



# OPEN WORKSHOP

## Sparklines, Scenario/Dialogues, Storyboards

**Scene 1: Setup in the Car**

**Judge:** "We've gathered here to discuss the case of Johnson vs. Gribble, who, the plaintiff alleges, negligently made good on Gribble's bid, contributing to the tragic demise of his teenage daughter, Alexandra Johnson. Both parties are present, and we will proceed with opening statements. Plaintiff, you may begin."

**Plaintiff's Attorney:** "Your Honor, members of the jury, we are here today not just to seek justice for the Johnson family but to hold Gribble and his attorneys for the role they played in steering an courtroom where challenging forces. I believe will show that Gribble did indeed in negligence account, culpable as great as mine. Firstly, regarding the Johnson's, Alex, and looking to an overall tragedy."

**Gribble's Attorney:** "Your Honor, while we deeply empathize with the Johnson family, Gribble did not provide a product for the negligence and the plaintiff's attorney. The responsibility of identifying and controlling potential liability should not solely fall on Gribble as the defendant but the company that made considerable effort to safeguard its users."

**Scene 2: Witness Testimony - Friend**

**Plaintiff's Attorney:** "These were your close and intimate relationship?"

**Witness (Friend):** "Absolutely. I knew Alex since she was in high school. We spent countless hours together, and she was a brilliant student."

**Plaintiff's Attorney:** "Can you describe what Alex experienced on Gribble's bid, Alex?"

**Witness:** "On the morning of the day, Alex would participate in her singing and people were really positive for her. She made some great music."

**Plaintiff's Attorney:** "What was the cause?"

**Witness:** "That day had several events with multiple guests at school. None of it was her fault, but she did play a part in her own death. I remember seeing her on the news, and it was so sad to see her. I wish I could have done more to help her, but she was so strong and resilient."

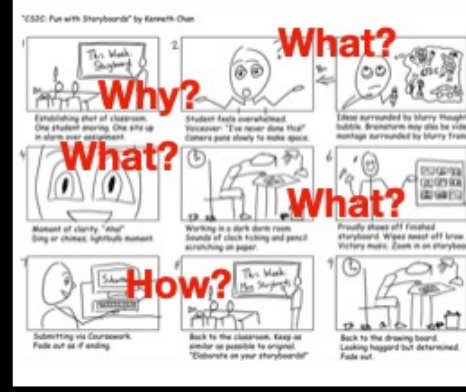
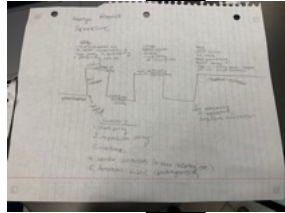
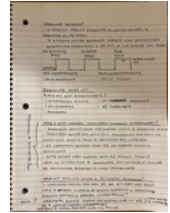
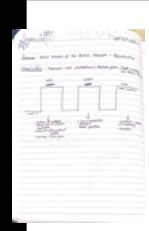
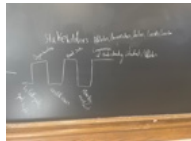
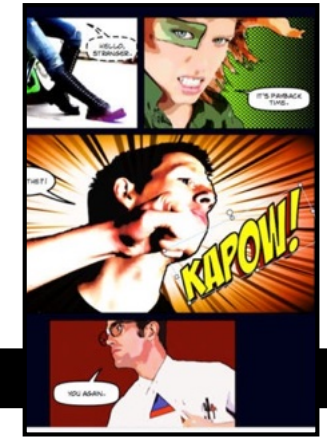
**Plaintiff's Attorney:** "Did she ever mention Gribble?"

**Witness:** "Yes, she mentioned him once when she was talking about her music. She seemed really excited about it, but she never mentioned anything about her death. I wish I could have done more to help her, but she was so strong and resilient."

