



## COURSE DESCRIPTION

### AKA: What to Expect

In this course we will examine the fundamental understandings and principles of the professional field of cartooning from a formal analysis of how the aesthetics of a comic's construction can help to promote its content. We will become familiar with and experience the basics of cartooning as well as allow exploration towards the wealth of options available to you as you pursue this field. There are several things that the student is expected to understand by the end of this course:

- What methods and media can I employ towards creating?
- What is the story I wish to create and how will basic design, composition and functionality come together in my imagery?
- What are practical business aspects will I need to become a professional cartoonist?
- How can I employ and juggle critical thinking and problem-solving skills in both my artwork **and** my business?

All areas of cartooning craft and writing will be covered, from page and panel layout and composition, to inking and drawing skills, to your thoughts and ideas in constructing a narrative and how they relate to the outside cartooning and cultural universes. **Each student is responsible for constructing a narrative of their own device, keeping a sketch journal of their progress from start to finish and composing fifteen pages (minimum) of their story (or stories), plus one cover for it, each semester. You must have 16 pages plus your sketch work plus proof of your references at the end of this class to pass.**

Please understand that this a **group critique studio class** and each student will discuss his or her work at the pencil stage. The goal will be to **work and constructively discuss** each person's individual contributions to the class as a group. Following this, the student will complete finished inks of that page, bringing in copies of the completed work along with the next penciled page each week. In our critiques, we will discuss formal concerns about your drawings, along with how each composition helps to amplify the ideas herein. Strategies to create synesthetic experiences for the viewer will be stressed as we look at how the student chooses to capture time, space, and emotion on each page.

Students are encouraged to express themselves through their comic artwork and for them to be critical about the way in which they utilize various ideas and techniques in their work. **This is a workshop, and the emphasis is on the growth of the person as an artist rather than the significance of any one piece!** Different, iconoclastic approaches are encouraged and rewarded in the solution to each problem.

By the end of this course you will have experienced a variety of media to communicate ideas graphically towards the start of building your **professional portfolio**.

### Concerning Disabilities + Accommodations

**I won't know how to teach you better if I don't know that there is an issue!** If you have a disability or health concern that may have some impact on your work in this class and for which you may require adjustments or accommodations, please contact **Disability Services** or visit: <http://www.sva.edu/students/disability-resources>

In order to receive academic accommodations due to a disability, a student must first register with the Office of Disability Services (ODS). Students approved for accommodations will be given an *ODS Accommodation Letter* to submit to their instructors. If a student does not provide an *ODS Accommodation Letter* to their instructor, they will not be eligible to receive accommodations in that course. All instructors are required to adhere to SVA's policies regarding accommodations for students with disabilities. Students who have a need for academic accommodations, or suspect they may have a disability, should contact the ODS via telephone: [212-592-2396](tel:212-592-2396), or visit the office: 340 East 24th Street, 1st Floor, New York, NY 10010, or email: [disabilityresources@sva.edu](mailto:disabilityresources@sva.edu)

If you **already** have documentation indicating that you need accommodations, please provide that information to me **privately**. All inquiries and discussions about accommodations will remain **strictly confidential**.



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#### AKA: What I Expect From You

**Class begins promptly at 3:20 PM. We wrap up at 5:50 and leave by 6.**

If, for whatever reason, you are unable to make it to class on time on a regular basis or if you are expecting to be unable to attend or do your work for any extended period of time (i.e. you will be out of town for longer than a week) I ask that you **seriously** consider not taking this course. Our time is limited, we have a lot to cover and the goal is not to waste it. If you are consistently late or miss several classes, it will be **extremely** difficult for you to understand what we are doing or to make up the work.

