

Making Comics

Student Projects F2018

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<http://spinweaveandcut.com/education-home/>

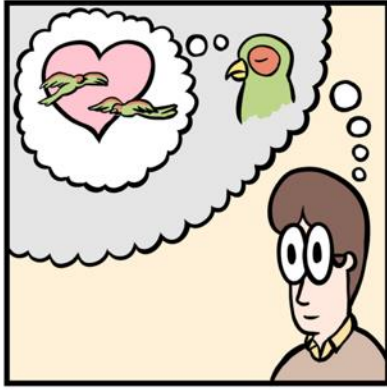
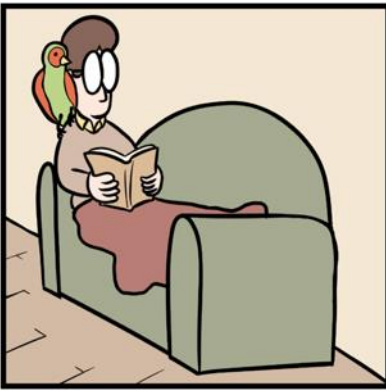
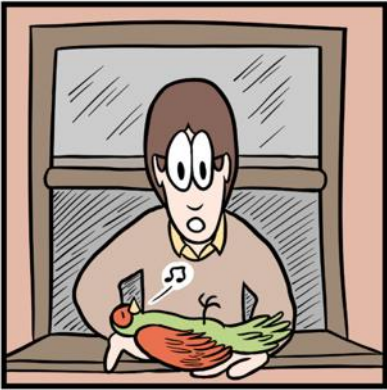
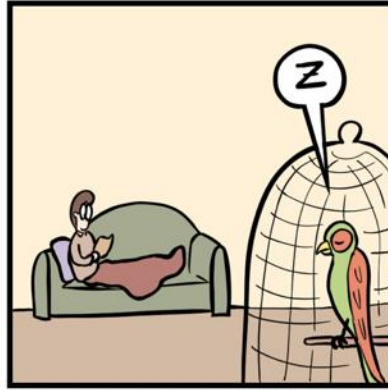
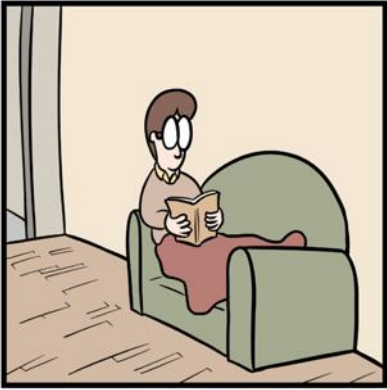
Comics Studies @SFSU

