

Cambridge TECHNICALS LEVEL 3

Cambridge
TECHNICALS
2016

DIGITAL MEDIA

Unit 9

Comics and graphic novel
storytelling

M/507/6395

Guided learning hours: 60

Version 2 September 2016

LEVEL 3

UNIT 9: Comics and graphic novel storytelling

M/507/6395

Guided learning hours: 60

Essential resources required for this unit: Comic book creation software

This unit is internally assessed and externally moderated by OCR.

UNIT AIM

Comic books and cartoon strips have been around for a very long time from the earliest cave paintings depicting graphic scenes to the digital comics we see today. Comics have developed their own style, characters and following. Comics have served many purposes; firstly to entertain but secondly, in the case of some comics, to purvey a message to those who read it.

By completing this unit, you will understand the comic and graphic novel world. You will understand the content of a graphic novel or comic and how it relates to its target audience. You'll be able to develop one character for an original graphic novel or comic, and plan and produce panels for an original graphic novel or comic for this character.

TEACHING CONTENT

The teaching content in every unit states what has to be taught to ensure that learners are able to access the highest grades.

Anything which follows an i.e. details what must be taught as part of that area of content Anything which follows an e.g. is illustrative, it should be noted that where e.g. is used, learners must know and be able to apply relevant examples in their work, although these do not need to be the same ones specified in the unit content.

For internally assessed units you need to ensure that any assignments you create, or any modifications you make to an assignment, do not expect the learner to do more than they have been taught, but must enable them to access the full range of grades as described in the grading criteria.

| Learning outcomes | Teaching content |
|--|---|
| The Learner will: | Learners must be taught: |
| 1. Know the graphic novels and comics industry | 1.1 to research industry, i.e. <ul style="list-style-type: none"> • companies (e.g. DC Comics, Manga Entertainment, Marvel Comics, 2000 AD, DC Thompson, Fleetway Press, Image Comics) • product types (e.g. graphic novels, digital comics, motion comics, comic strips, manga) • titles (e.g. The Incredible Hulk, Hercules, Iron Man, Astonishing X-Men, Superman, Batman, Judge Dredd, Beano, Dandy) • writers/pencilers, letterers/inkers/colourists (e.g. Stan Lee, Jack Kirby, Bob Kane, Will Eisner, Osamu Tezuka, Kev FSutherland, Alan Moore) • genre and styles (e.g. Japanese, American, British, crime, fantasy, superhero, war) 1.2 purpose and structure, i.e. <ul style="list-style-type: none"> • action and adventure, slice of life, crime and mystery, science fiction/fantasy, superheroes • panelling, text, story line, structure, visual narrative, iconography, use of formal elements (e.g. line, tone, colour), speech, thought bubbles and box placements, symbols and sound effects • consider how meaning is created through elements of content and style (e.g. colour, language, text, images, props, costumes), created through semiotics (e.g. connotation, denotation, signification, iconography, anchorage), created through techniques (e.g. cropping, sizing, use of captions, choice of fonts, angle of the drawn action and characters) • target audience (e.g. age, gender, interests) • back story, personality, development, their appeal to target audience. |

| Learning outcomes | Teaching content |
|--|--|
| The Learner will: | Learners must be taught: |
| <p>2. Be able to plan the production of an original graphic novel or comic</p> | <p>2.1 proposal for content, i.e.</p> <ul style="list-style-type: none"> • title, synopsis of the plot, narrative structure • graphic novel, comic, digital comic • action and adventure, slice of life, crime and mystery, science fiction/fantasy, superheroes • main character, additional characters (e.g. name, age, background, relationship to the narrative and main character, powers if relevant) • target audience (e.g. age, gender, lifestyle, appeal of the graphic novel) • established company (e.g. 2000 AD, Marvel), self-publishing, internet • copyright, intellectual property rights, slander, libel, royalties, violence, offensive language/behaviour/ material, representation, health and safety • storyboarding for story flow <p>2.2 character developments in comics and across different media, i.e.</p> <ul style="list-style-type: none"> • future developments of story line within the comic genre and in other media (e.g. film, cartoon, games, TV series) <p>2.3 planning the scripted panels, i.e.</p> <ul style="list-style-type: none"> • break writing plot into page breaks/panel breaks • develop a script for the character • break each page into panels, plan panels on each page to fit narrative • include dialogue bubbles/thought bubbles/captions; sound effects should be considered for panels <p>2.4 to consider camera angles/shots (e.g. bird's eye view, close-up)</p> <p>2.5 ideas for creation of the comic world, i.e.</p> <ul style="list-style-type: none"> • props that could be used (e.g. vehicles) • terrain • objects in the environment • colouring of the environment. |
| <p>3. Be able to develop ideas for an original character for a planned story</p> | <p>3.1 to generate ideas, i.e.</p> <ul style="list-style-type: none"> • mood boards, summary of ideas, spider diagrams, initial character sketches • back story, unique character traits and/or abilities, relationship with other characters • initial character drawings/illustrations to illustrate physical characteristics and movement, body, head, clothing. |