And let's get this out of the way: **NEW WORK WILL BE DUE ON THE DAY OF YOUR CRITIQUE, EXCEPT FOR HEALTH REASONS WITH A WRITTEN DOCTOR'S EXCUSE WITH A VALID DOCTOR'S PHONE NUMBER. (I will call it to check and if I catch you in a lie I will fail your assignment immediately) NO EXCEPTIONS.** YOU WILL NOT BE ABLE TO RECEIVE ANY CREDIT OF ANY KIND FOR LATE WORK, NOR WILL YOUR WORK BE DISCUSSED IF YOU MISS YOUR CRITIQUE. IT IS A WASTE OF TIME AND INSULTING FOR YOUR CLASSMATES TO DO SO. **FOR EACH MISSED ASSIGNMENT, YOUR GRADE WILL BE DROPPED ONE LETTER GRADE DOWN (FROM "A" TO "B" AND SO ON). MISSING MORE THAN THREE ASSIGNMENTS WILL RESULT IN AUTOMATIC FAILURE.**

**In the professional world extensions are rare and do not come without consequence. It is your responsibility to present your finished assignment on time and at the start of class.** If you have an extenuating circumstance that precludes you from timely submission or if you encounter issues that will keep you from successfully completing the class, please see the instructor and we will discuss it. If I deem your excuse unwarranted the only thing that will change my mind is a letter from the dean. **Incompletes are given only in extreme situations and only if the student is already passing with a B average.** Students may drop this class without penalty within the allotted 3 weeks. It is the student's responsibility to withdraw from class before the schools drop/add deadline. Students who don't attend both the **midterm** and **final critique** **will** receive a failing grade.

#### Concerning Grades

**Your grade is not only about the quality of the work, but about how you bring it in.** You **must** bring in your work in the manner prescribed by myself and in this syllabus. You **must** listen to the assignments and follow the process dictated to you. In order for this class to work you **must** be respectful and open to the methods being taught to you. **I require you to follow procedure so that you can learn. If you bring in work that is not what I have asked for it will count as a missed assignment!**

**There is no extra credit work available in this class.** You will be evaluated on the basis and understanding of the assigned projects. Midterm evaluations are given as a gauge for your final grades and an indicator of problems.

#### Criteria and Breakdown for Grading

Grading will be judged on the completion of all assignments and on the basis of each individual's growth, dedication, and investigation in their own work—**not** on how each individual compares with each other. You are only competing with yourself in this class and a good grade will depend on your hard work and willingness to "push the envelope" with your capabilities to mature as an artist and as an individual. Things that will be considered for your grade are—

- Application of the ideas discussed in class
- Aesthetics: Quality of illustration aspects being covered
- Conceptual clarity, innovation, strength and originality
- Craft and presentation
- Punctuality, meeting of deadlines and class participation in discussion and critique
  
- **100-90% (A) - Excellent!** Competent with exceptional technical merit and understanding.
  - Student shows initiative and evidence of experimentation and research. Concepts are executed well and implemented creatively. All work is completed and turned in.
- **89-80% (B) - Above Average!** Competent aesthetically and technically.
  - Student understands the principles or elements and implements them well. All work is completed and turned in.
- **79-70% (C) - Average!** Fairly competent understanding of the aesthetics and technicality.



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- Student does not initiate or push the development of the assignment to the fullest or give it the personal expression desired with the project. All work is turned in.
- **69-60% (D) - Marginal.** Poorly executed. Little effort to understand aesthetically and technically.
  - Student work and their understanding of it is messy or incomplete. Some assignments are not completed.
- **Less than 60% (F) - Poor/Failure.** Little to no understanding or even trying.
  - Student lacks initiative to understand and participate. Assignments incomplete or student failed to attend.

### Course and Critique Participation: Artwork (50%)

*“Raising your hand shows that you’re here. Questioning shows that you’re analyzing the ideas and people around you. Giving an answer to questions shows that you’re listening. Explaining why that’s your answer shows that you’re thinking.” – Unknown*

As an artist you must learn to work with your peers in a constructive environment, many times on team based projects. At the same time you must learn to give and take constructive criticism from your peers as well as those your work is for (in this case, your teacher).