<https://humanitiesliberalstudies.sfsu.edu/minor-comics-studies>

Samples Pt4: Wordless, Poetry, Zithers

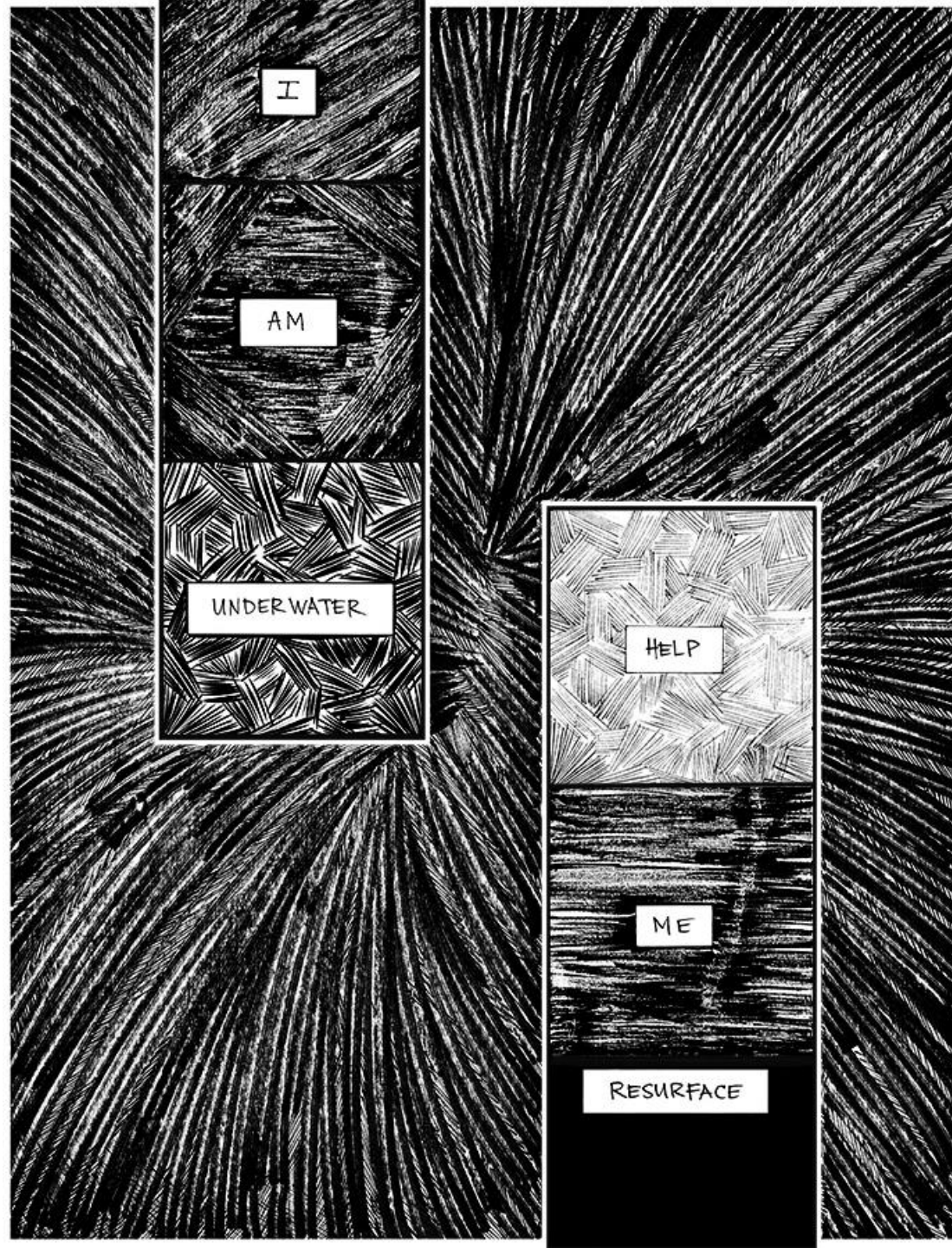
wordless

Create a short wordless comic (1-3 pages) that plays with some of the ideas we looked at in last class in discussion and in the various wordless comics we explored. Think about what you substitute for dialogue, think of ways to use text or invented text, how to give enough clues to create clarity while remaining wordless - and so, available to someone not speaking your language. Let's make it wordless, but not silent - that is people are talking, etc... Check out the articles I posted for last week, specifically this one on on Berona's analysis of Peter Kuper's 'The System'. <http://ireadpictures.com/david-a-berona-on-the-system-by-peter-kuper/> He offers 5 ways that authors do things in wordless comics that i'd like you to think about and try to incorporate into yours. Make your comic and post here with a few words about some of the things you tried (either outlined in the article or your own invention)



Poetry Comic

Try your hand at a short piece of comics poetry as observed in class and on www.inkbrick.com. You may invent your own comics poem, or adapt an existing poem or song, but we want to stress that you push away from doing a straight representational piece and really think about the use of the form and the specific interaction of words and pictures to get your meaning/feeling across. Looking forward to what you come up with!