**Scene 3: Expert Testimony - Psychologist**

**Plaintiff's Attorney:** "These statistics confirm and explain our argument?"

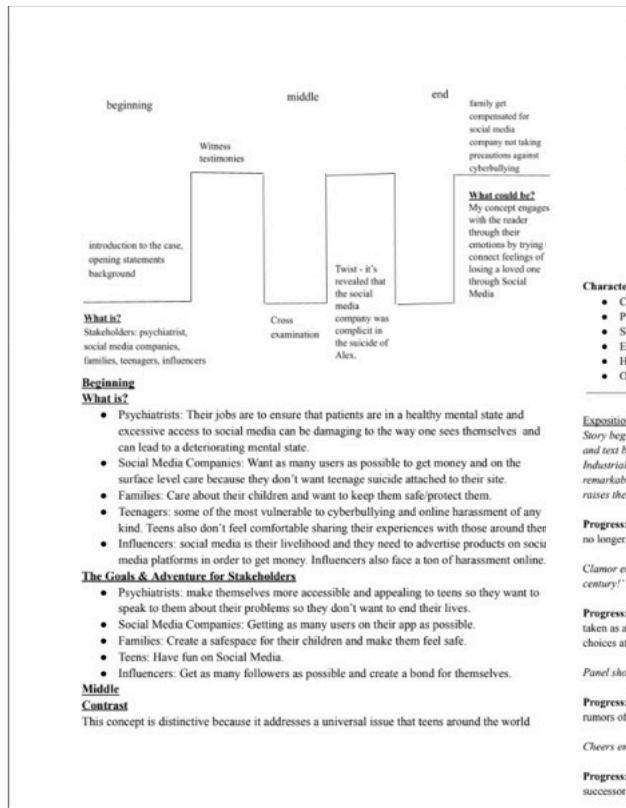
**Witness (Psychologist):** "Yes, the Dr. Emily Davis, a professional specializing in adolescent mental health. Her research shows that teenagers who experience such events often face significant psychological challenges."





# Transmedia Shuttling/Channel Switching

## Sparklines, Scenario/Dialogues, Storyboards



### Characters (in order of appearance):

- Council (Assemblages of Kaonashi representing miners and industrialists)
- Progress (Nameless and faceless character who is Shoichi's mother and head of the Iron Town council)
- Shoichi (Miner and heir to Iron Town)
- Eboshi (Scientist)
- Haku (Environmental activist)
- Ozeki (Buddhist monk)

### Exposition

Story begins in a large council room, bedecked with ores, pickaxes, and hard hats. The council members are chattering and text boxes reveal the different sections of the council: the Miners, the Construction Industrialists, and the Automotive Industrialists. At the head of the council, in a chair made of iron sits a faceless person shrouded in shadow. The only remarkable thing about this person is a nameplate on their desk which reads "Progress." Person with the nameplate raises their hand and a hush falls over the council.

**Progress:** My fellow council members, I must share with you all quite alarming news: Mount Totoro appears to bear iron no longer.

Clamor ensues as council members whisper "Impossible!" and "But we've been mining iron from century!"

**Progress:** I am well aware of your grievances and fully empathize with them, but this announcement taken as a tragedy. No! My fellow shape shifters of the world, this news is a call for celebration of choices at hand.

Panel shows the two choices.

**Progress:** The first choice is to remove Mount Totoro completely and dig underneath it, for we are rumors of underground labyrinths of iron. The second choice is to take our progress elsewhere...

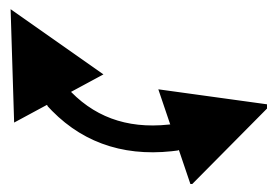
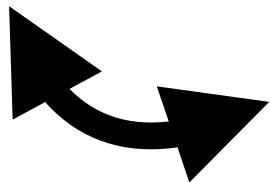
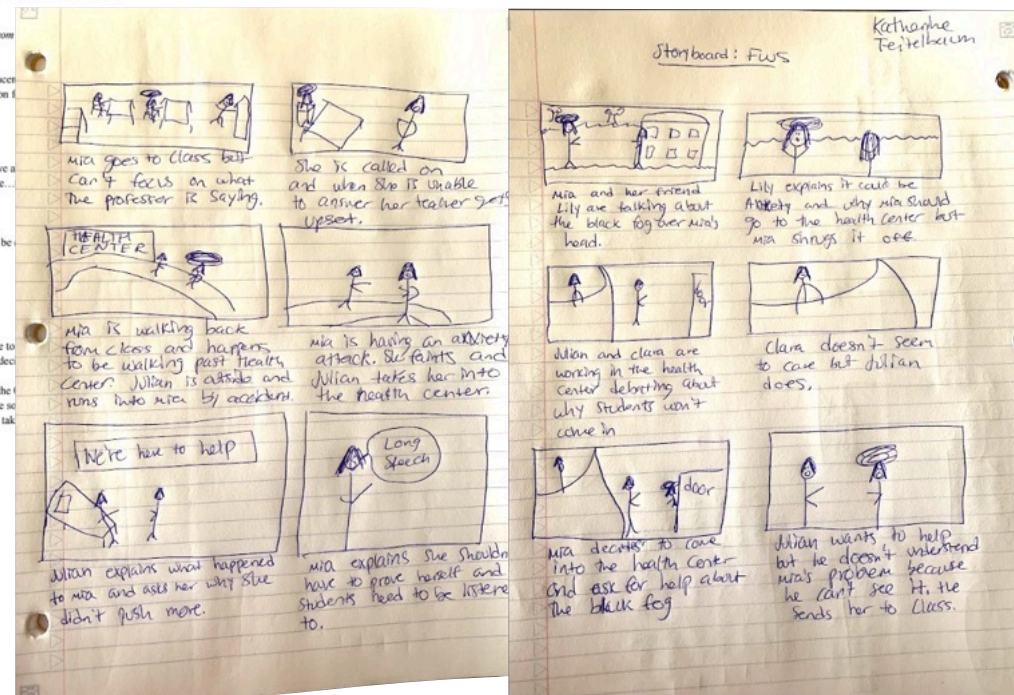
Cheers ensue as people shout "Remove Mount Totoro!" and "Mine Mount Mononoke!"

