



## 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?
- Time Management.

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. **The previous semester was one long, continuous assignment designed to get you used to the basics and become comfortable with comics, yourself, your work ethic and the development and genesis of your personal style. This semester has more intense and smaller assignments designed to yank you out of your comfort zones and force you to focus on specific facets of comics that will help you, the individual student, improve. The coursework in this session is more intense but is designed to nurture creativity alongside discipline. Any coddling and handholding is done. I can't make you want to learn if you don't wish to improve. You have to want it. You have to need it.**

Please understand that this a **group critique studio class** and each student will discuss his or her work at the pencil and ink 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.





# Principles of Cartooning II

Jonathan H. Gray

Room: 703G, 2<sup>nd</sup> Ave Building | Code: CID-2005 | Fall Semester: 3-Studio Credits | Meet: Every Wednesday

Time: 3:00-5:50 PM | Office Hours: Wed, by appointment (in class or via email) | Email: jgray1@sva.edu

## SYLLABUS

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**. After completing this course, students will be able to:

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|--|--|
| <ul style="list-style-type: none"><li>• Complete a full comic on your own.</li><li>• Understand basic jargon, techniques, industry expectations, and know-how associated with the field of cartooning.</li><li>• Understand in full how to pencil, ink, letter, and layout their comics accordingly.</li><li>• Realistically discern how to achieve their goals in the field of cartooning and grasp what is expected of them professionally</li><li>• Apply critical thinking in terms of their storytelling: how to tell a story, what to do, what not to do, how a story is structured and outlined, how to create a script, etc etc.</li><li>• Analyze what makes a good comic and be prepared to apply their works in the real world.</li></ul> | <ul style="list-style-type: none"><li>• Develop a personal creative voice and the ability to effectively translate this voice into graphic form.</li><li>• Develop a fluency in the mechanics of storytelling and visual narrative expression as well as capacity for critical, analytical, and conceptual thinking.</li><li>• Gain a proficiency in core technical skills including fluency in visual grammar and skilled understanding of a variety of materials and media necessary to create comics.</li><li>• Produce a professional quality online portfolio demonstrating original materials and a developed artistic voice.</li><li>• Participate in civil critiques of one another's work, recognizing constructive and unconstructive criticism with the goal of creating a product that they are proud of and ready to show off to the world!</li></ul> |
|--|--|

### Concerning Disabilities + Accommodations

**I won't know how best to teach you 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**.

### COURSE DESCRIPTION

AKA: What I Expect From You

**Class begins promptly at 3:20 PM. Our goal is to wrap up at 6 and leave by 6:10.**

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



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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 Zoom and Cameras

Because this class is 100% online you are expected to have your cameras on at all times. **This is non-negotiable as class participation is a vital part of your grade.**

While I understand that you can't have it on everywhere, or may need to excuse yourself because you are adults, **there is no point in signing up for an online class where I and your fellow classmates cannot see, interact, or participate with you.** Unless it is a true emergency (and if that's the case, handle your business and please contact me in private to let me know) do not use our class time to go grocery shopping, or catch the train to a friend's house, or whatever brand of absolute nonsense you think may be acceptable. If you were out running errands and are on the way home during class time, the least you can do is sign in or shoot me an email before class starts, be honest with me, and say so **while you find a place where you can sit and properly pay attention.**

While I try to keep a relaxed and fun class the truth is this: **You are sophomores with an entire year of high school behind you. You're grown adults paying gobs of money for a course that's introducing you to a trade where the skills that you learn will hopefully take you somewhere good later on in your life.** So make sure your wifi is good and **participate.**

Furthermore: an online classroom is still a classroom. **The least you can do is treat it like you're in one and respect the other students who are equally doing the best they can alongside you while participating in discussions and/or using the time allotted to actually work and participate in full. Anything else is rude, disruptive, and disrespectful to everyone.**

### Concerning COVID-19

Considering we are exclusively online, COVID-19 classroom protocols should not be an issue as we will not be interacting in person. However, if you find out that you have contracted COVID and that it is reaching a point where you can no longer functionally do your work, please contact me as soon as you can in private. As this is relatively new territory for everyone, if it has the potential to become a huge problem then we may have to figure something out mutually with both the registrar and your advisor involved.