| Learning outcomes | Teaching content |
|---|---|
| The Learner will: | Learners must be taught: |
| <p>4. Be able to produce an original graphic novel or comic</p> | <p>4.1 how to produce, i.e.</p> <ul style="list-style-type: none"> • narrative expressed in combined illustrated panels, dialogue/text, characters • final panels can be digitally produced or hand drawn and inked <p>4.2 visual appeal, i.e.</p> <ul style="list-style-type: none"> • images used, colouring of characters and environment, font size and style, story flow, panel layout, use of speech and thought bubble and box placement, lettering, perspective, symbols and sound effects <p>4.3 review and test, i.e.</p> <ul style="list-style-type: none"> • self-evaluation • target audience evaluation (e.g. focus group, questionnaire, face-to-face interviews) • readability (e.g. Flesch Reading Ease/Flesch-Kincaid Grade Level, grammar and spelling). |

GRADING CRITERIA

| LO | Pass | Merit | Distinction |
|---|---|---|--|
| | The assessment criteria are the Pass requirements for this unit. | To achieve a Merit, the evidence must show that, in addition to the Pass criteria, the candidate is able to: | To achieve a Distinction the evidence must show that, in addition to the pass and merit criteria, the candidate is able to: |
| 1. Know the graphic novels and comics industry | P1: Describe the work of a graphic novel or comic publisher | | |
| | P2: Describe a chosen graphic novel or comic product | | |
| 2. Be able to plan the production of an original graphic novel or comic | P3: Develop an original story to be told within the graphic novel or comic | | D1: Evaluate the feasibility for further development of the main character in future stories across different media formats |
| | P4*: Create a script for the planned story <i>(*Synoptic assessment from Unit 2 Pre-production and planning)</i> | | |
| | P5*: Plan the structure and panel layout for the proposed original graphic novel or comic <i>(*Synoptic assessment from Unit 2 Pre-production and planning)</i> | M1*: Produce a storyboard to illustrate the flow of the story <i>(*Synoptic assessment from Unit 2 Pre-production and planning)</i> | |
| 3. Be able to develop ideas for an original character for a planned story | P6: Develop an original character to be included in the planned story | M2: Explain the characteristics and features of the original character | |

| LO | Pass | Merit | Distinction |
|--|---|---|--|
| 4. Be able to produce an original graphic novel or comic | <p>P7*: Integrate the scripted character with the story line to create the final product</p> <p>(*<i>Synoptic assessment from Unit 3</i> <i>Create a media product</i>)</p> | <p>M3: Manipulate the visual appeal of the comic to clarify meaning</p> | <p>D2: Justify how the visual style of the final product follow the conventions of graphic novels or comics within its genre</p> |

*SYNOPTIC ASSESSMENT

When learners are taking an assessment task, or series of tasks, for this unit they will have opportunities to draw on relevant, appropriate knowledge, understanding and skills that they will have developed through other units. We've identified those opportunities in the grading criteria (shown with an asterisk). Learners should be encouraged to consider for themselves which skills/knowledge/understanding are most relevant to apply where we have placed an asterisk.

ASSESSMENT GUIDANCE

LO1 Know the graphic novels and comics industry

- P1:** Learners should look at different companies from various countries that produce comics. They must look at a range (a minimum of two) of characters from each company and from this look at the work of the writers/pencilers of each. This could be evidenced by a written report or a presentation with detailed speaker notes.
- P2:** Learners must describe a chosen graphic novel using the areas outlined in the teaching content under purpose. This can be a follow on from the research and evidence presented for P1. This could be evidenced by a written report or a presentation with detailed speaker notes.

LO2 Be able to plan the production of an original graphic novel or comic

- P3:** Learners should develop a story for an original graphic novel or comic using the areas identified in the teaching content. This could be evidenced as a formal written report or a presentation including detailed speaker notes.
- P4:** Learners should create a script for the story for an original novel or comic. The evidence must be a formal script.
- P5:** Learners should plan the structure and scripted panel layouts including the script and panel layout as outlined in the teaching content. This can be evidenced as rough designs for the page layouts and a script proposal.