Panel shows Shoichi, awash in a spotlight, contrasting with the darkness surrounding him.

**Progress:** Shoichi, what is your decision?

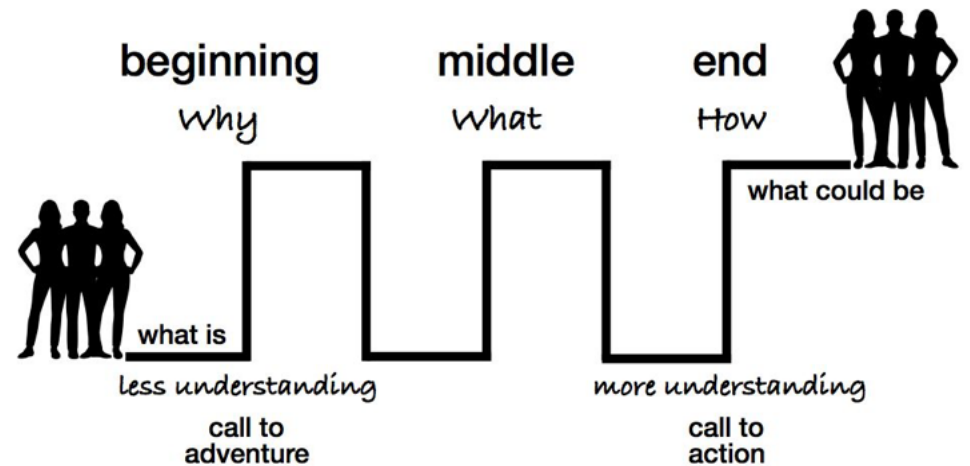
**Shoichi:** Forgive me, mother, but I will need more time to decide. Please, allow me to venture to further assessments. When my journey is complete, I will return to the council with my final decision.

**Progress:** Very well. You have 48 hours, dear Shoichi. But remember, those two options are the only ones. There may be no other! Know your place, and the places of all humans: we are above the world. The sea and mountains—these are ALL ours! Nature...is just a reservoir of resources we can keep on taking.



# Scenario Dialogue workshop

- **Scenario** : a clear quest/question and suitable time and place with flexibility and potential: topos can be
  - literal (robots in robot factory), metaphor (intersectionality at intersection),
  - borrowed (AI in Matrix); abstract (atoms nowhere), surreal (dental floss farm), mix (ITAV)
- **Character dialogue**: stakeholders sharing distinct perspectives and knowledges:
  - Logos and ethos over pathos (concepts and action over emotions)
  - Stakeholders with values and ideas, while Hollywood characters emotions and actions
  - Avoid single or two stakeholder scenarios: goal is diversity of perspectives/ideas



