

*Academy of Visual Arts*

*Bachelor of Arts (Hons) in Visual Arts Programme*

## **VART3217 Illustrated Narratives**

**No. of units: 3**

**Pre-requisite: VART2215 Typography or VART2217 Illustration**

**Duration: 52 hours**

**Cluster: Graphic Book**

### **I.1. Course Description & Rationale:**

"To be a person is to have a story to tell." Isak Dinesen

Storytelling is essential in many creative processes; comic art is a medium that best illustrates its importance through arrangement of visual elements and image-text interactions. This course aims to provide a platform for the students to further develop their sense and understandings in visual communication through the creation of story in the form of comics after they gain fundamental skills in the area of graphic design and illustration.

One major focus of the course is to enhance student's ability to generate story ideas. Workshops about creative writing and other experimental approaches in writing will be provided to allow students to explore their own way of storytelling. Students are also encouraged to establish their individual visual language and graphic style. Through tutorials and projects, specific skills in various aspects such as scriptwriting, storyboarding, drafting, inking and even book making will be addressed.

Learning through experiments is an important component in the course. Apart from fundamental issues in the theories of Comics studies, topics about abstract comics, alternative comics and experimental comics will also be highlighted in order to provide a critical framework for the students to question what "story" could be. Case studies on artists such as Chris Ware and the French comic art group Oubapo will be carried out.

### I.2. Course Content:

No.		Hours	%
1.	Language of Comics: - Concept of "closure" – space between panels; - "Time" elements in comic; - Image sequence; - Layout, composition and camera angles; - Theories by Scott McCloud and Will Eisner.	16	30.8
2.	Story: - Storytelling approaches; - Story structure; - Scriptwriting; - Storyboarding.	12	23.1
3.	Drawing: - Exploration of various methods of pencilling and inking; - Use of digital tools in comic production (e.g. Manga Studio); - Character design.	12	23.1
4.	Case Studies on Experimental Comics: - Abstract comics and alternative comics; - Chris Ware's works; - Oubapo's works.	8	15.4
5.	Case Studies and Focus Research: - Comics under different cultural context; - Developments of local independent comic movement; - Professional practices.	4	7.7
		52	100

### I.3. Intended Course Learning Outcomes (CILOs):

*(Please take note of the PILOs for the overall BA programme in the Programme Document.)*

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Demonstrate an understanding of the language of comics and the theories by Scott McCloud, and Will Eisner;
2.	Research on the development of experimental and alternative comics;
3.	Create a comic story that emphasizes different models of storytelling;

4.	Create a graphic book to reflect one's unique touch and drawing style;
5.	Critique comic work in relation to current trends in local and international comics and illustration;
6.	Adhere to standards of professional practice and ethos.

*\* More may be added.*

#### I.4. Alignment of CILOs with PILOs:

Learning Outcomes	<i>Please indicate alignment by checking '✓' the appropriate box</i>					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	✓					
PILO1.2			✓	✓		
PILO2.1		✓				
PILO2.2			✓	✓		
PILO2.3					✓	
PILO3.1						✓
PILO3.2						✓

*\* There may not be 6 CILOs, in which case, just leave columns empty.*

#### I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures and artwork showcase: Lectures will introduce the theoretical and historical knowledge necessary, supported by AV-media and occasional Q/A-sessions.	1, 2, 6	12
2.	Story writing Workshop: In-class workshop focusing on story writing supervised by the instructor.	3, 6	12
3.	Practical production workshops and tutorials: Practical workshops to address various skills based on individual preference	4, 6	16
4.	Exhibition visits and artist talks: Exhibition visits and talks with artists will allow student first-hand experience of real-life artistic practice in the field.	5, 6	4

5.	Presentation and discussion: Small group or individual tutorials to guide students to develop their projects.	5, 6	8

*\*More may be added.*

#### **I.6. Assessment:**

<b>No.</b>	<b>Assessment Methods/Activities</b>	<b>Weighting</b>	<b>Alignment with CILOs</b>
1.	Storytelling Assignment: A project that focuses on the approach of storytelling in visual form.	25%	3
2.	Research and Presentation: Research on chosen local or international artist and investigate his/her impact on the field. Students have to show their ability to analyse work using the principles and knowledge taught in the class.	15%	1, 2, 5
3.	Comic / Graphic Book Publishing: A project that integrates student's abilities in story creation, visual expression and the experiments of various storytelling formats.	30%	3, 4
4.	Professional Attitude: Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student.  Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.  For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.	30%	6

*\*More may be added.*

### **I.7. References:**

Carrier, David. *The Aesthetics of Comics*. University Park: The Pennsylvania State University Press, 2000.

Chi Hoi, and Craig Au Yeung. *Long Long Road – 25 Years of Independent Comics in Hong Kong*. Hong Kong: Joint Publishing, 2006.

Duncan, Randy, and Matthew Smith. *The Power of Comics: History, Form and Culture*. New York: Continuum, 2009.

Eisner, Will. *Comics and Sequential Art: Principles and Practices from the Legendary Cartoonist*. New York: W. W. Norton & Company, 2008.

Groensteen, Thierry. *The System of Comics*. Trans. Bart Beaty. Jackson: University Press of Mississippi, 2007.

Heer, Jeet, and Kent Worcester, eds. *A Comics Studies Reader*. Jackson: University Press of Mississippi, 2009.

McCloud, Scott. *Understanding Comics*. New York: Harper Perennial, 1993.

Madden, Matt. *99 Ways to Tell a Story: Exercise in Style*. New York: Chamberlain Bros., 2005.

Wong, Wendy Siuyi. *Hong Kong Comics*. New York: Princeton Architectural Press, 2002.

### **I.8. Academic Integrity:**

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

### **I.9. Health and Safety:**

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

### **I.10. Final Note:**

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.