Masking and vaccinations are the two most important protections against all known COVID-19 variants so please play it safe and use common sense within the realm of your personal lives in order to stay healthy and active! I wish you all well.

### Concerning Grades

**Your grade is not only about the quality of the work, but about how you bring it in.** You **must** present 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.** There's a reason why things are structured the way they are and if you bring in work that is not what I have asked for it will count as a missed assignment!

**Also 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.

**Incompletes will not be given unless the circumstances are dire.** Trying to work through SVA's system gives the student an automatic F after set dates and does not allow the teacher to change the grade in system resulting in a cumbersome amount of back and forth with the registrar. I try to avoid this and you can avoid this by doing the work on time. I am not objecting to giving



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incompletes to students if they need so, but it's a risk and hassle that winds up potentially messing the student up on timely registration issues and it's something that all parties should strive to avoid.

### Criteria and Breakdown for Grading

Final grades 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 in order 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!** Highly 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!** Competent understanding of aesthetics and technicality but I feel like you can go further.
    - 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. An attempt was made.
  - **Less than 60% (F) - Poor/Failure.** Little to no understanding or making an effort to try. No attempt was made.
    - 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, not making active engagement, 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 as well as encouraging an engaging studio atmosphere. Don't be afraid to speak up





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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 from your equally 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 and malevolent comments will be considerations for immediate expulsion from the class. **In addition, NO racist, misogynist, homophobic, transphobic 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. Mute yourself if there's excess noise in the background. Answering phone calls in class will be considered disruptive and rude and will not be tolerated.

### **Professional Practice: Exercises and Participation (20%)**

This semester, instead of maintaining a sketchbook we will be focusing on professional practice. Because of the nature of this course I only have so much time to give so we won't concentrate heavily on this topic but I do want to leave you all at a point where you can begin the legwork on your own by the end of the semester. You will be responsible for creating a finished business card, resume and cover letter by the end of the year.

### **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%)**

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 the completed jam comic, plus your professional practice assignments, **and all the individual assignments given to you throughout the year (designed to resemble an anthology comic)**, and any self-maintained sketchbook materials relevant to the individual assignments that you think will help you. Because you have so much work on your plate, I won't require a sketchbook but having sketchbook work relevant to the assignments at hand will certainly help your grade. All final assignments must be placed in our classes Google Drive **WITH YOUR NAME ON THE FRONT PAGE**. We'll discuss as a unit how to make this transition easier for everyone as opposed to using Canvas. Lack of participation in the final project will result in failing grades for the overall class. No excuses unless given by the dean.



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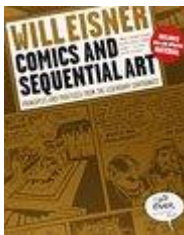
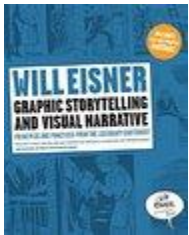
### COURSE MATERIALS

#### AKA: Items You Will Need

**ART SUPPLY STORES:** If you're inside a brick and mortar store please remember to ask about **student discounts** before making your purchases! Please note that these stores are listed under the assumption that you have access to Midtown Manhattan. As I am no longer in NYC I cannot check these stores myself to see what content they have so if you don't want to go walking or calling everywhere I suggest that it may be a lot easier to check your own local stores or order directly off of **Amazon** or other places' websites. Links will be provided on the syllabus when I can provide them. If you're an international student living outside of the US I **highly** suggest looking for the closest equivalents in local stores or on local websites that you think will fit best as international delivery times are guaranteed to be wonky (and also because you will save money).