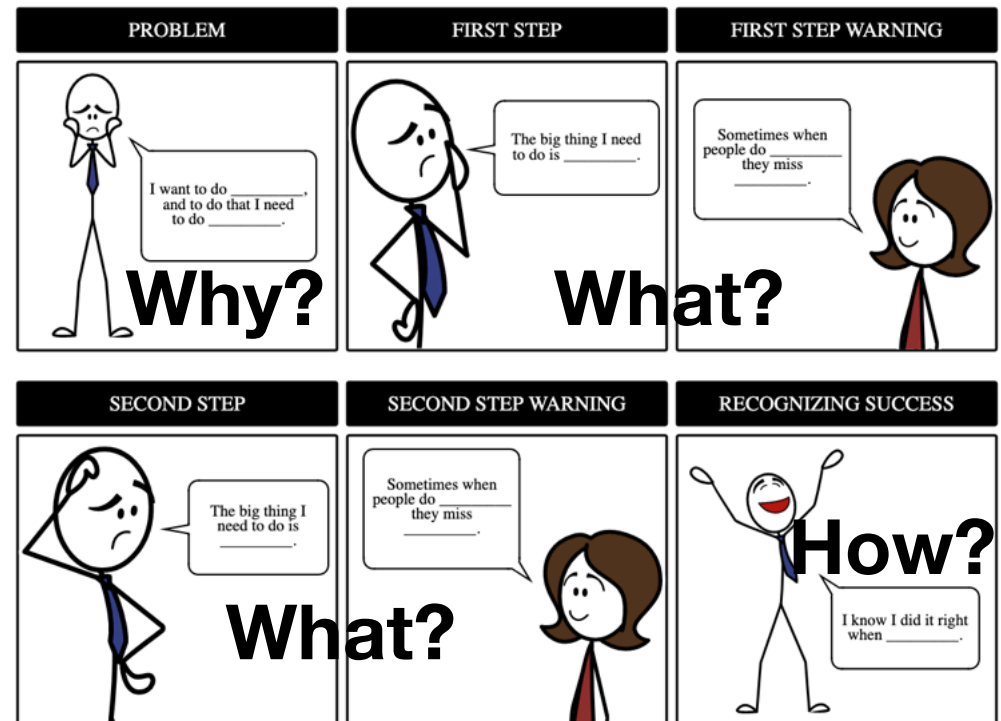
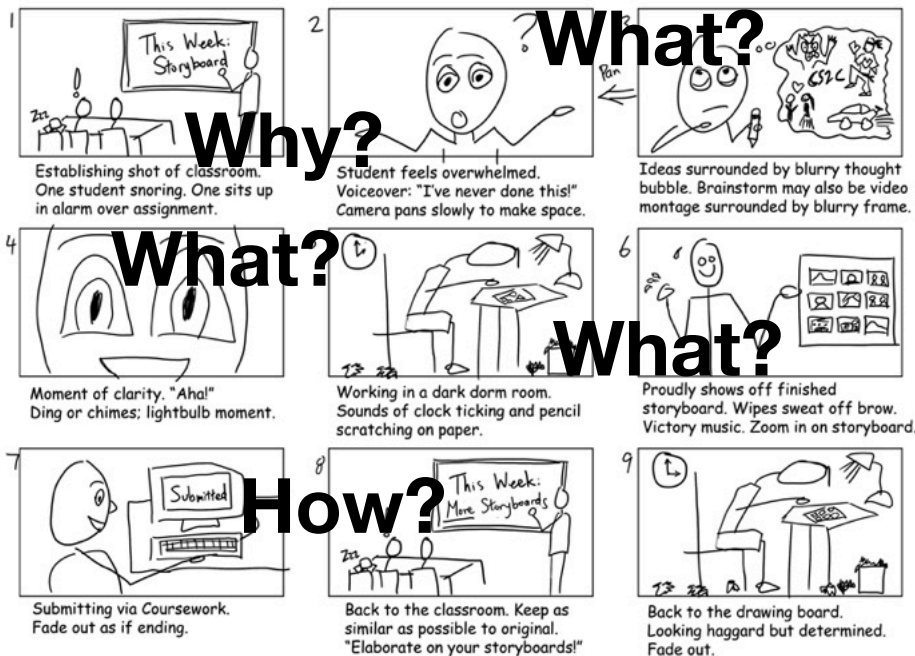
- **Scenes**: Use scenes to bring different stakeholders/ideas together
  - topos where topics/ideas explored, developed, contested, reframed,
  - Scenes arranged in sequence that takes reader from what is to what could (sparkline)
  - Scenes have internal structure of old/new way, what is/what could be (sparkline)
  - Scenes function like sections/paragraphs that articulate and shape quest/ion

# Storyboard

Storyboards are rough drafts for films, comics and other visual narratives.

