

## Sousanis Comics Class

### Review of All Assignments:

1. **Intro sentence** about experience with comics and what's important to you
2. **Visual metaphor** – 3 panels or one page, to tell a story, convey an idea about yourself or someone important to you
3. **“how you got here”** – either literally to class, to Teachers College, or metaphorical journey. Play with a 3-panel strip and a 2 page sequence - of the same narrative, thinking about using the transitions... See the “Carl” story in McCloud p. 84-5 for examples. The object is not to create a finished assignment, just to get playing and thinking about how to frame narrative – and as we look at others comics and our own, start to get a sense of how they work, what choices are being made, etc.
4. **Analysis exercise:** Do an analysis on a favorite comics piece (a single page might be enough) - breaking down things like how the author(s) made use of drawing style and where the work falls on McCloud's triangle (51...), panel breakdowns, types of transitions, metaphorical imagery, composition of the page itself - use of space, rhythm created by the frame construction, conveyance of time... Things from McCloud, things we talked about, and things you observe. For teachers in the class - the kinds of things you'd want your students to look for.
5. **Convey a narrative** via an interesting use of space, time.
6. **Narrative Swap:** Person describes but does NOT show story to partner. Receiver is not trying to duplicate the way your partner depicted their story - only to take their description and break it down to convey it as you would. The interesting thing will be in comparing and seeing the different choices each person made and why.
7. **Grids and Gestures:** orchestrate the shape of space to represent the experience of time in your day and run a gestural LINE (or lines) through it to represent your movement/emotion in those time FRAMES
  - a. The idea is to create spatial time signatures – break up the time in space (a key aspect of how comics make meaning) and then inhabit that geometric time with gestural lines – representing the presence of the human in action/expression (This can be about a dog too!).
  - b. Put another way – represent the experience of your day through a series of geometric forms, and convey your activity through the action of a line cutting through the space.
  - c. Come up with 5 visual concept drawings – i.e. marriage, the future, ...
8. Prepare a short comic that involves **dialogue, conversation, monologue** – something that combines text into the visuals in ways we discussed in class.
9. **Relevant lit analysis:** pay extra attention to the interactions you find between the visual and verbal drawing on what we've discussed, Ch 6 of McCloud, and Suzanne's presentation on multimodality today (simply put, multimodality concerns looking at multiple modes/channels and how their interaction works ensemble to create meaning. So in addition to text – this would include gesture, action, and image – and in comics specifically: color, font, etc.) Beyond that, please feel free to explore issues of time, use of space, other things we've covered that you are struck by in your chosen reading.
10. **Major Assignment #1:** *Your educational philosophy expressed through a visual-verbal piece/narrative*
  - o Consider as you plan this: what informs your perspective, what shapes your view or your vision (as this will be visual) of what's important to you about education/teaching/learning
    - You can include experiences past – what you read, who you learned from, how you foresee enacting your philosophy in classroom setting, etc.

- You can incorporate a bit of your autobiography, your literature review (influential readings in your life) that all helped shape an emerging philosophy you have about education. So the piece should touch on whatever you want that shows where you came from and whatever you feel is important about how you teach, how people learn, etc. consider visual and verbal metaphors in ways that we've discussed throughout the class, keeping in mind that as with all our projects – this should be of USE to YOU.
11. **Cutouts:** Let's DRAW by making Cutouts. You need colored paper (or wrapping paper), scissors, glue. Convey a scene or a short story. Perhaps you'll include text balloons as well. In drawing by cutting, we perhaps free ourselves from the fear of making marks with a pencil.
  12. **Comics in the classroom** readings, class discussion (only turn in if missed class)
  13. **Proposal Statement:** draft a brief, 250-300 word proposal laying out what you intend to do for your final project concerning integrating comics into an educational setting. To give it a little more relevance, consider it as if you were preparing this work for a book chapter, journal article, conference presentation, or professional development workshop.
  14. **Final Project:** A meaningful project (All should be) – that is of use to you, your work
    - Consider it as if as a class we were making an edited book or journal. Everyone is contributing a chapter/article on how they make use of comics in an educational setting.
      - Resources for integrating comics into the classroom
      - Ideas you'd like to try, or assessment of what you've been doing
      - Think of it as something you might present at a conference, a PD workshop, or for a journal article.