Week ‘5’: Layers, Media + Digital Storytelling on the Web

- Network Literacy: What is possible on the web?
- Digital Storytelling
- Editing for the web
- Combining layers of media (text, image, audio, video)
Network Literacy

- What is the web? (Rushkoff video on programming)

- Blogging as reflective journal / as a means to engage within ‘participatory culture’, and understand social, economic, technological and historic dimensions.

- Social >> RSS + subscriptions, allows group communication between blogs. (as does social bookmarking)

- Technological >> HTML as building block
Digital Storytelling

Make notes about these examples.
How can we understand the web through them?
What techniques, elements and ideas do they contain?

http://theplaceswelive.com/
http://www.theironcurtaindiaries.org/intro.html
http://interviewproject.davidlynch.com/www/
http://www.hyperlife.net/fiction/start.htm
Digital Storytelling

- History of hypertext - Ted Nelson, George Landow

- What are the storytelling opportunities on the web?

- What can be done uniquely on the web?
Digital Storytelling

from Scott McClouds’ Understanding Comics
Digital Storytelling

What can we learn from other media?

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- from comics? (image and text combinations / graphic design / sequences of images)
- from radio?
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- from comics? (image and text combinations / graphic design / sequences of images)

- from radio? (Structure, atmosphere, juxtaposition, layering)
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- from radio? (Structure, atmosphere, juxtaposition, layering)
- from TV + cinema?
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- from radio? (Structure, atmosphere, juxtaposition, layering)

- from TV + cinema? (Camera Point of View? structure over time? image and sound? eg La Jetée, and EDITING.)
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(What is web equivalent of an edit?)
( From Scott McCloud, Understanding Comics )
TASK
What can we learn from sound in film?

See rmitmusic09.wordpress.com for task about filmsound.org
- What is an edit? (for text, image, sound or video?)
- What is an edit on the web?
- Text / writing / modularity
- Image + Text (example webcomics)
- The link as edit
( From Scott McCloud, Understanding 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.

Next are those transitions featuring a single subject in distinct action-to-action progressions.
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.

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.

3. 4.

NOW YOU DIE!! NO! NO! EEEYAA!!

HE CAN'T OUTFUN US FOREVER!

TEN YEARS LATER...
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.

AND FINALLY, THERE'S THE NON-SEQUITUR, WHICH OFFERS NO LOGICAL RELATIONSHIP BETWEEN PANELS WHATSOEVER!
TO KILL A MAN BETWEEN PANELS IS TO CONDEMN HIM TO A THOUSAND DEATHS.

PARTICIPATION IS A POWERFUL FORCE IN ANY MEDIUM. FILMMAKERS LONG AGO REALIZED THE IMPORTANCE OF ALLOWING VIEWERS TO USE THEIR IMAGINATIONS.

BUT WHILE FILM MAKES USE OF AUDIENCES' IMAGINATIONS FOR OCCASIONAL EFFECTS, COMICS MUST USE IT FAR MORE OFTEN!

FROM THE TOSING OF A BASEBALL TO THE DEATH OF A PLANET, THE READER'S DELIBERATE VOLUNTARY CLOSURE IS COMICS' PRIMARY MEANS OF SIMULATING TIME AND MOTION.
Combining Layers of Media

- Juxtaposition and relationships
- Layers of sound? voice, atmos, music
- Layers of media
- Media relationships
- Example:
  Scott McCloud’s Understanding Comics
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, vomiting 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.
Then there are picture specific combinations where words do little more than add a soundtrack to a visually told sequence.
AND, OF COURSE, **DUO-SPECIFIC** PANELS IN WHICH BOTH WORDS AND PICTURES SEND ESSENTIALLY THE SAME MESSAGE.

GRIM-FACED, GEORGE LIFTED HIS LOLLYPOPP.

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.
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?
IN PARALLEL COMBINATIONS, WORDS AND PICTURES SEEM TO FOLLOW VERY DIFFERENT COURSES—WITHOUT INTERSECTING.
STILL ANOTHER OPTION IS THE MONTAGE WHERE WORDS ARE TREATED AS INTEGRAL PARTS OF THE PICTURE.
Perhaps the most common type of word/picture combination is the interdependent, 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!!"

He's lying.

UH-HUH

"After college, I pursued a career in high finance!"

Hurry up, Willya??

Hey, Marge! Oh, my God!!
In comics at its best, words and pictures are like partners in a dance and each one takes turns leading.

When both partners try to lead, the competition can subvert the overall goals...

Yow!