I

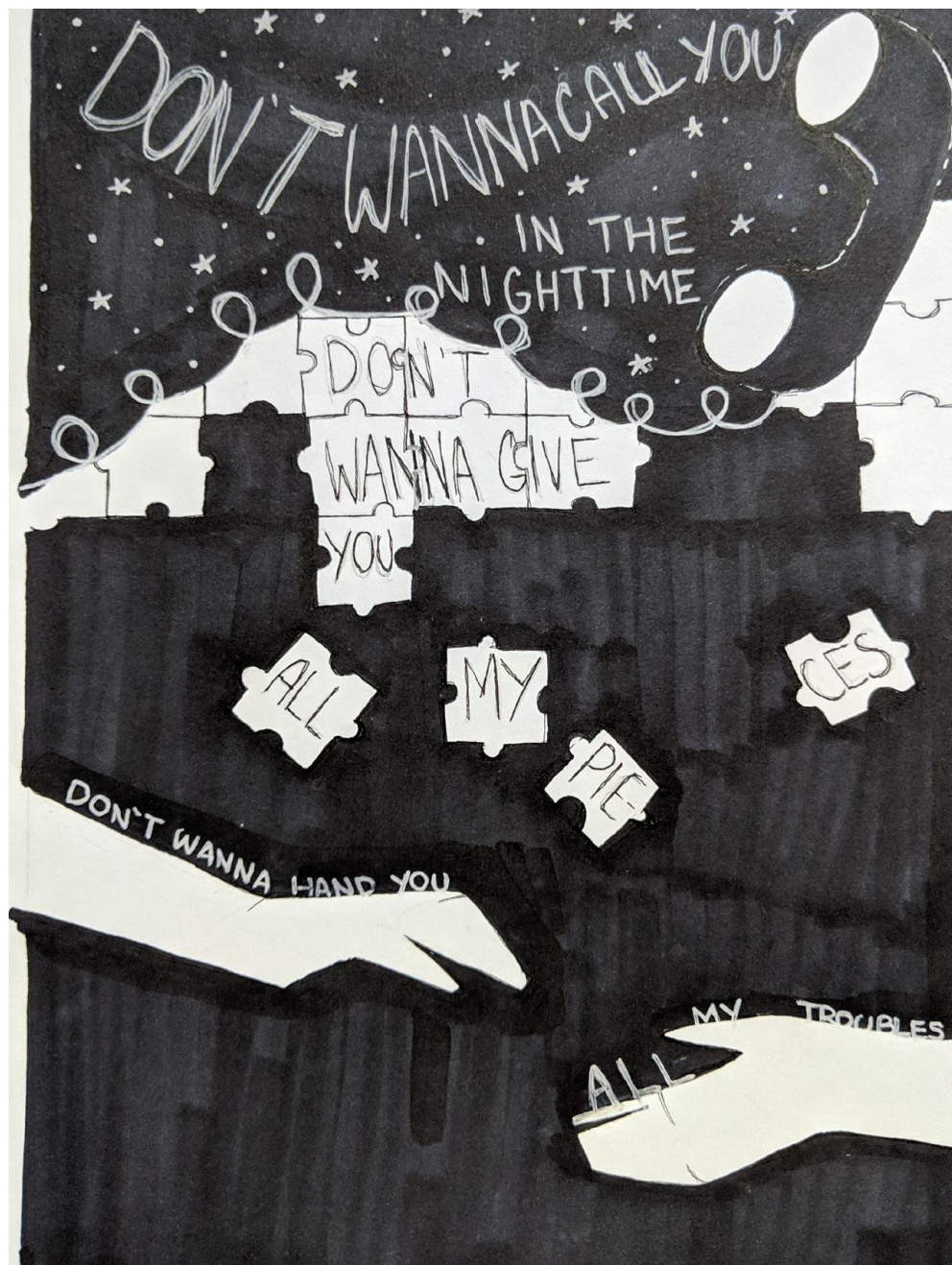
AM

UNDER WATER

HELP

ME

RESURFACE



Comic to Script to Comic

One student picks a comic off my shelf, makes a script from one page of it. Hands to different student, who then draws thumbnails from the script. Then compare to the actual page...

THE ODYSSEY

Pg. 67

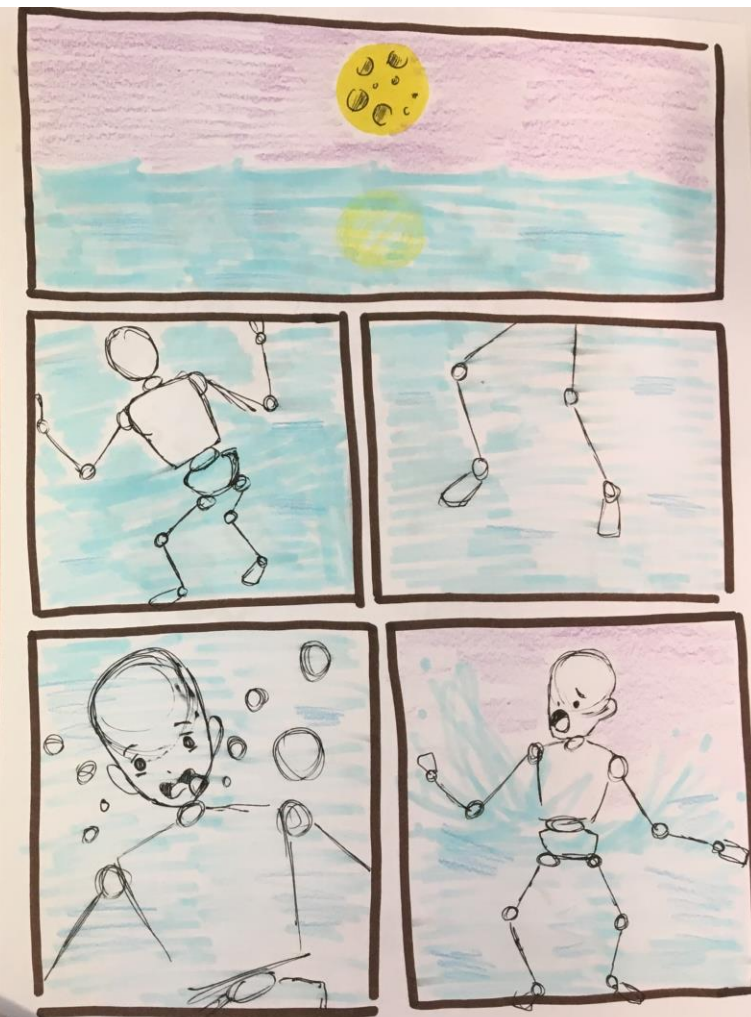
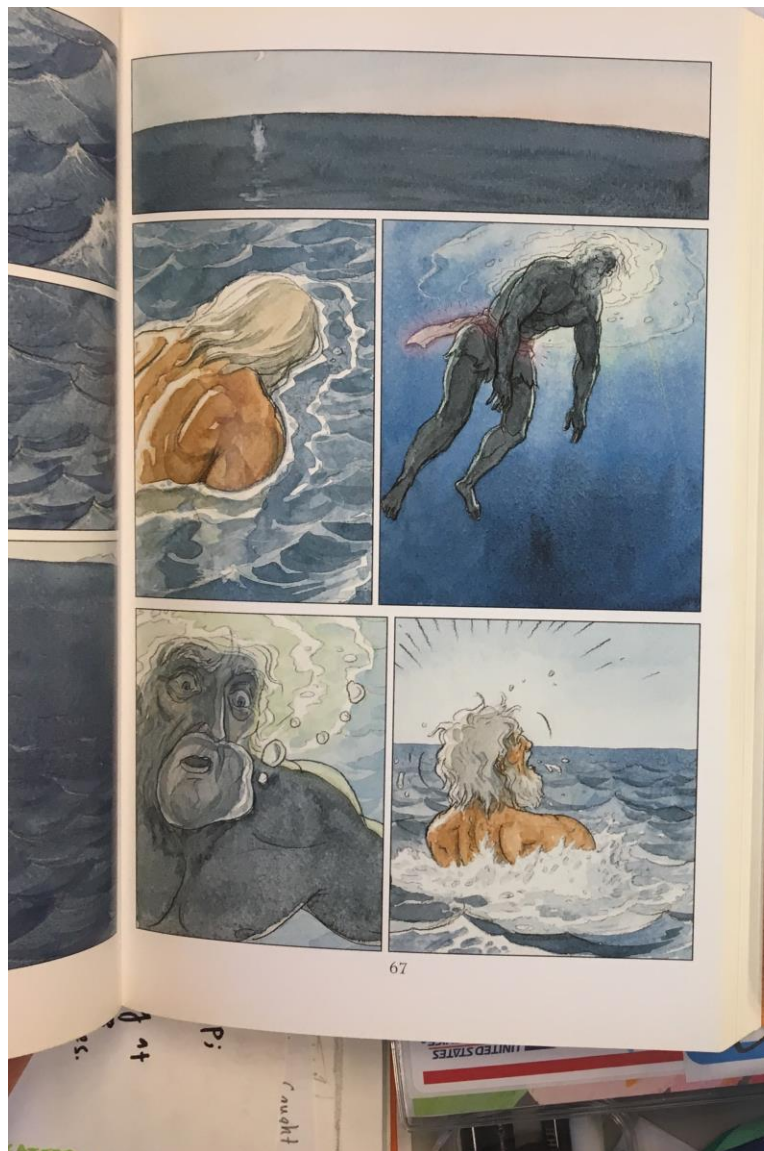
PANEL ONE: opens with wide panel across the top; view of the vast, empty ocean's horizon with the moon entering at the top, reflecting on the water below... water is calm, gentle waves.