**Dick Blick Art Materials** is located on 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). **Michaels** is located at 6<sup>th</sup> Ave and 21<sup>st</sup> is okay but tends to be a bit more expensive and does not have as good a selection IMHO. **The League's Fine Art Supply** is located on 57th Street between Broadway and 7<sup>th</sup> Ave. **Kinokuniya Book Store** also has an art section. It is located directly across from Bryant Park on 6<sup>th</sup> Ave between 40<sup>th</sup> and 41<sup>st</sup> Street.

Also, while we will continue to work traditionally, because of the nature of our class and some of the assignments, I will allow your work to be done digitally under certain circumstances!



#### Books

**REQUIRED:** (available on Amazon, also at most book and comic stores)

Comics and Sequential Art by Will Eisner

Graphic Storytelling and Visual Narrative by Will Eisner

#### Pencils

You'll really want a light lead pencil that is easy to erase. Get whatever pencils you enjoy working with (although I don't use them myself, Stadler pencils are fine -- but if you get these please consider purchasing **white eraser caps** for them – see below). **PLEASE** save yourself headaches and **do not use a standard #2!**

**B** pencils are softer while **H** pencils are harder and tend to carve into the paper but will give you a very precise line. Get a variety, or a set of pencils that are for drawing or sketching. 2B, HB, and 2H are standards—one or two of each is an easy way to start, or consider buying yourself 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 heavy-handed strokes, go with a 6H. It will **force** you to not be eraser happy. ☺

Also: Please purchase a **Sumo-Grip Mechanical** or **Pentel Twist-Erase 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 at any art or office store 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.**







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So if you don't have to use them I wouldn't suggest it. But if you do, please use the **Prismacolor Colerase** pencils (buy at least 2 or 3). They're the best non-photo blues, they don't pick up badly on scans, and they are my own go-to for when I need them.

### Brushes



**REQUIRED:** If at all 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 Watercolor Brushes 8404 Size 2** is also excellent, and you might also want to get a variety between 00 and 3 size (000 is smallest and brushes get larger with the numbers.)

Get **ROUND BRUSHES** (as opposed to FLAT) as 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). IMHO, if you take care of them correctly, this is definitely a case of "you get what you pay for"

### Ink

**REQUIRED:** **Black Star Dr. Martin's high carb waterproof black ink** or **Windsor Newton Black India Ink** (in a box with a spider on it) is also good. **Higgins Black Magic** is not so good. It's bad. Don't use it. I hate it. Other teachers like it but nuts to them. I will frown at you if you do. So seriously. Don't. I'm very biased. Hahaha! **Rapidograph ink** is good for dipping pen nibs and brushes. **Sumi ink** is good for brushes BUT, since its wax based, it's absolutely 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). While it is *not required*, **White Ink** is sometimes good for small corrections and especially white on black line art. Try **Daler Rowney Acrylic Ink** if you want to experiment but the **Deleter** and **Molotow Paint Pens** listed below may be better.



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



a package of DELETER "Comic"  
G-pen nibs



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### Pens (Nibs)

**REQUIRED: JAPANESE G-PEN NIBS** are available at some really good art stores. I don't think you'll find them at Blick (my local art store carries them) so do a Google search for 'DELETER NIB' and *shop competitively* as they can get expensive if you're not careful!

Get anything with a "G" in the title and any other nibs that appeal to you. You'll also need **inexpensive pen holders** for your nibs. **Speedball** makes these — get **3 SPEEDBALL standard pen holders**, and **2 SPEEDBALL crow quill holders, type #102**