- Structure overall scenario into different scenes w macro WhyWhatHow
- Structure individual scenes with WhyWhatHow micro sparklines
- Draw stick figures either noting or including text of dialogue and narration
- Work with distributing graphic narrative into full pages
- Don't forget title masthead or comic cover
- Your comics will be in tall "portrait" format, not wide "landscape" format
- Storyboard 5-6 pages plus cover (often made last)

"CS2C: Fun with Storyboards" by Kenneth Chan

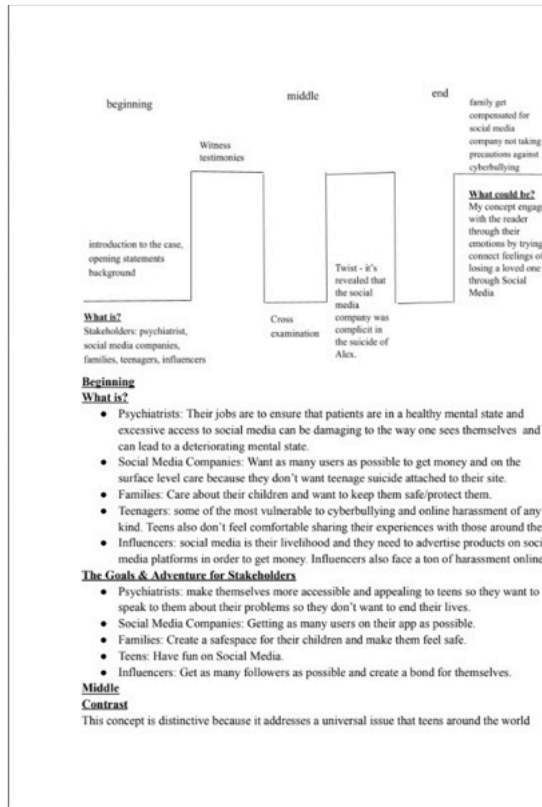


Create your own at Storyboard That



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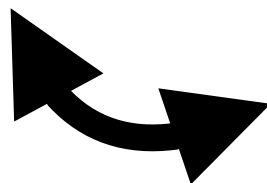
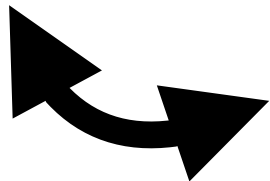
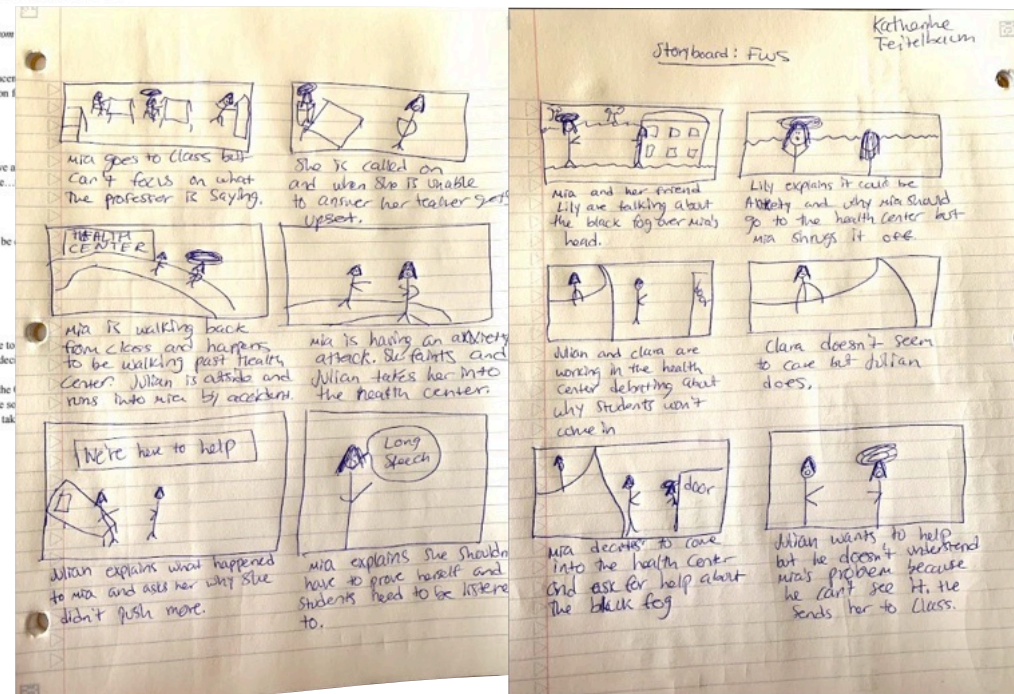
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# Homework

## READ:

**McCloud, Making Comics 8-57**

**Madden, 99 Ways to Tell a Story**

## MAKE STORYBOARD

**Sample storyboard 1**

**Sample storyboard 2**