



Accredited

# OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN MEDIA

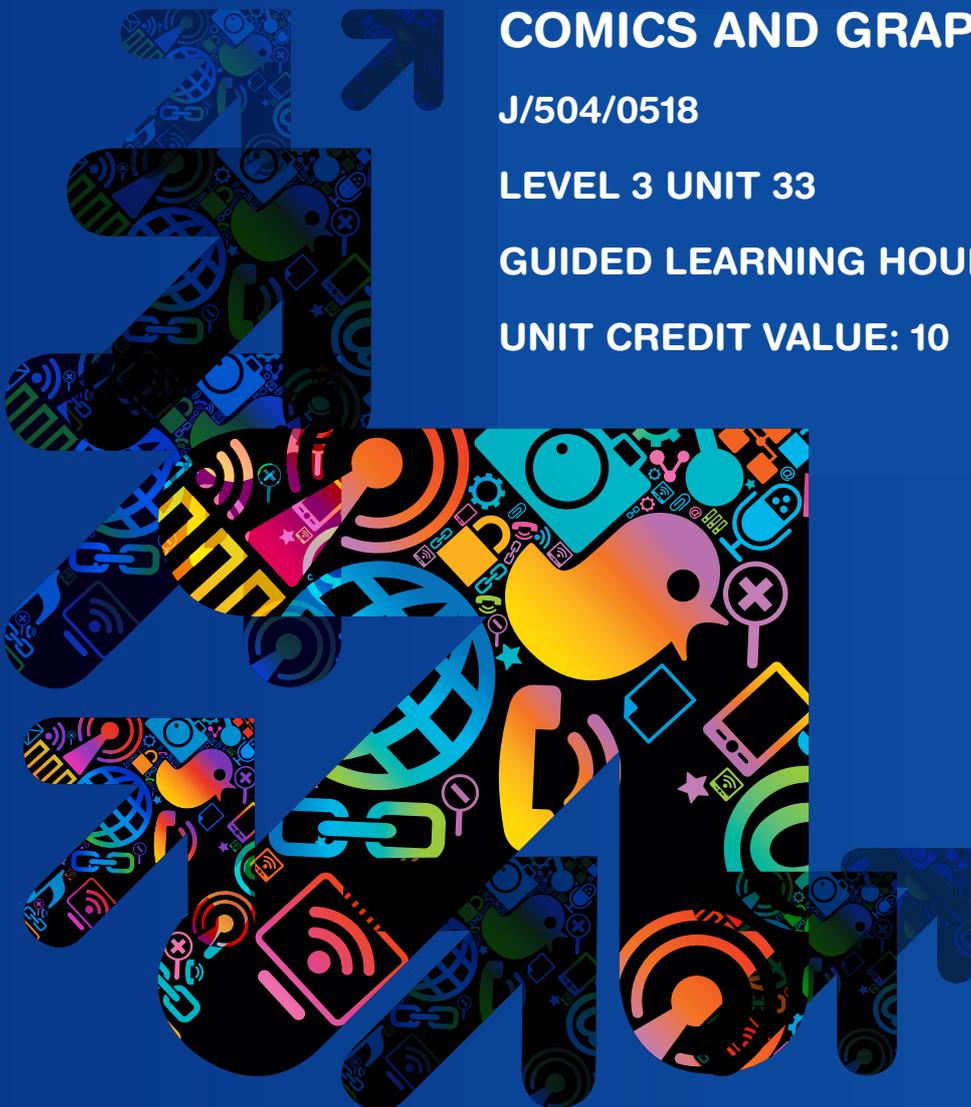
## COMICS AND GRAPHIC NOVELS

J/504/0518

LEVEL 3 UNIT 33

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



# COMICS AND GRAPHIC NOVELS

J/504/0518

LEVEL 3

## AIM OF THE UNIT

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

## ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)  The learner will:	Pass The assessment criteria are the pass requirements for this unit.  The learner can:	Merit To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	Distinction To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Understand graphic novels, comics and their publishers	P1 Learners research one graphic novel or comic publisher, including: a) products b) titles c) role of writers/pencilers, letterers/inkers/colourists		
	P2 Learners investigate one graphic novel or comic product, to analyse its: a) genre b) content and style c) meaning d) target audience e) characters	M1 Learners produce a detailed analysis of one graphic novel or comic product. They include an analysis of the genre, content and style, meaning, target audience, and characters using relevant sources. They draw detailed conclusions from their analysis	
2 Be able to generate and develop ideas for an original character, for use in a comic or graphic novel	P3 Learners generate ideas for an original character to be included in an original graphic novel or comic. They develop one original character idea further, including: a) character profile b) initial sketches for a character design that convey at least one feature developed in the character profile		D1 The character design produced by learners conveys the character's profile. They progress initial sketches to finished illustrations that show a range of the character's activities, movements, expressions and emotions in relation to the proposed writing plot
3 Be able to plan for the production of an original graphic novel or comic	P4 Learners produce a proposal for an original graphic novel or comic to feature the character that they have developed including: a) writing plot b) format c) genre d) character profiles e) target audience f) potential publisher g) legal/ethical		
	P5 Learners plan for the production of a minimum of 21 panels, featuring their own character, to be included in the proposed original graphic novel or comic. They include appropriate: a) writing plot breakdown b) panel layouts c) written script	M2 Learners use the panels they have planned to feature one of their main character's motivations, skills or characteristics. They create a sound writing plot breakdown and panel layouts, along with a detailed and imaginative written script	
4 Be able to produce an original graphic novel or comic	P6 Learners produce a minimum of 21 competent panels featuring their own character, for an original graphic novel or comic based on their proposal	M3 Learners demonstrate proficient production skills to produce a well-structured graphic novel or comic	D2 Learners produce finished illustrated panels that are generally of a high technical standard and quality. The finished illustrated panels realise the intentions of the planned writing plot and script effectively

## TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

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 to their work though these do not need to be the same ones specified in the unit content.