PANEL TWO: side by side. Panel two is a view of a man, floating facedown in the water. We only see his torso and above. water is undisturbed. Panel three is from below the water; now we see the floating man's body. His arms are below, legs dangling. He is only wearing shorts (torn + used)

PANEL FOUR: side by side. panel four is an up close view of the floating man's face beneath the surface of the water: he is suddenly awake + alarmed / conscious. bubbles of air emerge from mouth.

Panel five his head is no longer face down into water, but in upright position. He is gasping for air. the water is no longer still.

KATEERY E.



Metaphor Comic

You are to make a one page multi-panel comic where you select a single thematic element (along the lines of what I've done in the examples) to use literally/metaphorically throughout as a way of linking the piece together. A short way to think about is to talk about one thing in terms of another (i.e. talk about games by talking about rabbits, talk about democracy by talking about hands, comics as roses, etc.) Keep your metaphor running in some way for each beat of your narrative. Take this in whatever direction you need to - and have fun with it!

My grandmother
fed herself.



She saved seeds.



She covered them
with earth.

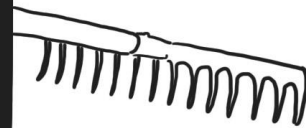
My mother eats from
cans and boxes.



But her mother knew
corn, beans and squash
were sisters.



Where did
all that
knowledge
go?

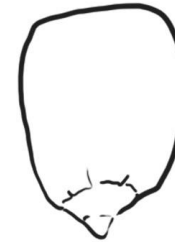


When my mother put her
own into the earth?

What happened to
her stories?



What else did
she know?



