

# UAL + IBERO

## Storytelling

¿Cómo comunico una idea?

Visualización —> Estrategias de visualización narrativa  
- Preproducción

¿Qué es lo que hace una historia?

- Mediante movimiento e imágenes

## Diseño emocional

¿Por qué contamos las cosas como las contamos?

- Investigación

¿Qué se necesita para contar una historia? (Máster class)

- Elementos de las narrativas
- Narrativas visuales
- Narrativas en movimiento
- Narrativas socioculturales —> Multiculturalidad

¿Cómo se percibe el mismo tema desde distintas culturas?  
- Desde la multiculturalidad

¿Cómo cambia la percepción de justicia social en distintas culturas?

¿Qué son los derechos humanos? ¿Cómo cambian en distintas culturas? ¿Tenemos los mismos?

## How do we abstract stories?

- How do we abstract emotions?
- How do we show things that we cannot see?
- How much do you leave up to interpretation?

## Why animation?

The technique adds to the story

- They are stories that are supposed to be created on: 2D, stopmotion, etc.

Put your project on a sentence and use that guideline for your team to follow and maintain the main feeling and core of the story.

# Session 1

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Introduction to the seminars or Masterclass

## The Core of a Story: What Moves Us?

### What are Narratives?

#### What makes a story?

Communicating an idea through narrative

Preproduction basics: concept development, research, and scripting

- **Industry talk:** Clara Chan (Sony Image works, VFX Supervisor (Spiderverse Over the moon, etc. , and Director of her award-winning film I Have Shallow Your Dreams)

Personal story vs. Someone else's story

This is related to her animation and career. She has spent 20 years making other people's stories and is now making her film.

***How we tell stories differs depending on whether they are our own.***

- Workshop activities:

- **Activity 1**

- Work in pairs/teams 1 UAL-1 IBERO(depending on the number of students)

- Tell each other a story about a fun day/night with your friends

Each of you will create quick thumbnails for a comic script of your story and your partner's story.

- Share both comic strips and see the differences and similarities in the narratives. Pay attention to the climax of the story; is it the same? Are there any cultural differences?

- **Activity 2**

- From that same story, draw an illustration or sketch that can tell the main narrative.

- How can we synthesise a whole story in one image?

## Session 2

### From Words to Vision: Narrative Visualisation Strategies

- Visual storytelling
- Emotional design
- Abstraction of emotion and invisible elements
- How do we show the abstraction of emotions visually?
- What happens with emotions in different cultures?

Industry Talk: maybe better someone from Mexico. To Balance.

#### Something like the workshop I want to do for the CIELCT Congress

##### Frameworks & Theoretical Anchors

- **Community of Inquiry Model** (Garrison, Anderson, and Archer, 2000): integrating cognitive, social, and teaching presence in learning environments.
- **Emotion as Relational** (Quinlan, 2016): Feelings are shaped and shared through social context.
- **Ethical Storytelling**: Who speaks? Who is spoken for? What permissions are granted or assumed?

##### The Ethics of Representation

###### Mini lecture + dialogue:

The difference between telling *your* story and telling *about* someone else's.

Cultural appropriation vs. cultural appreciation

Responsibility when working with marginalised or underrepresented narratives

In pairs or trios, choose one **shared emotion** (e.g., longing, anger, tenderness).

Create a non-verbal narrative (sketch, animation loop, storyboard, or soundscape) that expresses the emotion **without character or plot**—focusing on *tone* and *resonance*.

Share with the group and discuss the variety of interpretations.

###### Community agreement activity:

- Together, draft a “Storytelling with Care” charter, co-authored by participants.

What story do you feel called to tell now?

What's changed in how you think about storytelling?

What will you take back to your practice or classroom?

## Session 3

### Multiple Truths: Justice, Culture, and Perspective in Storytelling

Industry talk: (just an idea) Kate Jessop.

Director of the Brighton International Animation Festival. Award-winning animation filmmaker. International narratives in a BAFTA Qualifying Animation Film Festival. How to treat them and how to choose them.

- Multicultural perception of themes like justice, identity, and human rights
- Narrative interpretation across cultural lenses

#### Narrativas socioculturales

- What is a culturally informed narrative?
- What symbols, archetypes, or myths do we inherit?
- How do historical and societal contexts shape how we tell stories?

#### Justice and Rights as Story Themes

- What does *justice* mean in your culture?
- Are *human rights* perceived the same way everywhere?
- Who tells these stories, and who is often left out?

#### Activities:

- Comparative storytelling (same theme, different culture)
- Group discussion and reflection
- Creation of a collaborative storyboard blending two perspectives

**Collaborative Storyboard Challenge** (*be mindful that some of these topics can be triggering, think on how to create a safe online space, Pg.Cert stuff maybe*).

- Teams of 2–4 students (blended from both programs) select a shared theme (e.g., justice, freedom, family).
- They create a **hybrid narrative**, combining cultural perspectives into a unified story.
- Students explore:
  - Contrast in values or expectations
  - Symbolic language or motifs
  - Cultural emotional registers (what is considered intense, sacred, taboo, etc.)

## Session 4

### Movement as Language

Industry talk: (Loop the loop?) But also maybe better someone from Mexico.

Why Movement Matters

- Movement as a form of emotional expression and meaning-making
- The psychology of motion: how audiences perceive gestures and timing
- Motion as a cultural code (e.g., gesture interpretation varies across cultures)

#### Narrative through Movement

- Rhythm, anticipation, exaggeration, squash & stretch—how animation principles create storytelling
- Symbolic use of movement: floating = freedom, sharp cuts = conflict, repetition = trauma or routine

#### Technique Shapes Meaning

- How animation technique (e.g., 2D vs. stop-motion) changes how we feel a story
- Choosing the right medium for your narrative tone

#### Group discussion:

- How did motion convey emotion?
- What would have been lost in a static image?

**Create a 5–10 second animation** using your chosen medium (which can be rough, such as stick figures, paper cutouts, or digital drawing). Collaborate with teams from both universities.  
**Exquisite corpse.**

Topic: Human rights.

#### Constraints:

- No dialogue
- Must rely entirely on timing, visual rhythm, and gesture.