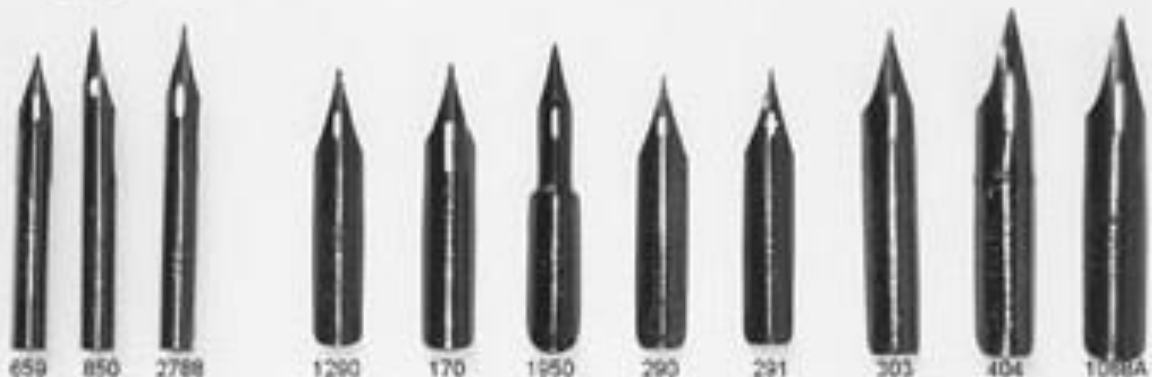
Finally, if you like an assortment of nibs - get 3 or 4. Brands besides Deleter include **Hunt** and **Gillotts**. The most popular pen is a **Hunt 102** and **Hunt 107** – I suggest getting one each of those. (Known favorites among the community are **Gillotts 1290, 404, 290** and **291**.)

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

Quill and quill holder on left, nibs are on right, and a visual example of the nib size chart is located below.



### Joseph Gillott Mapping & Drawing Pens







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### 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. This is why they aren't required.)

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 them 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 Pigma 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)

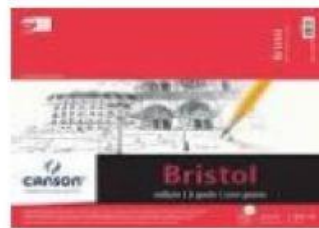


**An Important Note About Technical Pens:** You will be learning how to ink using **brushes and nibs** and some of your comic pages **will be REQUIRED to be inked using these tools.** Tech pens can be great as a fallback but **YOU NEED TO LEARN HOW TO USE BRUSHES AND NIBS AND GET ACCUSTOMED TO THE LINES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

### Paper

**REQUIRED SIZE:** No less than **11 x 14!** No more than **11 x 17!** **NO 8.5 x 11 PAPER PLEASE!**

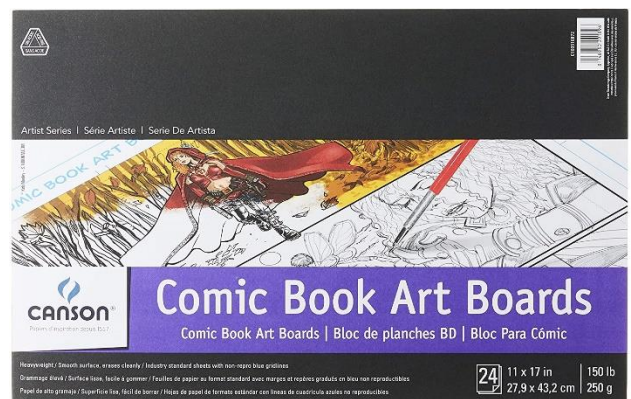
2-ply vellum, or regular finish **Bristol board**—Canson quality has gone down over time so **Strathmore** may be better. Alternately: **HOTPRESSED (SMOOTH SURFACE!!! IMPORTANT!!!)** Watercolor Paper.



1 pad of CANSON VELLUM FIN-



While I use the paper myself, I would actually prefer that you not use the Canson Comic Book Art Boards that come pre blue-lined. My reason for that being that I'd rather you learn how to measure out pages properly yourself using the provided margins. I'll provide you with what you'll need to do for this as well as a blue line sample page just so you'll have something that you can use to help guide your own eye.





