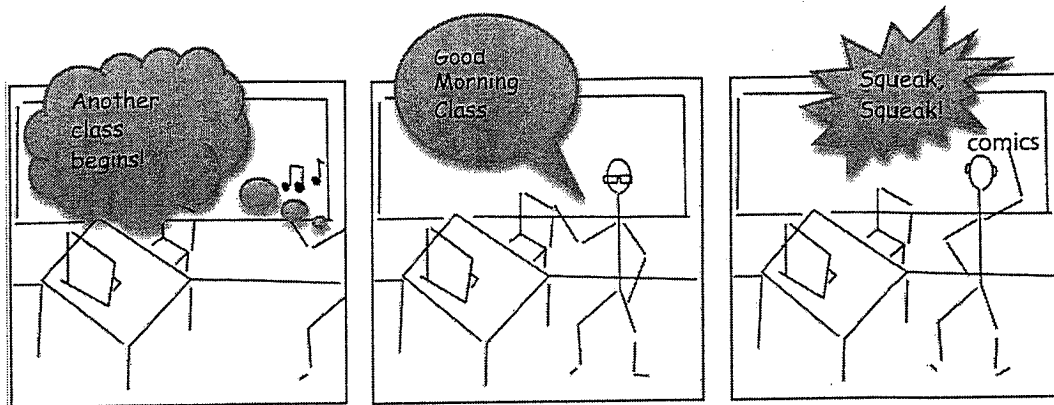


FYWP 2014: Class Activity for ENGL/WRTG 120/121

Second activity for Project 1: I Have students create a 3-panel comic about a childhood memory to promote rich description, more concise writing, along with transformation and revision.



Above comic illustrates Moment-to-moment, action-to-action, thought, speech, and sound-effect bubbles and word/picture combinations of intersecting and picture specific.
by Pam McCombs

First: As homework students are asked to write about a favorite childhood memory about a learning experience such as: having your favorite book read to you by a parent/grandparent, learning to ride a bike, writing your first story, or just doing something special with a parent/grandparent.

Second: I read Scott McCloud's chapter 2 "The Vocabulary of Comics" from *Understanding Comics* (1993) that has a great section on icons (24-33). I use a Document Camera to project the pages on a screen as McCloud explains the difference between a symbol and an icon and how a circle, two dots, and a line are recognized as a human face. I draw a few icons on the board and ask students for suggestions of others. I then go over the six **transitions** and the seven **word/picture combinations**.

Third: In groups I have students study a double-page spread from example graphic novels and make a list of the transitions and word/picture combinations the artists have used (10-15 min.). Then each group explains to the class what the double-page spread is about, what transitions and word/picture combinations were used by the artist/authors.

Fourth: Then I ask students to create a **3-panel comic** that illustrates their memory or moment, using **ICONS**. Icons like the stick figures in my comic above (shown on screen) or the ones I've drawn on the board. I show samples of other student work and then I tell them to draw three panels on their piece of paper.

Before they hand in their comics, I have them write the transition/s and word/picture combination/s they have used on the back of their paper.

IT MIGHT HELP TO THINK OF THESE SEVEN CATEGORIES DIAGRAMMATICALLY.

IN UNDERSTANDING COMICS, I IDENTIFIED A FEW DISTINCT CATEGORIES OF WORD/PICTURE COMBINATIONS.

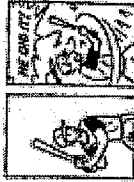
1. WORD-SPECIFIC

WORDS PROVIDING ALL YOU NEED TO KNOW WHILE THE PICTURES ILLUSTRATE ASPECTS OF THE SCENE BEING DESCRIBED.



2. PICTURE-SPECIFIC

PICTURES PROVIDING ALL YOU NEED TO KNOW WHILE THE WORDS ACCENTUATE ASPECTS OF THE SCENE BEING SHOWN.



3. DUO-SPECIFIC

WORDS AND PICTURES BOTH SERVING TO CONVEY THE SAME MESSAGE.



4. INTERSECTING

WORDS AND PICTURES WORKING TOGETHER IN SOME RESPECTS WHILE ALSO CONTRIBUTING INFORMATION INDEPENDENTLY.



5. INTERDEPENDENT

WORDS AND PICTURES COMBINING TO CONVEY AN IDEA THAT NEITHER WOULD CONVEY ALONE.



6. PARALLEL

WORDS AND PICTURES FOLLOWING SEEMINGLY DIFFERENT PATHS WITHOUT INTERSECTING.



7. MONTAGE

WORDS AND PICTURES COMBINED PICTORIALY.



WORD-SPECIFIC



PICTURE-SPECIFIC



DUO-SPECIFIC



INTERSECTING



INTERDEPENDENT



PARALLEL

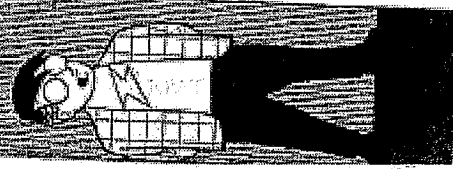


MONTAGE



CONSIDER WHAT YOU WANT FROM EACH PART OF YOUR STORY DO YOU WANT TO JUMP IN-TO A KEY EVENT DO YOU WANT TO PUT ON THE SPARKS AND FOCUS ON SMALLER MOMENTS? DO YOU WANT TO DRAW ATTENTION TO CONVERSATIONS AND PAUSES? DEPENDS ON YOUR ANSWER, YOU'LL FIND THAT CERTAIN TYPES OF TRANSITIONS BETWEEN PANELS MAY GET THE JOB DONE BETTER THAN OTHERS.

THESE PANEL TO PANEL TRANSITIONS COME IN SIX CATEGORIES, INCLUDING:



ILLUSTRATIONS COURTESY OF THE UNIVERSITY OF TEXAS AT AUSTIN

1. MOMENT TO MOMENT

A SINGLE ACTION PORTRAYED IN A SERIES OF MOMENTS.

2. ACTION TO ACTION

A SINGLE SUBJECT (PERSON, OBJECT, ETC.) BY A SERIES OF ACTIONS.

3. SUBJECT TO SUBJECT

A SERIES OF CHANGING SUBJECTS WITHIN A SINGLE SCENE.

4. SCENE TO SCENE

TRANSITIONS ACROSS SIGNIFICANT DISTANCES OF TIME AND/OR SPACE.

5. ASPECT TO ASPECT

TRANSITIONS FROM ONE ASPECT OF A PLACE, IDEA OR MOOD TO ANOTHER.

6. NON SEQUITOR

A SERIES OF SEEMINGLY UNRELATED UNRELATED IMAGES AND/OR MESSAGES.

From Making Comics 4.130 Scott McCloud 2006
TAXONOMY