Course description (topics)

Title of the course:				
Animation Research And Design / Visual Storytelling – Storytelling with Comics				

Tutors of the course , contact details:				
Szép Eszter, PhD, eszterszep@gmail.com				

Code: M-AN-102	Related curriculum (programme/level): MA	Recommended semester within the curriculum: 1	Credit: 15	Number of class hours: 52 (90) Student working hours: 208 (360)
Related codes	Type: seminar, lecture, consultation	Can it be an elective course? No	In case of elective what are the specific prerequisites:	

Course connections (prerequisites, parallelis):
Animation Research and Design / General Storytelling Practices

- Filmdramaturgy
- Game history and theory
- Visual Storytelling – Comics
- Visual Storytelling – Storyboarding with composition
- Scriptwriting
- Studio visit

Aim and principles of the course:

Participants of the course will read a number of comics in various genres, will make short comics, and will also aim to work on a longer comics project.

- The course is practice based, there are creative assignments from class to class..
- There are also short readings for each class, it is essential that you read them.

Aims:

- Experiencing comics as a way of thinking, as a process of design, and as a practice of storytelling
- Participants will experiment with multimodal storytelling in comics, that is, using words and images to tell a story, and will experience that in comics design cannot be separated from the more verbal parts of the narrative.
- Experiencing the creative challenges of comics making: writing text/dialogue, finding the visual rhythm of scenes, creating layout that matches form and content
- Making our own comics
- Verbalizing and reflecting on how a story is structured and told in comics

Principles

- Democratic knowledge sharing: speak up, listen to others
- Regular assignments: doing the weekly assignments is ESSENTIAL.

Outline:

1. Introduction: The shape of time. Creative activities. Narration. Barry, Lynda, One! Hundred! Demons! (some chapters only, PDF), Ebony Flowers, My Lil Sister Lena, Bill Watterson, Calvin and Hobbes

2. 100 Ways to Tell a Story, page design activities, creating a storyworld. Intro to student projects.

3. Designing the reading path – discussing Hedra.

4. Project ideas. Creative activities: writing.

5. Creative activities. Narration. Michael DeForge: Mostly Saturn; Placeholders; Rhode Island Me

6. Dialogue and narration: writing it and picturing it 1. Discussing The Wrong Place. Character building with dialogue.

7. Discussing student comics projects. Kerbaj, Mazen, Cola (PDF)

8 .Comics projects.

Learning outcomes (professional and general competences to be developed):

Knowledge:
- Constructing visual stories,

- Understanding storytelling, editing, colouring, structuring comics

- Understanding contemporary comics culture

Ability:
By the end of the 7 classes students will be capable of creating engaging short stories.

Attitude:
- attends lessons regularly, completes assigned tasks

- motivated, committed

- initiative, curiosity

- seeking an adequate response to questions raised and problems encountered

- professionally informed, including in the technological field

Autonomy and responsibility:
- Independent problem solving
- Research oriented
- Forward thinking

Topics and themes to be covered in the course:
● the role of page design in storytelling

- playing with form
- creating atmosphere
- handling time on the comics page
- writing dialogue, creating voice
- editing a story

Specificities of process organisation / organisation of learning:
Course structure, nature of the individual sessions and their timing (in case of several teachers' involvement, please indicate the distribution of their teaching input:

4 Sept – 9 Oct

Monday, Wednesday

Students' tasks and responsibilities:
1.Weekly assignments include readings and creative activities.

The coursework builds on the assignments and posts of students uploaded before, that is, in preparation for each class. Deadlines are essential.

2.Active in-class participation.

3.Regular attendance.

4.Final comics project, submitted at the end of term. Details will be clarified in dialogue with students. In short, students are required to:

- hold short presentations about the progress of their project
- submit a three-page comic at the end of the term

Learning environment: (e.g. classroom, studio, off-site, online, in-company placement, etc.)
Classroom

Assessment:
(in case of more teachers are involved and they evaluate seperately, separate assessments per teacher needed)

 Requirements to be met:
Active, continuous attendance at consultations and sessions, completing tasks on time and to the expected standard.

Method of assessment: (what methods are used for assessment {test, oral question, practical demonstration, etc.})

 Assessment criteria (what is taken into consideration in the assessment):

- active participation in lessons; assignments on time, as expected at the expected standard (Diligence)

How is the mark calculated (how is the result of each assessed requirement reflected in the final mark? {e.g. proportions, points, weights}):

The course is part of the Animation Research and Design subject. The value of the course within the subject: 37 %
The course must be taken together with all the courses announced within the subject (the courses are listed). If the student obtains an insufficient grade in any course of the multi-course subject or fails one of the courses, the entire subject must be repeated.

Animation Research and Design / General Storytelling Practices

-   Filmdramaturgy
-   Game history and theory
-   Visual Storytelling – Comics
-   Visual Storytelling – Storyboarding with composition
-   Scriptwriting
-   Studio visit

Required Literature:
Barry, Lynda, *One! Hundred! Demons!* (some chapters only, PDF)

Flowers, Ebony, *My Lil Sister Lena* (PDF)

DeForge, Michael, Mostly Saturn (PDF)

DeForge, Michael, Placeholders (PDF)

DeForge, Michael, Rhode Island Me (PDF)

Evens, Brecht, *The Wrong Place* (first chapter only, PDF)

Kerbaj, Mazen, *Cola* (PDF)

Lonergan, Jesse, *Hedra* (PDF)

Madden, Matt, *100 Ways to Tell a Story* (PDF)

Watterson, Bill, *Calvin and Hobbes* (PDF)

Recommended Literature:

Any comic from the Comics Library in Gólya!

Other information:

Recognition of knowledge acquired elsewhere/previously/validation principle:
        ●   No exemption from attending and completing the course will be granted,

	● Exemptions from the acquisition of certain competences and the completion of certain tasks may be granted, ● some tasks may be replaced by other activities, ● full exemption may be granted.
Out-of-class consultation times and location: by prior arrangement	