This is a discussion and participation based class and **all students are required to participate**. Being a wallflower, trying to sit in the back of the class unnoticed or keeping your head low to stay unnoticed will be aggressively discouraged. Effective learning—your own and the learning of others—hinges on both the public presentation of your work and by your suggestions, discussion, attendance and timeliness. Active participation in the discussion of all student work is encouraged in order to build an equal understanding of each individual student’s work ethic and technique. Don’t be afraid to speak up and encourage others to speak up about your own and about others’ work! Acceptance of your own work, as well as learning how to accept rejection and constructive criticism of it from your creative peers, are a large part of understanding the creative process.

That said, only **constructive critique** will be allowed-- off-hand remarks, insults, or otherwise damaging or malevolent comments will be considerations for immediate expulsion from the class. **In addition, NO racist, misogynist, homophobic or otherwise bigoted remarks or work will be allowed in this course. This is disruptive and rude.** I do not believe in censorship, but I do believe in sensitivity regarding others within the context of a learning atmosphere.

**Concerning usage of technology in the class:** Laptops/iPads/iPhones are fixtures in life and today’s classroom. They can draw us deeper into the discussion, help us expand our research or provide an incredible distraction to the teaching process. Usage of technology to help your learning experience largely depends on you being a student who is thoughtful and respectful to yourself and those around you. Please keep this in mind when engaging with your fellow students and don’t abuse the privilege of using these tools towards helping in class participation. If you’re using technology to do your research, turn your ringers off and put your phone on vibrate. Answering phone calls in class will be considered disruptive and rude and will not be tolerated.

### Sketchbook: Sketches & Exercises (20%)

Maintaining a sketchbook is required in this class and will be done during studio or your free time. The purpose of the sketchbook is not to stress you out with more work but to aid you. With it you will do thumbnails, rough layouts, play with your character designs, do a turnaround as reference for your main character, explore style emulations and play with shadows and light. These quick assignments can be done in any medium you choose (pencil is preferred as you should not be spending long times on this), but the overall point here is to practice and have material that you can flip through to help while you work on your final assignment.

### Reference Material (10%)

Having reference material for your artwork is paramount and required. On occasion I will ask for your pages to have some sort of referenced work and you must bring in copies of what you referenced from life (photos, printouts, etc) to prove that you did so at the end of the term.

### Midterm & Final Project (10%/10%)



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Midterm and final participation are **MANDATORY**. Lack of participation in either of these events will result in failing grades for your projects. Midterm will be a simple cumulative assessment of the work you've produced in class to date so as not to interrupt your work flow.

That said, your **Final Project** will be your finished **15 page minimum comic**, plus **one cover** and **Xeroxed copies of the pages from your sketchbook** (to show your creative process) —hole-punched and placed in a simple, clear plastic binder that I can flip through. Lack of participation in the final project will result in failing grades for the overall class. No excuses unless given by the dean.

### COURSE MATERIALS

#### AKA: Items You Will Need

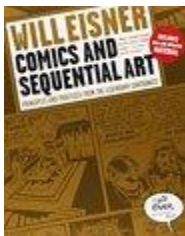
**ART SUPPLY STORES:** Please remember to ask about **student discounts** before making your purchases!

**DaVinci Art Store** is located right next door to the SVA MFA-ILL building on West 21st street, (between 6th & 7th avenues) and on 2<sup>nd</sup> Ave just downstairs to the left of the bodega. There is also **Jerry's New York Central Art Supply** (111 4<sup>th</sup> Ave @ E. 12th Street). PURCHASE YOUR PEN NIBS AND HOLDERS HERE OR DAVINCI—**THEY ARE THE ONLY NYC CITY STORES THAT CARRY THEM**. Another good place, that has a lot of sales, is the **Dick Blick Art Materials** (23<sup>rd</sup> St. Between 7<sup>th</sup> and 8<sup>th</sup> Ave —right hand side, and 20<sup>th</sup> St. and 6<sup>th</sup> Ave at the corner).

