

COURSE CONTENT

Course Code	DT5001 (DT2004)
Course Title	Graphic Storytelling
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This course will introduce you to the fundamentals of storytelling in comics. You will gain a basic understanding of the visual strategies of the masters of the field. Through practice-based learning you will learn to employ these methods to create your own artistically appealing comics and be able to contextualize your own work through a historical perspective. This course is particularly relevant for further studies in visual storytelling.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Describe the principles of sequential visual storytelling in comics, graphic novels and cartoons, and in comparison to live film and animation.
2. Communicate a story intelligibly through the combination of text and images.
3. Interpret a narrative visually with strong artistic appeal.
4. Present and discuss your drawing work in class competently and professionally.
5. Discuss and critique ideas and concepts related to comics, graphic novels and cartoons.

Course Content

You will learn to recognise and apply the language of storytelling in comics. This course begins with a brief introduction to the history of the medium. It will introduce key figures in current and historical graphic storytelling practice. The course further examines the elements that make up the comic book page, ranging from style to narrative technique, dialogue to visual symbols and color to content.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Program me LO	Weighting	Team/ Individual
Continuous Assessment Studio-based exercises, projects, critiques and presentations	1,2,3, 4	--	40	Individual
Final Project: Portfolio of all exercises and class projects	1,2,3,4	--	40	Individual
Continuous Assessment: Participation	5	--	20	Individual

Total	100%	
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Reading and References

1. Abel, Jessica; Madden, Matt. *Drawing Words and Writing Pictures: Making Comics: Manga, Graphic Novels, and Beyond*. First Second 2008.
2. Abel, Jessica; Madden, Matt. *Mastering Comics: Drawing Words & Writing Pictures Continued*. First Second 2012.
3. Bendis, Brian Michael. *Words for Pictures: The Art and Business of Writing Comics and Graphic Novels*. Watson-Guptill 2014.
4. Busiek, Kurt. *Panel One: Comic Book Scripts by Top Writers*. About Comics 2002.
5. Cheeseman-Meyer, Jason. *Vanishing Point: Perspective for Comics from the Ground Up*. Impact 2007.
6. Chiarello, Mark, Klein, Todd. *DC Comics Guide to Coloring and Lettering Comics*. Watson-Guptill 2004.
7. Eisner, Will. *Comics and Sequential Art: Principles and Practices from the Legendary Cartoonist*. W. W. Norton & Company; 1st edition, 2008.
8. Janson, Klaus. *The DC Comics Guide to Inking Comics*. Watson-Guptill 2003.
9. Madden, Matt. *99 Ways to Tell a Story: Exercises in Style*. Chamberlain Bros. 2005.
10. Mateu-Mestre, Marcos. *Framed Ink: Drawing and Composition for Visual Storytellers*. Design Studio Press 2010.
11. Mateu-Mestre, Marcos. *Framed Perspective Vol. 1: Technical Perspective and Visual Storytelling*. Design Studio Press 2016.
12. Mateu-Mestre, Marcos. *Framed Perspective Vol. 2: Technical Drawing for Shadows, Volume, and Characters*. Design Studio Press 2016.
13. Moore, Alan. *Writing for Comics*. Avatar Press 2003.
14. McCloud, Scott. *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*. William Morrow Paperbacks 2006.
15. McCloud, Scott. *Reinventing Comics*. William Morrow Paperbacks 2000.
16. McCloud, Scott. *Understanding Comics*. Tundra Publishing 1993.

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without

a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subjected to adjustment by instructor according to students' progress, public holidays and unforeseeable circumstances.

Week	Topic	Course LO	Readings/ Activities
1	Introduction to comics and graphic novels	1	Introductory Lecture A brief historic overview: Masters of the field 01 Assignment 1: Create a story idea as demonstrated through a 3-panel-comic strip
2-4	The fundamentals of storytelling The basic elements of comics The basics of composition and framing.	1, 2	-Basic story concepts -Narrative and dramatic structures -The importance of visual storytelling The basics of composition and Framing-the building blocks of comics: -The panel -The gutter -The page and page-layout Writing for comics -Connection of story content with choice of -From script to rough layout: Page breakdown and layout

			<p>Review and critique of assignments.</p> <p>Assignment 2: Create an adaptation of an existing story in a rigid 6-panel-page-layout on 2 pages. Ink your story.</p>
5-7	Production workflow in comics	1,2, 3,4	<p>Penciling, inking and coloring in comics</p> <p>Variation of mark-making strategies for comics:</p> <ul style="list-style-type: none"> -Traditional and digital penciling -Different inking styles and techniques. Digital versus traditional approaches. -Coloring techniques and dramatic implications of color for story. <p>In-class mini-exercise: Inking practice.</p> <p>Review and critique of assignments.</p> <p>Assignment 3:</p> <p>Create a layout variation of the same story with No restrictions given (open layout) on 2 pages. Ink and color all of your stories.</p>
8-9	Perspective for comics Presentation of concepts for final assignment	1,2 ,3, 4	<p>Week 8:</p> <ul style="list-style-type: none"> -Traditional methods of constructing perspective: One, two and three-vanishing point perspective -Shortcuts for perspective in comics. -Non-realistic use of perspective for visual storytelling <p>Review and critique of assignments.</p> <p>Week 9:</p> <p>Presentation of rough concepts (through sketches and page breakdowns) for the final assignment</p> <p>Assignment 4 (final project)</p> <p>Create one of the following options:</p> <ol style="list-style-type: none"> 1.) A (minimum) 8 pages comic short story based on an adaptation or an original idea. 2.) A concept for a comic strip series, with a minimum of 8 finalized strips. 3.) A (minimum) 8 pages excerpt or chapter from a longer graphic novel concept (adaptation or original). <p>All assignments must be completed fully rendered and in color (exceptions apply).</p>
10	Masters of visual storytelling in comics:	1,2,3,4	A re-introduction to the narrative concepts

	Reintroducing historical context.	, 5	of master-storytellers in comics. You will gain a better understanding of the underlying mechanics and be able to apply them to your own work. Review of final assignment work in progress
11	Lettering, sound words and onomatopoeia	1,2,3,4 , 5	-Introducing you to traditional and digital lettering approaches -Illustrative creation of sound words in service of the storytelling Review of final assignment work in progress
12	Promoting, selling and distributing your work	1,2,3,4 ,5	-Strategies to approach publishers and submission guidelines overview -Dos and don'ts of marketing your own work -The role of agents -Self-publishing your work -Crowdfunding and other alternative financing options Review of final assignment work in progress.
13	Final Presentation	1,2,3,4 ,5	In-class presentation of final project