

## COURSE DESCRIPTION

### 1. GENERAL

GENERAL			
SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS732	SEMESTER	7 <sup>th</sup>
COURSE TITLE	Visual Fiction, Organization & Visualization of Screenplay		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS
Lecture, Lab Lecture		4	7
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	Συνέντευξη, Φάκελος Εργασιών		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	<a href="https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis732/">https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis732/</a>		
ECLASS	<a href="https://opencourses.ionio.gr/courses/DAVA231/">https://opencourses.ionio.gr/courses/DAVA231/</a>		

### 2. TEACHING RESULTS

<b>Teaching Results</b>
The main objective of this course is to familiarize students with the theoretical and practical tools used for developing a screenplay into a visual structured medium. Specifically, during the course students are trained to apply aesthetic and composition principles, which are taught during the <i>Comic Illustration</i> course, exclusively for the creation of visual narratives (video, cinema, 3d animations). The ability of students to transcribe their ideas into a distinctive visual form is cultivated through a series of lectures and exercises.
<b>General Skills</b>
<ul style="list-style-type: none"> <li>• Seek, analyze and synthesize data</li> <li>• Autonomous work</li> <li>• Team work</li> <li>• Project design and management</li> <li>• Freedom of thought</li> </ul>

### 3. CONTENT

*Visual Storytelling, Screenplay Composition & Visualization* aims at students who are oriented towards a career in the field of applied audiovisual narration. The course focuses on teaching principles of writing and visualizing of a script. During the course, the theoretical approaches of drama are developed alongside the narrative and structural possibilities of the moving image. There is extensive reference to issues relating to the creation of a visual story, such as visual space, movement, narrative rhythm and the relationship of script and visual structure.

1<sup>st</sup> Week:

- Definitions
- Screenplay format

- Types of Narratives
- Fundamentals of Story Structure
- 
- Basic Structural elements of a Visual Story
- Composition: Unity and Contrast
- Optical Structure

## 2<sup>nd</sup> Week:

- Definition of Drama
- Action as the basic organizing element of a story
- 
- Unity of Action
- 
- Types of Space
- Flat Space and Depth Space
- The formal characteristics of Flat and Depth Space
- Dramatic qualities of Flat and Depth Space

## 3<sup>rd</sup> Week:

- Myth and Character
- Myth elements
- 
- Mythic Structure
- 
- Character and Myth
- 
- Limited and Ambivalent Space
- The formal elements of the Limited and Ambivalent Space
- Dramatic qualities of the Limited and Ambivalent Space

## 4<sup>th</sup> Week:

- Joseph Campbell / Introduction to the psychoanalytic approach on story

- Monomyth and the Hero's Journey

- Character Archetypes

- The Mythic Journey

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- Line, Edge and Axis / Linear patterns and compositional possibilities

- Shape

- Unity and Contrast of Line and Shape

5<sup>th</sup> Week:

- Lajos Egri / Introduction to modern narrative theories

- Premise

- Criticism of the Aristotelian narrative model

- Character and Myth

- Dramatic Conflict

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- Tone and Tone Scales

- Unity and contrast of Tone gradients

- Methods of organizing Tone values

6<sup>th</sup> Week:

- The function of Character in drama

- Character structure

- Character and the dramatic objective

-

- Light and Color

- Color scales

- Methods of organizing Color

- Unity and Contrast of Color scales

## 7<sup>th</sup> Week:

- Definition of Conflict
- Types of Conflict
- The functions of Dramatic Conflict
- Conflict, Character and Myth
- Conflict and dramatic structure
- 
- Movement
- Graphical representation of Movement
- Simple and Complicated Movement
- Motion and Camera

## 8<sup>th</sup> Week:

- Dramatic composition
- The Three Act Structure
- The anatomy of the Three Act Structure
- Arrangement of Myth within the Three Act Structure
- 
- Movement / Unity and Contrast
- Motion and narrative continuity

## 9<sup>th</sup> Week:

- The methodology of writing a scene
- The structural elements of a scene
- 
- Rhythm / Definition

- Rhythm / Unity and Contrast

10<sup>th</sup> Week:

- The hierarchy of information in relation to Character and Viewer
- The main Dramatic Question
- Secondary dramatic questions
- 
- Methods of transforming and dividing the Frame
- Subdivisions of a Frame

11<sup>th</sup> Week:

- Graphical organization of a script
- Structure of visual elements in relation to the script structure

12<sup>th</sup>: Revision exercises

- Revision exercises aimed at consolidating the principles that were taught during the semester

13<sup>th</sup> Week:

- Revision exercises aimed at consolidating the principles that were taught during the semester

#### 4. TEACHING AND LEARNING METHODS - EVALUATION

<b>TEACHING METHOD</b>	Lectures												
<b>USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES</b>	Enhanced by multimedia content. The learning process is supported by the asynchronous e-learning platform e-class.												
<b>TEACHING STRUCTURE</b>	<table> <tr> <td>Activity</td><td>Semester Workload</td></tr> <tr> <td>Lectures</td><td>26</td></tr> <tr> <td>Lab Lectures</td><td>26</td></tr> <tr> <td>Literature Study and Analysis</td><td>80</td></tr> <tr> <td>Practice and Preparation</td><td>43</td></tr> <tr> <td><b>Course Total (ECTS: 7)</b></td><td><b>175</b></td></tr> </table>	Activity	Semester Workload	Lectures	26	Lab Lectures	26	Literature Study and Analysis	80	Practice and Preparation	43	<b>Course Total (ECTS: 7)</b>	<b>175</b>
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Lectures	26												
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<b>Course Total (ECTS: 7)</b>	<b>175</b>												
<b>EVALUATION OF STUDENTS</b>	<p>An evaluation questionnaire is filled and submitted anonymously by the students.</p> <p>During the exams students submit artwork files that they carried out during the semester.</p> <p>The evaluation of their work is based on quantitative and qualitative assessment in relation to the principles taught during the semester.</p>												

## 5. BIBLIOGRAPHY

Aristotle's Poetics , Kedros Editions 2004

Aristotle's Poetics, Kaktos Editions 2002

Michael Tierno, Aristotle's Poetics for Screenwriters, Hyperion Editions 2002

Robert Mc Kee, Story, Methuen Editions 1997

Syd Field, Screenwriting, Ebury Press Editions 2003

Linda Seger, Making a Good Script Great, Samuel French Editions 1994

Bruce Block, The Visual Story: Creating the Visual Structure of Film, TV and Digital Media, Focal Press Editions, Massachusetts 2007

Steven D. Katz, Film Directing Shot by Shot: Visualizing from Concept to Screen, Michael Wiese Editions / Studio City 1991