#### Books

**REQUIRED (An incredibly, invaluable resource to have that WILL help you):** Comics and Sequential Art by Will Eisner (available on Amazon, also at most book and comic stores)

**REQUIRED (Fundamental understanding of comics both simple and complex):** Understanding Comics by Scott McCloud (available at Shakespeare and Co. on 23<sup>rd</sup> for this class, also at most book and comic stores)



#### Pencils

You really want a light lead pencil that is easy to erase. Get whatever pencils you enjoy working with. **B** pencils are softer; **H** pencils are harder and tend to carve into the paper but give a very precise line. Get a variety, or a set of pencils that are for drawing or sketching. **PLEASE** save yourself headaches and do not use a standard #2. 2B, HB, and 2H are standards—one or two of each is an easy way to start, or consider buying a set. If you know you have a heavy hand and erase a lot, go with a B number. If you feel like you need discipline in lightening your hand stroke, go with a 6H. It will **force** you to not be eraser happy. 😊

Also: Please purchase a **mechanical pencil** for lettering and technical work. I would suggest .05 (no higher than a .07) sized lead depending on your preference. Some people (myself) prefer to draw exclusively with mech pencils. If so, you can buy various leads for those as well.

Lastly: I do not require **non-photo blue/red pencils** but I do know that for some people (especially newbies), they help. Be warned: **SOME BLUE PENCILS CAN BE WAXY, HARD TO ERASE, and DO NOT TAKE INK WELL**. So if you don't have to use them I wouldn't



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suggest it. If you do, please try the **Prismacolor Colerase** pencils. They're my own go-to for when I need them.



Graphite pencils, two each of 2B, HB, 2H.

### Brushes

**REQUIRED:** If possible, try to get a small **WINSOR NEWTON SERIES 7 BRUSH** for inking. I suggest a **0, 1, or 2...** (**2 is MOST POPULAR**)

If you can't afford a series 7 (please check around for competitive sales) **Raphael Series 8404** size 2 is also excellent, and you might want to get a variety between 00 and 3 size (000 is smallest and brushes get larger with the numbers.) (\$3-\$6 each.)

Get **ROUND BRUSHES** (as opposed to FLAT) these will create sharp lines.

**Synthetic brushes** from Winsor Newton and other companies are fine. **Natural hair fibers** are more expensive but will last longer (Winsor Newton Series 7 brushes used to be the standard. Winsor Newton pictured on left, Raphael on right).



### Ink

**REQUIRED:** **Black Star Dr. Martin's high carb waterproof black ink** is best. **Winsor Newton Black** (in box with a spider on it is also good. **Higgins Black Magic** is not so good. It's bad. Don't use it. I will frown at you if you do. Seriously. Don't. **Rapidograph ink** is good for dipping pen nibs and brushes. **Sumi ink** is good for brushes BUT, since its wax based, it's not good for pens/nibs. If you intend to use any wet media (watercolor/brush pens, etc.) you should make sure to use **WATERPROOF black ink**. Again, the best WATERPROOF ink is **Dr. Martins Hi Carb WATERPROOF black INK** (they also make color dyes, etc., so please make sure it is INK).