Kron



I SAW MYSELF



REFLECTED IN YOU

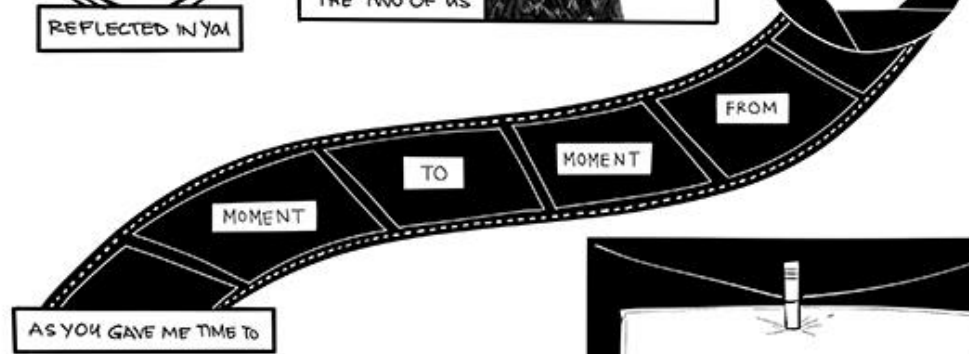


AS ONE

AND I LET YOU

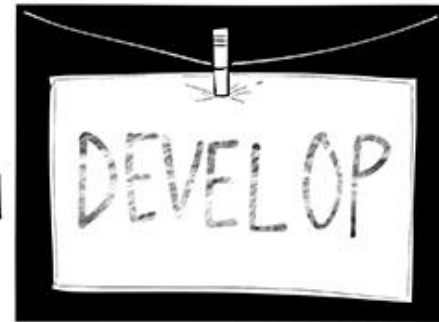


IN



FOCUS

AND



EXPOSING EVERYTHING IN ME THAT IS

NEGATIVE



SO I CAN BE WHO I WAS MADE TO BE

SOMETIMES
I LOOK
BACK

AT IMAGES FROM TIMES THAT I
REMEMBER FEELING THE MOST



GENUINELY
HAPPY

AND I LONG TO RETURN
TO THOSE MOMENTS IN TIME..



HOWEVER

MEMORY IS
LIKE
A
GAME
of
TELEPHONE



IT'S BEEN ALTERED AND
DISTORTED WITH EACH RECALL...

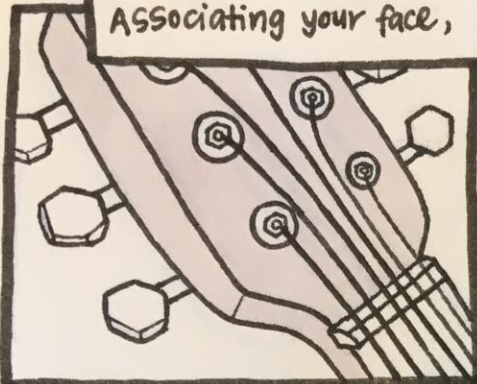


NEW
IPHONE
5000

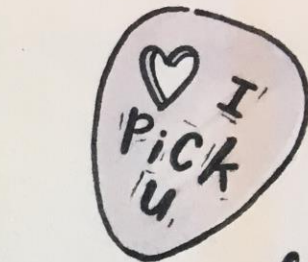
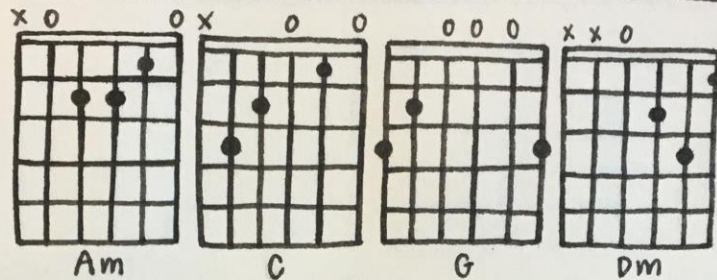
AND THERE'S NO
GOING BACKWARDS!



Associating your face,

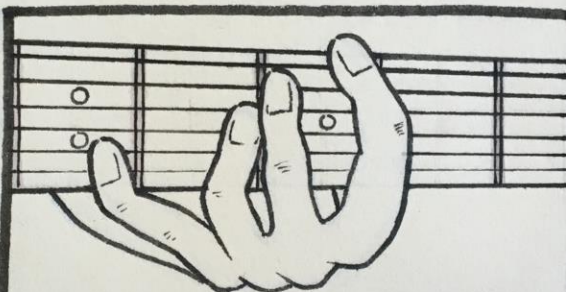


with your heartfelt text messages & DMs ...



is *Special* to me.

Because I love
talking to you
for hours...

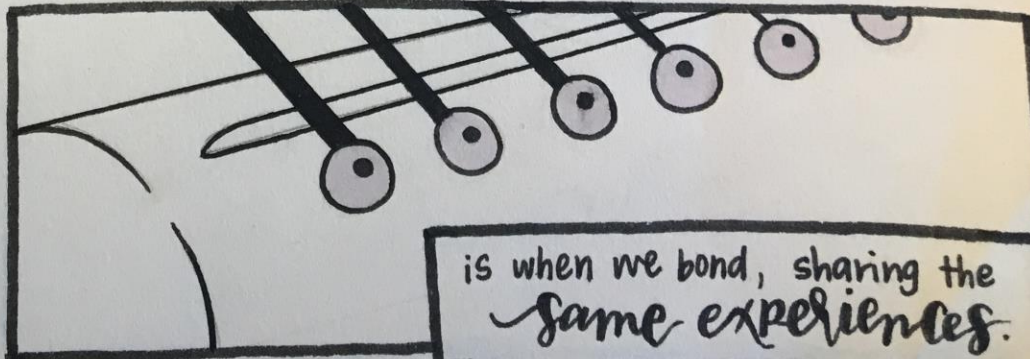
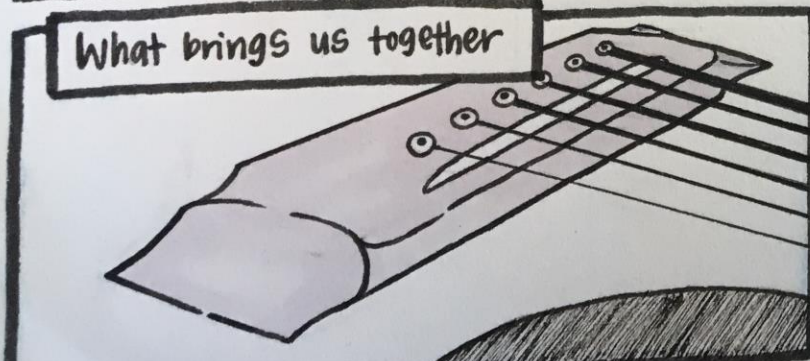


and get lost in my surroundings.