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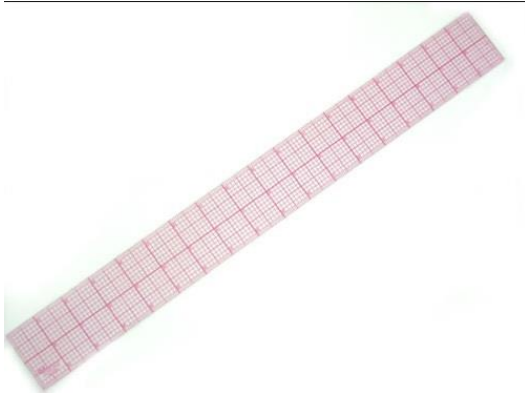
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### Assorted Tools

**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. Also, please purchase a cheap set of index cards.



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



White artists' tape, 3/4"



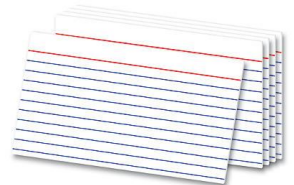
Triangle, for drawing right angles



AMES lettering guide



Proportion wheel, small



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

**REQUIRED:** Deleter is Japanese brand white out (available at Da Vinci NY Central). 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. ClicEraser Pens are IMPERATIVE. They will erase without leaving smudges. Alternately, having a Kneader Eraser is great. 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.



Kneaded eraser

1



pencil sharpener, manual.



White vinyl eraser



# Principles of Cartooning II

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## SYLLABUS



## 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. You will need proper access to a scanner to present your work. We'll talk about that as class continues.

*\*Class content is subject to change depending on time allotted/needed for critique and review. All class material will need to be uploaded to the Google Drive.*

### Week 1 (1/12): RE-INTRODUCTION/REFRESHER TO THE COURSE

Course, teacher and student introduction.

What is expected of the students from class.

What the students expect from the teacher.

Re-integrate class with Google Drive

GROUP SPLITS! FOUR GROUPS (3 groups of 3 + 1 group of 4)

Topic: **Refresher/Comics You're Reading/Business**

- Obtain all your needed materials
- **1<sup>st</sup> Assignment (Individual): "22 Mad Libs That Always Work" (T)**
  - Using what you obtained in today's class, you are to do a 22 panel comic: 3 pages... 9 panel grid for two pages + 3 panels and one splash panel that either ends your comic or starts it. **EVERY PANEL** must be at least one different panel from Wally Wood's 22 panels that always work, meaning you must use **every panel on the handout once**. Please label the panel you used underneath itself in the gutters so I know which one you used to help tell your story. You can use any panel in any order but you must use all 22 labels!
- **2<sup>nd</sup> Assignment (Group): "The Uncanny X-Mess, Pt.1 – The Big Beginning!"**
  - Collaborate on your...3 page **X-Men** script! Have your scripts ready by the next class. Make sure your script has plenty of appropriate sound effects in it and has a well-defined beginning, middle, and end!

### Week 2 (1/19): Working With Other Creatives (Group Project 1)

Topic: **Jack Kirby (Marvel)**

Critique of 1<sup>st</sup> Assignment: 22 Mad Libs That Always Work

In-Class Work

- **2<sup>nd</sup> Assignment (Group): "The Uncanny X-Mess: Pt.2—The Marvelous Middle!" (T)**
  - Each person in the group is to pencil one page from their **X-Men** script. You must use an example of one, two, and three point perspective somewhere on your page. Make sure your pencils are clean enough to be read by your fellow students. Do not draw in any letters or sound effects but make sure to leave room for them. That's for the next assignment...





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## SYLLABUS

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- **Professional Practice Assignment**

- Create three rough ideas for your professional business card. Run them by me between now and the next Professional Practice juncture in the syllabus

### Week 3 (1/26): Lettering & Inking (Group Project 1)

Topic: Gaspar Saladino

Critique of Pencils

Work in Class

- **3<sup>rd</sup> Assignment: "The Uncanny X-Mess: Pt.3—The Everloving End!" (T/D)**

- Switch pages!!! Each person in the group will take another person's page letter and ink that page. **Don't mess up your fellow students work!** Use the **Gaspar Saladino** and **Jessica Abel handouts** to help you with your lettering practice.