# Principles of Cartooning I

Jonathan H. Gray

Room: 703G, 2<sup>nd</sup> Ave Building | Code: CID-2000-C | Fall Semester: 3-Studio Credits | Meet: Every Wednesday  
Time: 3:00-6:00 PM | Office Hours: Wed, by appointment (in class or via email) | Email: jgray1@sva.edu

## SYLLABUS



WINDSOR & NEWTON BLACK INDIAN INK (WATERPROOF)  
(for brush)

OR



two HUNT/SPEEDBALL 107 nibs



two HUNT/SPEEDBALL 102 nibs

### Pens (Nibs)

**REQUIRED WITH CAVEATS: JAPANESE G-PENS** are available at DaVinci (THEY ARE EXPENSIVE, SO JUST GET NIBS HERE), OR ONLINE. Do a Google search for 'DELETER NIB' or go to [WWW.COMICTONES.COM](http://WWW.COMICTONES.COM) or [http://akadotretail.com/shop/shop\\_showsupplies.php?s=Pen%20Nibs](http://akadotretail.com/shop/shop_showsupplies.php?s=Pen%20Nibs)

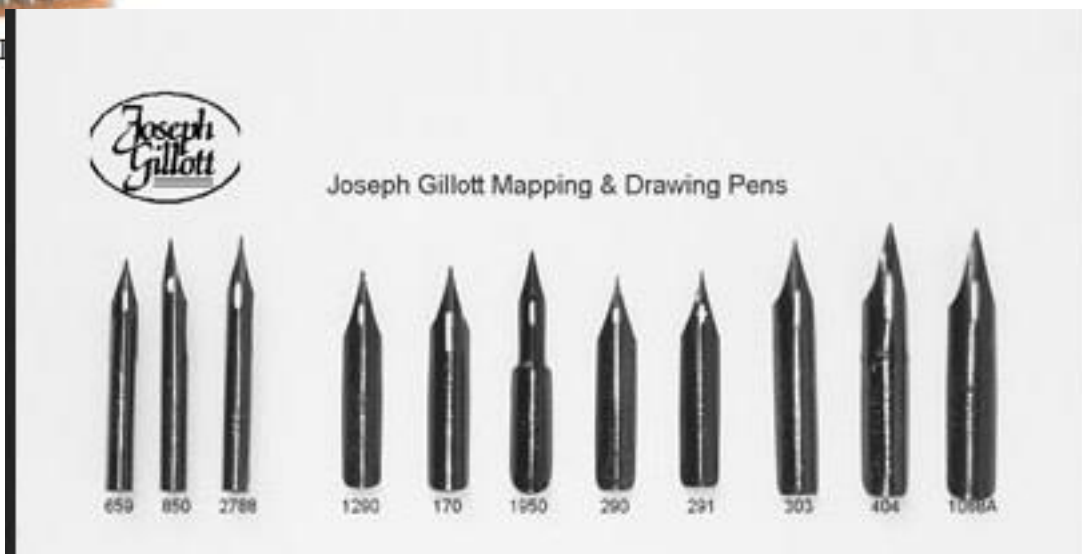
Get anything with a "G" in the title and any other nibs that appeal to you. You will also need an inexpensive pen holder. Also, if you like an assortment of nibs - get 3 or 4. Brands include **Hunt** and **Gillotts**. The most popular pen is a **Hunt 102** and **Hunt 107** get one each of those. (Known favorites among the community are **Gillotts 1290, 404, 290** and **291**.)



**DON'T** get Speedball lettering (B, C, etc.) pens for drawing. Experiment with a small one if you like but it is not required.

You'll have to get holders for each of your nibs. THE DELETER PEN SET AT DAVINCI IS PERFECT FOR HAVING BOTH G PEN NIBS AND UNIVERSAL PEN HOLDER!

a package of DELETER G-pen nibs





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quill and quill holder on left, nib on right

NIB HOLDERS—get 3 SPEEDBALL standard pen holders, and 2 SPEEDBALL crow quill holders, type #102



three SPEEDBALL standard pen holders



two SPEEDBALL crowquill holders TYPE #102

### Technical Pens (Not Required)

**Rapidographs** are really great to have if you can spring for them. Be aware that they need to be cleaned properly over time and that there is a process to do so to keep them nice and good to use (I won't be going over this in class because it is time consuming). **KOH-I-NOR** brand is absolutely best. You should at least have a very small one for detail and touch up. If you only buy one, I would get a SIZE 2 Pen—with yellow band...