But sometimes you
feel far away ...



What brings us together



is when we bond, sharing the
same experiences.



OR BIG ENOUGH FOR...



7 BILLION PEOPLE TO POPULATE

OR JUST A PILE OF IT TO



SLIP...
BETWEEN
THE FINGERS

BAH!!

WHAT'S
THE
DIRT?



OR
JUST



A
SPECK IN THE
GALAXY

Love

It starts small.



All it takes is a look;



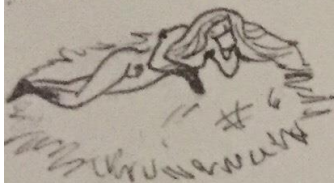
Like an arrow, it hits—



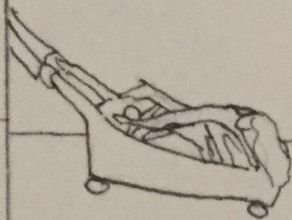
A feeling.



It festers and grows inside you



Until you're consumed by it.



And it spreads

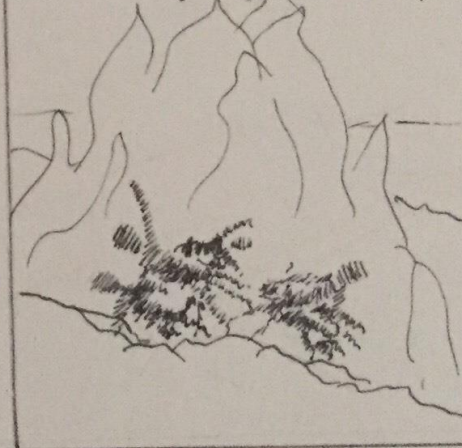


Oh, how it spreads—



they feel it, too

How did you get here?



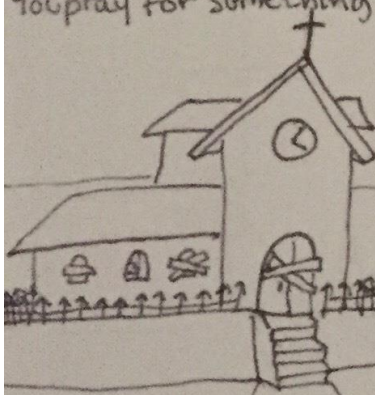
There is no cure.



It started so small.



You pray for something good,



Something good

They take you in their arms



SAN FRANCISCO IS A GOOD PLACE TO LIVE.
YOU CAN **WALK** HERE; YOU DON'T NEED A CAR.



WHEN YOU WALK, YOU START TO NOTICE
THINGS: LITTLE DETAILS, ORNAMENTS...

THE ARTS ARE
WELL-PROTECTED.



ARTISTS, NOT
SO MUCH.

THE ARTISTS
HAVE COME
AND GONE.

ONLY THEIR ART
REMAINS.



IT SURE
DOES
LOOK
NICE,
THOUGH.



