

DM203 Reading Guide
Making Comics

Week One: PG 8-29 (Due Week 2, Sep 5)

Writing with Pictures: Clarity, Persuasion and Intensity

The **five** basic types of choices you must make while creating visual stories:

1. Choice of _____ : Deciding which moments to include and which to leave out.
2. Choice of _____ : Choosing the right distance and angle to view those moments and where to trim them.
3. Choice of _____ : Rendering the characters, objects and environments in those frames clearly.
4. Choice of _____ : Picking words that add valuable information and work well with the images around them.
5. Choice of _____ : Guiding your audience through and between panels on a page or on a screen.

The **six** different types of panel to panel transitions:

1. _____ : A single action portrayed in a series of moments.
2. _____ : A single subject (person, object, etc) in a series of actions.
3. _____ : A series of changing subjects within a single scene.
4. _____ : Transitions across significant distances of time and/or space.
5. _____ : Transitions from one aspect of a place, idea or mood to another.
6. _____ : A series of seemingly nonsensical, unrelated images and/or words.

No matter what _____ of image you choose, your pictures' first and most important job is to communicate _____ , _____ and _____ with the audience.

Week Two: PG 58-79 (Due Week 3, Sept 12)

Stories for Humans: Character Design, Facial Expressions and Body Language

The **three** measures you can take to bring your drawings to life as vivid, believable human beings:

1. _____ : How to create characters with distinction and personality.

2. _____ : How to portray emotions with power and precision.
3. _____ : How to make sure that every figure you draw has a story to tell.

The **three** qualities that no great comics character can do without:

1. _____ : A unique history, world view and desires.
2. _____ : A distinct and memorable body, face and wardrobe.
3. _____ : Traits of speech and behavior associated with that character.

A _____ is a series of drawings of your character from various angles -- a kind of blueprint you can refer to when drawing.

We can add to a character's personality all we want -- (...) but it's only when they start to _____ that those traits are set in motion and given a purpose.

Week Three: PG 37-53 (Due Week 4, Sept 19)

Writing with Pictures: Clarity, Persuasion and Intensity

What are the **seven** techniques Scott lists for creating intensity?

1. Extreme _____ : The sense of great distances, extreme closeness and the contrast between them.
2. Wild variations of _____ and _____ .
3. _____ : Bold juxtapositions of color, shape and brightness.
4. Exaggerated _____ and _____ !!
5. _____ technique.
6. _____ the _____ : Borderless and border-breaking characters and objects.
7. _____ : Tilted subjects, angles, etc.

While _____ and _____ can go hand in hand, you can only lean on one side so hard before the other starts to suffer.

You want your audience to _____ what you have to tell them -- and you want them to _____ .

Week Four: PG 80-121 (Due Week 5, Sept 26)

Stories for Humans: Character Design, Facial Expressions and Body Language

The **six** basic (primary) emotions:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

The **four** types of graphic strategies Scott lists for drawing expressions:

1. _____ : Reproducing the real-life appearance of expressions with realistic tones and details.
2. _____ : Searching for a few key lines or shapes which clearly convey an expression.
3. _____ : Amplifying the key features that make an expression recognizable.
4. _____ : Images that depict emotions symbolically rather than with real world resemblance.

_____, _____ and _____ are just a few of the ways our bodies let others know how we feel about ourselves, each other and the world.

Week Five: PG 158-179 (Due Week 6, Oct 3)

World Building: Sense of Place, Perspective and Research

Adding realistic _____ and _____, if done well, can help trigger memories, not only of the appearance of subjects, but also the way they _____, or _____, or _____, and help bolster a sense of recognition on the part of the reader.

_____ also allows readers to step off the twin conveyer belts of plot and dialogue long enough to let their eyes wander and _____ your world, instead of viewing it as nothing more than a passing backdrop.

_____ and _____ can help you with realistic scenes as well as fantastic ones -- but if you're going for a strong sense of realism, you'll also need to do some _____.

Want to know the secret of drawing great backgrounds? Don't think of them as _____! These are _____. The places your characters exist within, not just the _____ to throw behind them as an afterthought.