

## KAC Comics Spring 2020 Week 4

- Progress?
- Next step to create comic
  - Putting the page layout into the actual comic form (digital or paper) and starting the pencils
  - Always start with the text so that you can make sure there is enough room
  - EDIT! This is the time to make final edits to your script, esp dialog
    - Remove filler words
    - Example script edit:
      - Character A: This sounds like the **oldies** radio-station I grew up listening to. ~~My dad would always turn on the oldies.~~
      - Character B: It took me 4 years to learn the multiplication tables ~~and then~~; I only learned because of Pokemon.
      - Character C: I grew up listening to the radio ~~too~~. I wonder what my child will say he grew up listening to.
    - The meaning to what the characters are saying is the same, but it has been shortened from what they really said to fit more nicely into the panel and to read more clearly to the reader.
- Camera Angle and lighting – what does how you are showing the reader your visual information say about the story? (Look at examples – below)
  - From My Favorite Thing is Monsters by Emil Ferris:



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- How does the text coming from the bottom corner interact with the characters in this panel? What would be the difference if the people were seen straight on?



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- What emotions does looking down on this character in a nearly empty space make us feel? Would it be different if we were closer?



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- What does the stylized vs realistic characters mean about them? Does it make a difference to know that the monster character is the narrator?



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- What do the style and color choices make us assume about this character? What might her significance be to the story? To the narrator?
- From *Death: The Deluxe Edition*, Vertigo Comics, written by Neil Gaiman



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- What does the style tell you about these characters? About what might happen next? What about the character leaning into the next panel?



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- How is this panel like a poem? Does the gutter represent actual time here or perceived time? How does the representation of time impact the reader emotionally?

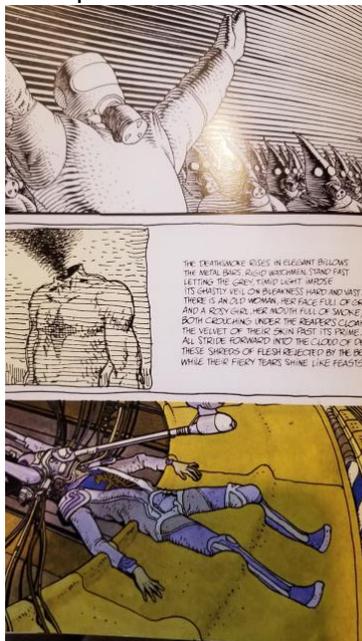


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- Continuous background across two panels in the top shows movement over time of the character. Bottom panel being frameless and continuing behind the top two panels exaggerates the gesture of the raised arm on the character.



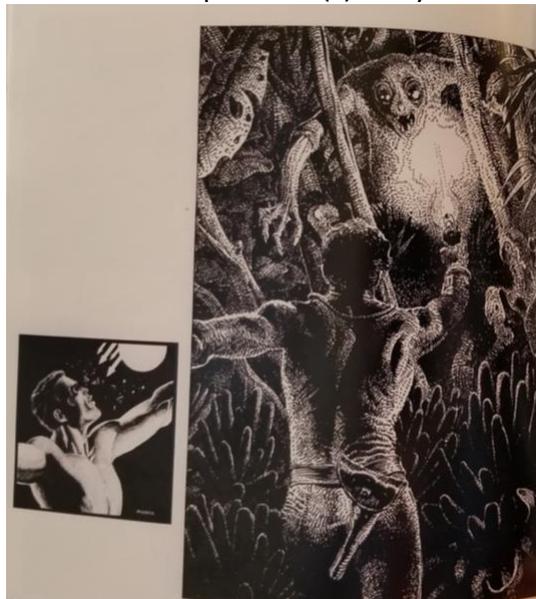
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- Overlapping panels that are at an angle with no gutters tells us that these events are happening very quickly, the reader feels the chaos and tension.
- Excerpts from Moebius's Metallic Memories



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- One artist, three different styles.



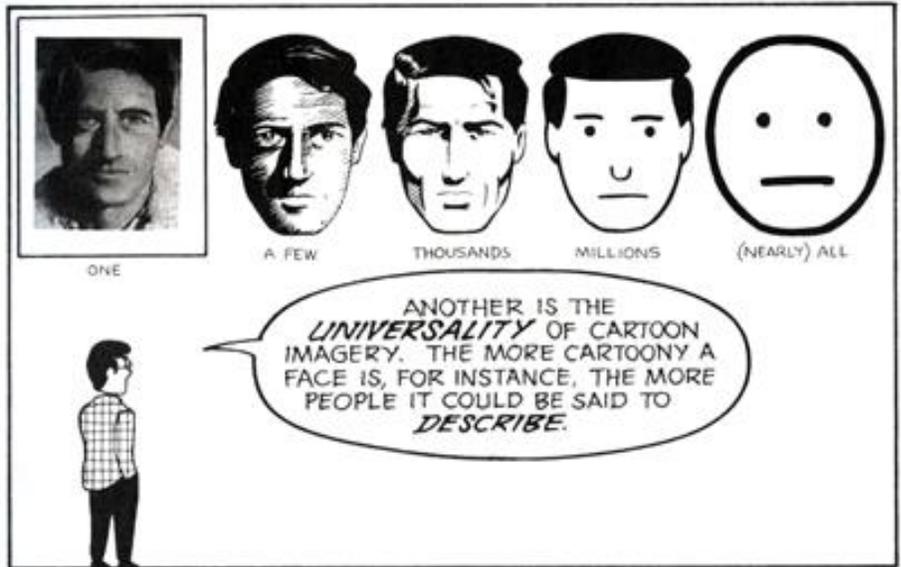
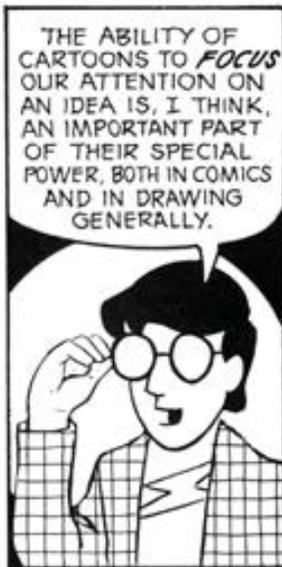
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- The artist included intense details in the face and then nothing in the clothing – referred to as spot black(s). Why?



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- Using light intentionally – what do we think about these scenes and characters?



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- Creating tone (light) with pattern.
- Look at Procreate character and how it changes with different lighting and detail. What do the different styles tell us about the character?
- A look at styles and what they communicate... how far do we push iconography?



THIS, WHEN YOU  
LOOK AT A PHOTO OR  
REALISTIC DRAWING  
OF A FACE--



--YOU SEE IT  
AS THE FACE  
OF *ANOTHER*.

BUT WHEN YOU  
ENTER THE WORLD  
OF THE *CARTOON*--



--YOU SEE  
*YOURSELF*.

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- Our ability to relate to a character is connected to their stylistic representation. This is projection. If we can imagine that character is us then we will empathize with them. If we can imagine them as a real person (or animal, or monster, etc) we can sympathize with them. If we can't relate to the character we'll be apathetic.