### Week 4 (2/2): Show, Don't Tell!

Topic: Will Eisner/George Herriman

Critique of Group Project 1: X-Men Project.

- **4<sup>th</sup> Assignment: "How to Make Something from Nothing!" (D)**

- Using what you were given in class, you will draw a complete 2 page story, penciled and inked. Your story must contain **no words whatsoever with one exception:** you will incorporate the title lettering of your story into your artwork ala **Will Eisner** or **George Herriman**. Examples will be shown in class.

- **Professional Practice Assignment**

- Create your business card mockup using the examples shown. Show me your examples between now and the next Pro Practice point.

### Week 5 (2/9): A Complete Contrast?

Critique of Something from Nothing

Work in Class

- **5<sup>th</sup> Assignment: "A Darkness that Lights Up the Night" (D)**

- Using what you were given in class, draw a 2 page story, penciled and inked. Your ultimate goal here is using proper lighting and shadow/heavy contrast to tell a detective noir story. Layout your pages so that all your panels will be mostly black. Use your paint pen to ink white on black. Your goal is to tell a story using **heavy shadows** to emphasize and understand light sources.

- **BRING YOUR INDEX CARDS FOR THE NEXT CLASS!!!**

- **Professional Practice Assignment**

- Think about your resume and how you want to present it. I'll bring in my own as an example.

### Week 6 (2/16): The Storyboarding Index: Comics

Topic: Comics and Layout VS Storyboarding and Animation (Group Project 2)

Critique of A Darkness to Light Up the Night

Work in Class

- **6<sup>th</sup> Assignment: "Board Silly: Pt.1 – Comics!!!" (T)**

- Everyone comes up with a line in a story! Everyone quickly sketches that line on an index card. When your time is up, you let that card go. **NO TOUCHING IT AGAIN!** The first person starts the story, the last person ends it. Your homework is to take those quick sketches/rough layouts to make a fully fleshed out comic (pencils and inks, please) from them. **Please make copies of your comics for the next class because...**

### Week 7 (2/23): The Storyboarding Index: Animation

Topic: Comics and Layout VS Storyboarding and Animation (Group Project 2)

Critique of Comics Pages



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## SYLLABUS

### Overview of Storyboarding

- **7<sup>th</sup> Assignment: "Board Silly: Pt.2 – Animation!!!" (T/D)**  
...**SWITCH COMICS!** Hand off the copy of your comic to your designated partner! Now your goal is to take that comic and translate it into animation storyboards using appropriate camera terminology, how long the camera "holds" on a shot, whether or not to zoom in, zoom out, etc.
- **Professional Practice Assignment**
  - Create your resume and bring in it so I can look at it and give you tips

### Week X (3/2): SPRING BREAK! No Classes.

### Week 8 (3/9): Working from Licensed Style Guides (Group Project 3)

Topic: Licensed Comics, Pt.1

Critique of Animation Boards

Work in Class

- **8<sup>th</sup> Assignment: "And Now for Something Completely Different!" (T/D)**

You're going to create a miniature style guide. This style guide must include:

- Two characters
- Turnarounds of each character + a height chart
- A simple expressions sheet
- A short and concise but clear writeup/description of the world that character lives in (What's their conflict? Their personality? Why do they do what they do? What is the story being told?)
- Color Guides to those characters
- A floor plan or layout of the setting their world takes place in.

Make a copy of all your pages and place it in a nice presentation folder on your part of the google drive because...

