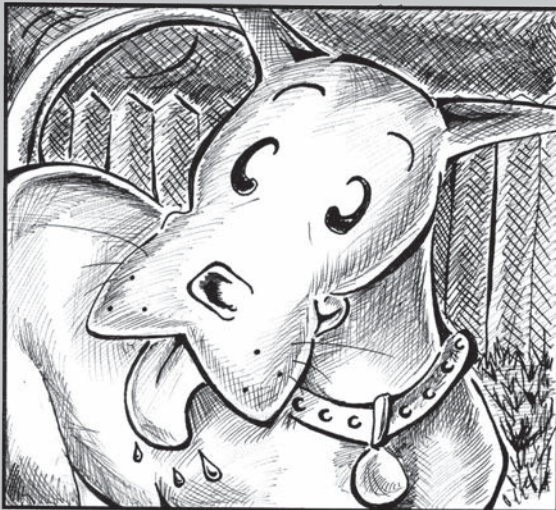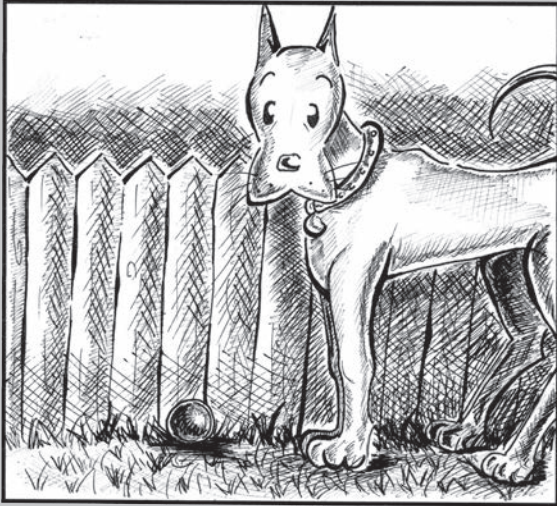
5. ASPECT-TO-ASPECT

6. NON-SEQUITUR

For millions more ideas, see:

http://www.ted.com/talks/scott_mccloud_on_comics.html

McCloud, S. (1993). *Understanding Comics: The Invisible Art.* New York: Harper Collins.
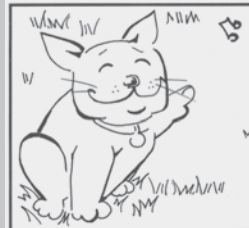
Wolfgang & Pierre

Are You My Friend?

Establishing shot • Approach shot • Close-up

B
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B
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!

Teasing!

Eyeline and point-of-view

(Wolfgang's view • Pierre's View • Our View-the big picture)

Creating a Visual Narrative/ fotonovela (quickly!)

You will need:

People:
- Actors/characters
- Director
- Photographer

Ideas:
- A setting
- A situation
- a storyboard

Tools:
- camera/scanner
- Computer
- connections to download images
- Software
  (Photoshop/CL 2 for ipad or CL3 for laptop)

Preproduction   **(5-10 minutes)**

1. Brainstorm situations (until one spontaneously emerges as a plot)

2. choose at least one sequential framing strategy that adds richness to the situation
3. Pick a comicbook template that supports your narrative and storyboard to set the scene and move your plot forward considering body language, camera angle and proximity as well as sequential devices to establish the context (approach shots, etc.) and situation (reaction shots, etc.)

Production   **(20 minutes)**

4. Take pictures

Post-production and Editing   **(20 minutes)**

5. Download digital files
   5a adjust images as needed (if there is time) in Photoshop
6. In ComicLife place images; add text balloons and narration.(20 minutes)

World Premiere   **(Timeless!)**

7. Share

Photo By: Dimitri Castrique

**Figure 1:
Camera Distance
to Subject Filmed**

Shot Types

1. **Extreme Close Up (ECU)** Top of the head to the chin
2. **Close Up (CU)** Top of the head to the shoulders
3. **Medium Close Up (MCU)** Top of the head to the chest
4. **Medium Shot (MS)** Top of the head to the waist
5. **Medium Long Shot (MLS)** Top of the head to the knees
6. **Long Shot (LS)** Tip of the head to the toes
7. **Extreme Long Shot (ELS or XLS)** Many people and settings including backgrounds indicating what season, date, time of day, and location of the shot.