Price - \$10 each or \$40 for the set of 8 (try online for comparative prices.)

If you can't afford/don't want to bother with Rapidographs, **Faber Castell Pitt Pens** are way cheaper (A set will run you about \$8, individual pens are usually \$3 each). **Copic Multiliners** are top of the line and refillable (!) but sets are also horribly expensive. I don't recommend unless you just want to try one and have money to burn. These are the **only other technical pens** that I will accept in my class and are my personally preferred brand. Get the smaller line weights—.005, .01-.03 widths and a .08 or a 1 for thick lines. These are good for initial drawings, sketches, touch-ups, etc., and for lettering and panel borders. **Don't come in this class using Microns** because they are garbage pens that yellow and fade over time. **I will not allow you to use these for your work under any circumstances.**



Rapidograph Pen [\(enlarge\)](#)



**An Important Note About Technical Pens:** You will be learning how to ink using **brushes and nibs** and some of your comic pages **will be REQUIRED to be inked using these tools**. Tech pens can be great as a fallback but **YOU NEED TO LEARN HOW TO USE BRUSHES AND NIBS AND GET ACCUSTOMED TO THE LINES THAT THEY GIVE YOU.**



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### Paper

**REQUIRED SIZE:** No less than 11 x 14. No more than 11 x 17

2-ply vellum, or regular finish Bristol board – **Canson** is best, or store brand. **Strathmore is kinda BLEAH.** Don't do this to yourself. Save your life. Alternately: **HOTPRESSED (SMOOTH SURFACE!!! IMPORTANT!!!)** Watercolor Paper

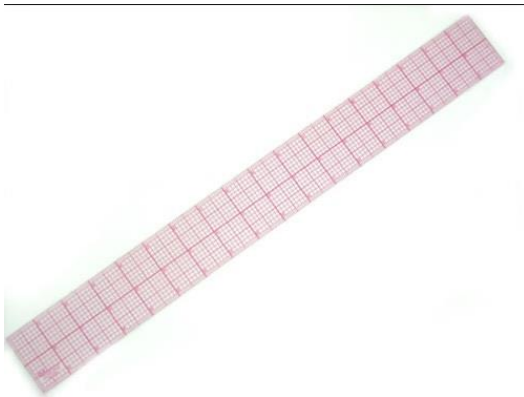


1 pad of CANSON VELLUM FIN-



### Assorted Tools

**REQUIRED:** Clear plastic C-Thru brand ruler, with inch rules on both sides of a clear plastic ruler with red grid lines). If you have a drawing table, you should also have a t-square and triangle.



T-square, 24". Wood or plastic is easier to lug around than metal.



White artists' tape, 3/4"



Triangle, for drawing right angles



AMES lettering guide



Proportion wheel, small





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### Corrections: Deleter (Ink) and Erasers (Pencil)

**REQUIRED:** Deleter is Japanese brand white out (available at Da Vinci). Pentel Correction Pens are great for quick fixes on brush/nib work. The “Gel/Jelly” White pens are excellent for white on black lines and lettering, but not so much for corrections. I don’t particularly like White Vinyl Erasers but I know some people who swear by them. Pentel ClicEraser Pens however are wonderful. They don’t smudge or leave residue, but they do have a lot of eraser dust to them. Alternately, having a Kneader Eraser is great but after a long time they can get gunky.



Kneaded eraser  
1

pencil sharpener, manual.

White vinyl eraser

### CLASS SESSIONS\*

**Another reminder about deadlines:** Projects will be due at the beginning of the following class unless noted. Late assignments will not be accepted for letter grade consideration because they were not made available for the critiquing process. I will be noting who brings in what pages and keeping track.

\* Class content is subject to change depending on time allotted/needed for lecture/review.