### Week 9 (3/16): Working from Licensed Style Guides (Group Project 3)

Topic: Licensed Comics, Pt.2

Critique of Animation Boards

Work in Class

- **9<sup>th</sup> Assignment: "And Now for Something Completely Not Yours..." (T/D)**  
...YOU WILL BE HANDING YOUR STYLE GUIDE TO YOUR CHOSEN PARTNER. Now, you must draw a comic using the style guide given to you. Your comic can be anything... **YOUR PARTNER WANTS—and it must adhere to what was established in the previously created style guide!** Your partner has to approve every aspect of your story from pencils to inks to letters to the story itself. You both must work together as licensor and licensee to produce an autonomous 2 page, penciled and inked comic based on the other person's guide.
- **Professional Practice Assignment**
  - Think about your cover letter. Pretend I'm someone who will be hiring you. We'll go over this more in class.
  -

### Week 10 (3/23): Three Page Perspectives

Topic: Perspective & Narrative

Critique of Style Guide Project

- **10<sup>th</sup> Assignment: "A Different Perspective on Illustrating Comics" (T)**

You must construct a pencil & ink comic narrative (the topic can be anything you want) that consists of **three pages with no more than two splash panels** in the story. Here are your rules:



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- The first page will consistently show one point perspective in a nature setting.
- The second page will consistently show two point perspective in a room.
- The third page will consistently show three point perspective in a city.
- There must be 2 characters on every page doing something that is not them standing idly.
- The two characters must be talking to each other: use word balloons to help accentuate your story's text

These pages can be arranged in any order you like to help tell your story but they must create a full narrative with a beginning, middle, and end. Don't just make a walls of text. Let the illustrations tell the story. Now you're telling a comic story with larger illustrations. Let's see how you manage that space.

### Week 11 (3/30): Poetry in Motion

Critique of Perspective & Narrative Comic

Work in Class

- **11<sup>th</sup> Assignment: "Of Poets' Souls and Painters' Pens" (T/D)**

Here is a serious assignment. Find a poem that resonates with you. Something personal, something meaningful. Nothing silly – no limericks, goofy stuff, or haiku's (primarily due to their length unless you can prove to me you can make a substantial 2-3 page comic out of it). Your goal is to take the words of that poem and use them to illustrate a comic. **Here's the trick:** The poem will be presented to the reader in captions... but the narrative itself must be something original that correlates with the topic that the poem you chose is expressing. We'll go into greater detail on this assignment during class.

- **Professional Practice Assignment**

- Create your cover letter. Prepare to bring in your business card mockup, resume and cover letter to the next class.

### Week 11 (4/6):

Final Student Project (Personal Anthology Portfolio)

Final Group Project (The Jam Comic: Part 1)

Critique of Poetry Comic

Work in Class

- **12<sup>th</sup> Assignment: "The Personal Anthology Portfolio" (T/D)**

You've done 11 assignments up until now, but few of them have been from your perspective, so here are your final assignments: Let's see how they all look together! I want you to see your progress by creating your own anthology.

Take all of the previous assignments you've created in class for this semester (along with last semesters) and present them in "Notebook/PDF form" the same way you did your 16-page comic first semester. Your goal will be to create a cover and a 3 page narrative about your experiences learned in this class. You may use any medium you wish. In the front will be your resume and business card, followed by your cover letter. The narrative should be in the form of a diary comic. The first two pages will talk about you and the work on the following pages and the last two pages will be your conclusion about yourself. Good luck

- **13<sup>th</sup> Assignment: *It's a secret to everybody.***

### Week 12 (4/13):

Final Student Project (Personal Anthology Portfolio)

Final Group Project (The Jam Comic: Part 2)

Work in Class

- **12<sup>th</sup>-13<sup>th</sup> Assignment: *It's a secret to everybody.*** Work on final projects
- **Professional Practice:** Use this class time to finalize your professional practice tools – card, resume and cover letter. Create your finalized versions of all three items. Zoom time will be used to work and chat.

### Week 13 (4/21):

Final Student Project (Personal Anthology Portfolio)

Final Group Project (The Jam Comic: Part 3)





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## SYLLABUS

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### Work in Class

- **12<sup>th</sup>-13<sup>th</sup> Assignment:** *It's a secret to everybody.* Work on final projects
- **Professional Practice:** Use this class time to finalize your professional practice tools – card, resume and cover letter. Create your finalized versions of all three items. Zoom time will be used to work and chat.

Week 14 (4/27):

THE END!

*Final Presentations!*