- M1:** Learners must produce a storyboard that shows the story flow – this will not be laid out in a panel design but must show the way the story will flow. This will be evidenced by the storyboard that has been produced.
- D1:** Learners must evaluate the feasibility of further developments of the main character across different media formats; a minimum of two must be evaluated from the teaching content.

LO3 Be able to develop ideas for an original character for a planned story

- P6:** Learners must develop an original character for inclusion into their graphic novel. They should think about colours they may use, features of the character, clothing, abilities, etc. At this stage, learners should try to generate a range of ideas that they will develop into their final character. This could be evidenced using a spider diagram, mood board, initial character rough sketches or a written synopsis of ideas.
- M2:** Learners must explain their character's defined characteristics and features. Illustration should show the character from different angles and give ideas and details regarding facial expression. This should be evidenced in the form of designs and illustrations.

LO4 Be able to produce an original graphic novel or comic

- P7:** Learners must produce the final scripted panels. This must include their own character, environments and any props that were proposed at the planning stage based on their own proposal. Evidence for this must be in the form of the final comic or graphic novel.
- M3:** Learners must manipulate the visual appeal of the comic to clarify meaning. This could be evidenced showing annotated before and after comic panels to illustrate the manipulations
- D2:** Learners must justify how the visual style of their final product follows the conventions of graphic novels or comics in its genre. This could be evidenced using a formal written report with panels used to evidence the conventions followed and the genre that has been met.

Feedback to learners: you can discuss work-in-progress towards summative assessment with learners to make sure it's being done in a planned and timely manner. It also provides an opportunity for you to check the authenticity of the work. You must intervene if you feel there's a health and safety risk.

Learners should use their own words when producing evidence of their knowledge and understanding. When learners use their own words it reduces the possibility of learners' work being identified as plagiarised. If a learner does use someone else's words and ideas in their work, they must acknowledge it, and this is done through referencing. Just quoting and referencing someone else's work will not show that the learner knows or understands it. It has to be clear in the work how the learner is using the material they have referenced **to inform their** thoughts, ideas or conclusions.

For more information about internal assessment, including feedback, authentication and plagiarism, see the centre handbook. Information about how to reference is in the OCR *Guide to Referencing* available on our website: <http://www.ocr.org.uk/i-want-to/skills-guides/>.

MEANINGFUL EMPLOYER INVOLVEMENT - a requirement for the Foundation Diploma, Diploma and Extended Diploma (Tech Level) qualifications

The 'Diploma' qualifications have been designed to be recognised as Tech Levels in performance tables in England. It is a requirement of these qualifications for centres to secure for every learner employer involvement through delivery and/or assessment of these qualifications.

The minimum amount of employer involvement must relate to at least one or more of the elements of the mandatory content. This unit is a pathway optional unit in the Digital Content for Interactive Media specialist pathway).

Eligible activities and suggestions/ideas that may help you in securing meaningful employer involvement for this unit are given in the table below.

Please refer to the *Qualification Handbook* for further information including a list of activities that are not considered to meet this requirement.

| Meaningful employer involvement | Suggestion/ideas for centres when delivering this unit |
|---|--|
| 1. Learners undertake structured work-experience or work-placements that develop skills and knowledge relevant to the qualification. | Learners could gain work experience at a local publishing house or newspaper and work in the cartoon or comic strip area to gain an understanding of story flow. |
| 2. Learners undertake project(s), exercises(s) and/or assessments/examination(s) set with input from industry practitioner(s). | Learners may be able to contribute to a storyline or give input into a meeting with industry organisations where a storyline is being discussed. |
| 3. Learners take one or more units delivered or co-delivered by an industry practitioner(s). This could take the form of master classes or guest lectures. | |
| 4. Industry practitioners operating as 'expert witnesses' that contribute to the assessment of a learner's work or practice, operating within a specified assessment framework. This may be a specific project(s), exercise(s) or examination(s), or all assessments for a qualification. | |

To find out more

ocr.org.uk/digitalmedia

or call our Customer Contact Centre on **02476 851509**

Alternatively, you can email us on **vocational.qualifications@ocr.org.uk**



OCR is part of Cambridge Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. ©OCR 2015 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office 1 Hills Road, Cambridge CB1 2EU. Registered company number 3484466. OCR is an exempt charity.