A WELL-PRESERVED CITY, PRESERVED

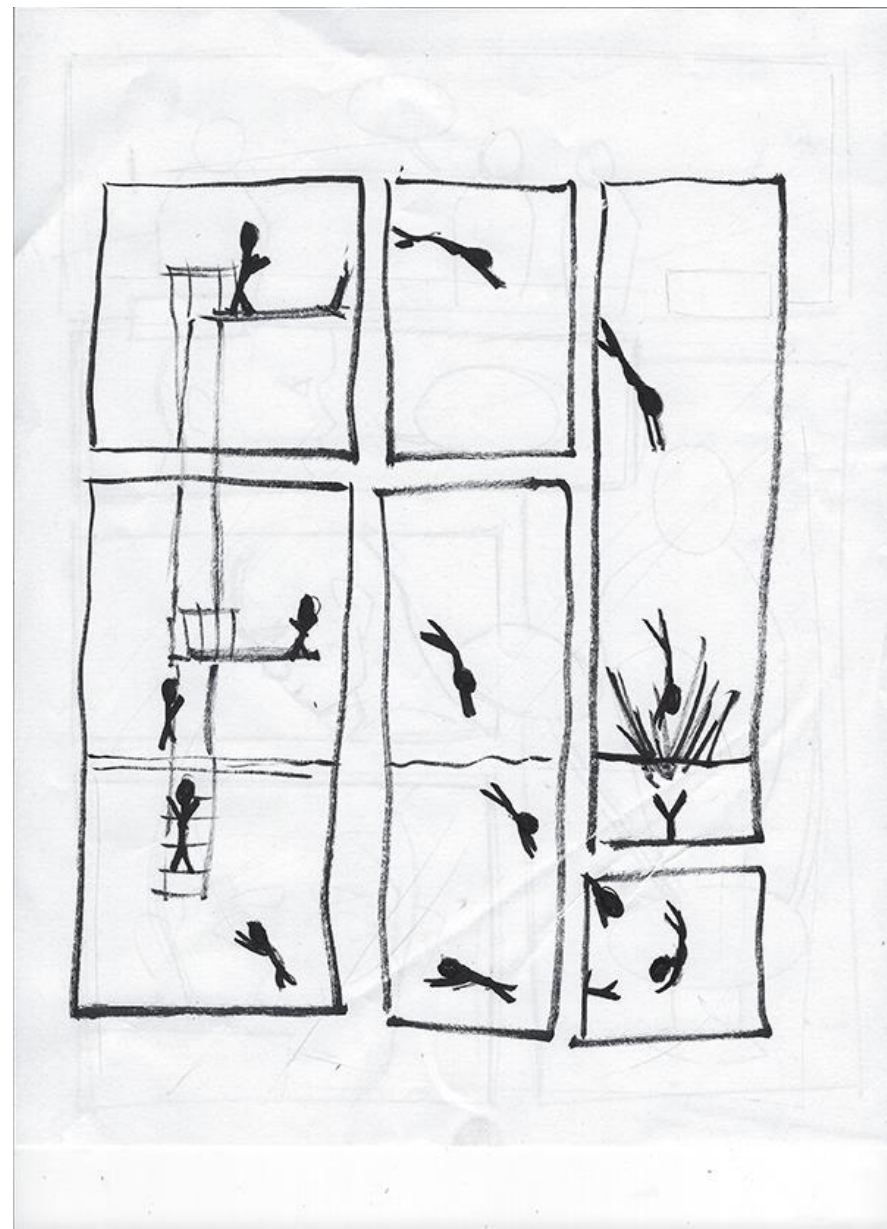
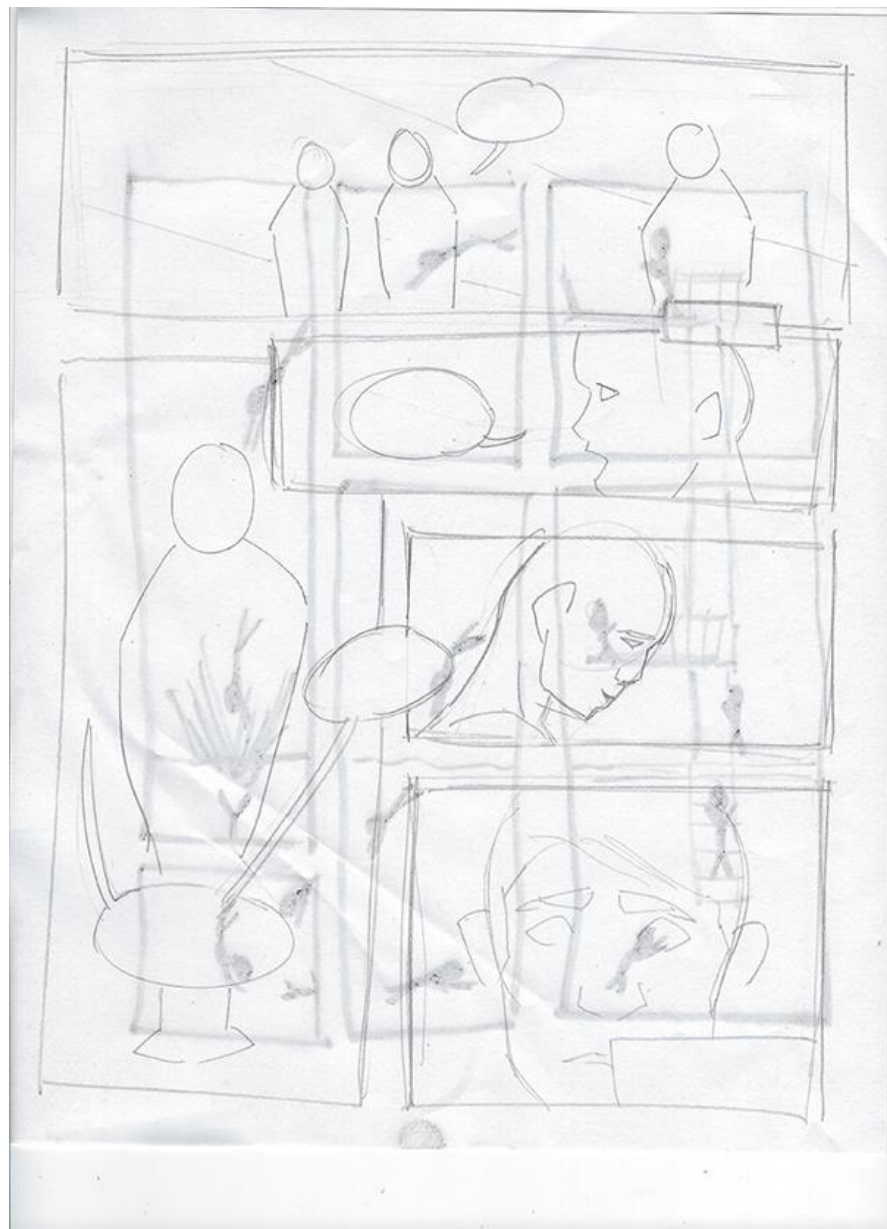
FOR THE
LUCKY
ONES.