\* Because this is a 12 week course instead of 15, this means that when we hit the 3<sup>rd</sup>-4<sup>th</sup> pages we’ll be working *very fast*. Having other assignments for other classes is no excuse for falling behind! Most artists have a short period of time to finish their pages, often having a month and a half or 2 tops to create pencils and inks. **Be aware of this and manage your time wisely!**

#### **Week 1 (9/30): INTRODUCTION TO THE COURSE/TO THE FIELD OF CARTOONING**

Course, teacher and student introduction.

What is expected of the students from class.

What the students expect from the teacher.

How can we accomplish these goals together.

Topic: **The Importance of Thumbnails/Composition Basics**

- **1<sup>st</sup> Assignment:** Obtain all your needed materials
- **Sketchbook assignment:** Have character designs and one setting drawing done. Do turnarounds of the character(s) in your comic that you can use as reference. (1 page each)



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- Read Chapters 1-3 of Understanding Comics
- Bring in one example of a comic that influences you for next week's class. Be prepared to discuss it and defend why you like it.
- Write an outline/breakdown for your 15 page comic. Have a copy of your outline/plot map up on VoiceThread by **Sunday Night** so I will have time to review them on my own.
- Thumbnail your 15 pages into your sketch journal. Have those ready on VoiceThread by next week.

### Week 2 (10/7): Getting Started

Topic: **Gag & Funnybook Cartoons (Barks, Kelly, Gottfredson, Shultz, Watterson, Segar, Larsen, Harriman)**  
**Comics that Influenced You**

Present your rough stories/thumbs. Roundtable discussion.

What stands out? What needs work?

What are you trying to convey? What story are you trying to tell?

Establishing Your Characters

Establishing Your Setting

Establishing Your Story

Creating an Expressions Chart

- **2<sup>nd</sup> Assignment:** Complete Your Script. Complete final revisions to thumbnails as needed. Begin drawing Page 1
- **Sketchbook Assignment:** Complete your **expressions chart**
- Read Chapters 1-3 of Understanding Comics
- Write/Draw your finished script. Have it up on VoiceThread by **Sunday Night** so I will have time to review them on my own.
- Begin your **first penciled page!** Have it ready by next week.

### Week 3 (10/14): International Comics (Europe)

Sample Artists: **Moebius, Cavazzano, Scarpa, Uderzo/Gosciny, Herge, Peyo, Spirou & Fantasio, Blacksad**

McCloud Discussion

Pg.1 Pencils Critique/Work in Class

- Read Chapters 1-3 of Understanding Comics
- **3<sup>rd</sup> Assignment:** Make corrections to your first penciled page and ink it.
- **Sketchbook Assignment:** Recreate Wally Wood's 22 Panels That Work using your character (This can be done in pencil)
- Ink your **first penciled page (nib)**
- Create your **second penciled page.**

### Week 4 (10/21): Superheroes VS Manga/Anime

Sample Artists: **Eisner, Toth, Swan, Kirby, Steranko, Wood, Romita, Kubert, Ditko**

Sample Artists: **Toriyama/Oda, Takahashi, Tezuka, Horikoshi, Arakawa/Kishimoto, Takeuchi, Araki, Urasawa, CLAMP**

Pg.1-Inks & 2-Pencils Critique/Work in Class

- **4<sup>th</sup> Assignment:** Read Chapters 4-6 of Understanding Comics
- **Sketchbook Assignment:** Wally Wood's 22 Panels That Work with Your Character (Continued)
- Make corrections to & Ink **2<sup>nd</sup> penciled page (brush)**
- Create **3<sup>rd</sup>-4<sup>th</sup> penciled page.**

### Week 5 (10/28): Modern American Indie

Sample Artists: **Graham, O'Malley, Crumb, Ware, Sim, Thompson, Sakai, Hernandez Bros., Allreds, Dorkin/Dyer, Smith**

McCloud Discussion

Pg.2-Inks & 3-4 Pencils Critique/Work in Class

- **5<sup>th</sup> Assignment:** Read Chapters 4-6 of Understanding Comics
- **Sketchbook Assignment:** (2 Pages) Look at the **All Black** and **Side Light/Or Top** panels of Wally Wood's 22 Panels That Work Handout. Sketch your character in a single panel utilizing these ideas to help you experiment with light sources.
- Make corrections to & ink **3<sup>rd</sup> & 4<sup>th</sup> penciled page (1 nib/1 brush)**



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- Pencil pages 5-6

### Week 6 (11/4): Women in Comics

Sample Artists: Jansson, Woolfolk/Bond, Staples, Satrapi, Cloonan, Beaton, Thompson, deCampi, Legace, Abel, Connor McCloud  
Discussion

Pg.3-4 Inks & 5-6 Pencils Critique/Work in Class

- **6<sup>th</sup> Assignment:** Read Chapters 7-9 of Understanding Comics
- Correct/Ink page 5-6 (**1 nib/1 brush**), Pencil page 7-8

### Week 7 (11/11): Creators of Color

Sample Artists: Ormes, Harriman, McDuffie, Priest, L. Thomas, McGruder, Aragonés, Alvarez, Prohias, Pepo, Ezquerra, Villalobos  
Diversification and representation on the page and behind the desk, Part 1

Final McCloud Discussion

Pg. 5-6 Inks & 7-8 Pencils Critique

- **7<sup>th</sup> Assignment:** Read Chapters 7-9 of Understanding Comics
- Correct/Ink page 7-8 (**1 nib/1 brush**), Pencil page 9-10
- **Sketchbook Assignment:** Thumbnail/Layout your 1<sup>st</sup> Cover Idea

### Week 8 (11/18): LGBTQ Creators

Sample Artists: Sugar, Bechdel, Campbell, Jimenez, P.C. Russell, Mayerson, Moen, Gregory

Diversification and representation on the page and behind the desk, Part 1

Pg.7-8 Inks & 9-10 Pencils Critique

- **8<sup>th</sup> Assignment:** Correct/Ink page 9-10 (**Your choice from here on out**), Pencil page 11-12
- **Sketchbook Assignment:** Thumbnail/Layout your 2<sup>nd</sup> Cover Idea

### Week 9 (11/25): The Benefits of Web Comics

Sample Artists: Dahm, Gigi DG, Logan, Morrison, Siddell, Gran, Abrams, Willis, Hussie

Discussion on the benefits and backfires of doing comics for the Web.

Pg.9-10 Inks & 11-12 Pencils Critique

- **9<sup>th</sup> Assignment:** Correct/Ink page 11-12, Pencil page 13-14
- **Final Sketchbook Assignment:** Thumbnail and Layout your 3<sup>rd</sup> Cover idea

### Week 10 (12/2): Comics into Animation

Sample Artists: DuckTales (Barks), Ninja Turtles (Eastman & Laird), Garfield (Davis), Popeye (Fliescher/Segar)

Ways creators wound up in trouble, got taken advantage of or things to legitimately beware of in the business.

Pg.11-12 Inks & 13-14 Pencils Critique

Choose Your Best Cover Idea

- **10<sup>th</sup> Assignment:** Correct/Ink page 13-14, Pencil page 15-Cover
- Use this time to finish your work!

### Week 11 (12/9): Dark Side of Comics: Perils and Controversies

Topics: Barks (Dell), DeCarlo VS Archie, Kane (Batman), Bond (Vertigo), Allie (Dark Horse), Esquivel, Bleeding Cool

Ways creators wound up in trouble, got taken advantage of or things to legitimately beware of in the business.

Pg.13-14 & 15-Cover Critique

- **11<sup>th</sup> Assignment:** Correct any other pages/Ink page 15-Cover
- Use this time to finish your work!

### Week 12 (12/16): Enjoy Your Break!

Sample Artists: YOU!

- Final Presentations!