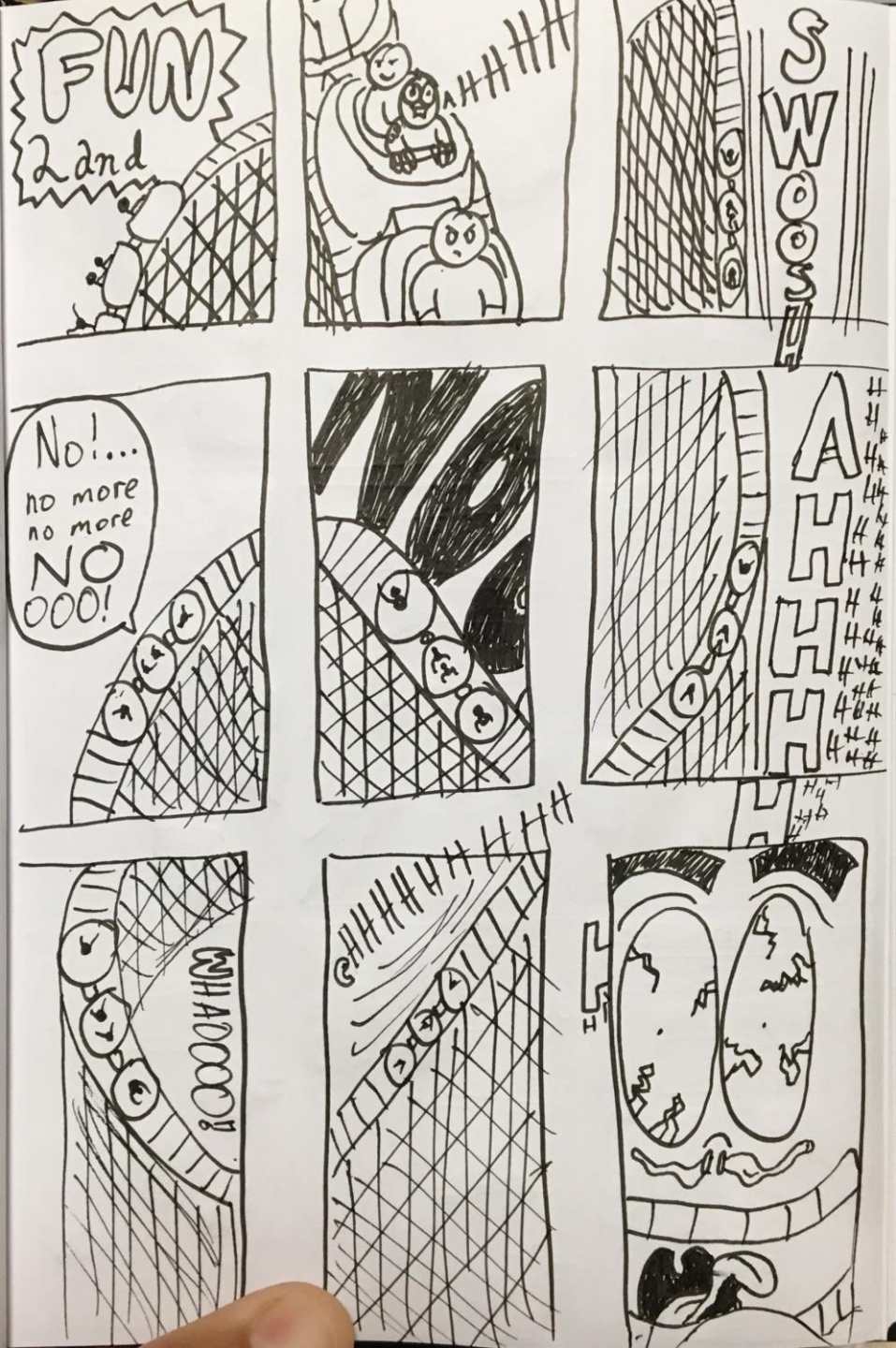


THAT'S
HOW
IT
GOES.

Zithers

I draw a directed squiggle on the board (curved line with an arrow indicating the direction) – and students try to to layout a page that follows the reading path of that squiggle – using page composition, characters, word balloons, whatever – to move the reader's eye in the way I randomly drew.





I think it's time we blow this scene



Get

Everybody

And

The

Stuff

Together

1

2

OK, 3

LET'S

JAM!