### Understand graphic novels, comics and their publishers

Consider, for example:

- **companies:** DC Comics, Manga Entertainment, Marvel Comics, 2000AD, DC Thompson, Fleetway Press etc.
- **product types:** graphic novels, digital comics, motion comics, comic strips, manga etc.
- **titles:** The Incredible Hulk, Hercules, Iron Man, Astonishing X-Men, Superman, Batman, Judge Dredd, Beano, Dandy etc.
- **writers/pencilers, letterers/inkers/colourists:** Stan Lee, Jack Kirby, Bob Kane, Will Eisner, Osamu Tezuka, Kev F. Sutherland etc.

For example:

- action and adventure, slice of life, crime and mystery, science fiction/fantasy, super-heroes
- panelling, text, storyline, structure, visual narrative, iconography, use of formal elements (line, tone, colour etc.)
- consider how meaning is created through elements of content and style  
**meaning:** created through elements (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)
- by age, gender, interests etc.
- back story, personality, development, their appeal to target audience.

### Be able to generate and develop ideas for an original character, for use in a comic or graphic novel

For example:

- mood boards, summary of ideas, spider diagrams, initial character sketches
- back story, unique character traits and/or abilities, relationship with other characters etc.
- initial character drawings/illustrations to illustrate physical characteristics and movement, body, head, clothing etc.

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

Containing, for example:

- title, synopsis of the plot, narrative structure etc.
- graphic novel, comic, digital comic etc.
- action and adventure, slice of life, crime and mystery, science fiction/fantasy, super-heroes
- main character, additional characters (e.g. name, age, background, relationship to the narrative and main character, powers if relevant etc.)
- target audience (e.g. age, gender, lifestyle, appeal of the graphic novel etc.)
- established company (e.g. 2000AD, Marvel etc.), self-publishing, internet etc.
- copyright, intellectual property rights, slander, libel, royalties, violence, offensive language/behaviour/material, representation, health and safety etc.

For example:

- break writing plot into page breaks/panel breaks
- break each page into panels, plan panels on each page to fit narrative
- including dialogue bubbles/thought bubbles/captions; sound effects should be considered for panels.

Consider 'camera angles/shots' (e.g. bird's eye view, close up).

### Be able to produce an original graphic novel or comic

For example:

- narrative expressed in combined illustrated panels, dialogue/text, characters.

Final panels can be digitally produced or handdrawn and inked.

## DELIVERY GUIDANCE

This unit is centre-assessed and externally moderated.

In order to achieve this unit, learners must produce a portfolio of evidence showing that they can meet all the pass grading criteria.

Portfolios of work must be produced independently. Portfolios put forward for moderation must be available for the OCR Visiting Moderator to access freely during the moderation visit, along with witness statements and any other necessary supporting documentation.

Centres must confirm to OCR that the evidence produced by learners is authentic.

In order to achieve this unit, learners must produce evidence that meets all the pass grading criteria. There are no other additional requirements for this unit.

Learners should gain knowledge, understanding and skills through practical tasks related to their own productions as well as professional produced media products. This unit can be linked with the other units including 10, 11, 13, 15 and 30.

If working as a team, learners should ensure that they have identified their contribution to the planning and execution of any task involving teamwork. If learners are working as a team this presents the opportunity for individuals to draw on their strengths and also to develop new skills.

**P1:** Learners should be encouraged to look at a wide selection of graphic novels and comics and the companies who produce them. It may be helpful for learners to look at case studies and this research could be supported by teacher led discussions. It may also present an opportunity, where possible, for the centre to arrange visits from guest speakers or practitioners. Learners may also find company websites, or published information useful sources for their research. Learners could use sources such as the internet, published material, comics and graphic novels, and movie adaptations as well as their own knowledge and experience of the graphic novel/comic world, their findings could be evidenced by outcomes such as a written report with supporting images, blog, a commentary of audiovisual material.

**P2/M1:** Learners should be taught the principles of textual analysis for a range of comics and graphic novels, they should also understand the media theory relevant to signification such as denotation and connotation, so that they are able to

analyse the chosen learners. It may be helpful to analysis a number of graphic novels and comics in a variety of genres and conduct teacher lead analysis of these items supported by teacher led discussions. Learners should then review one to be evidenced. It may be helpful to look at case studies supported by teacher led discussions. Suggested evidence could include textual analysis of the comics and graphic novels, annotated print material for example the front cover of a graphic novel or comic and a content analysis.

**P3/D1:** Learners should be encouraged where possible to discuss their ideas as a group and to record all ideas for evidence. At this stage learners should try to generate a range of ideas and not restrict the possibilities based on the research undertaken for the professional products in P1 and P2. Suggested evidence could be produced as mood boards, spider diagrams, initial character sketches or a written synopsis of their ideas. When learners are further developing their one character profile and design learners may wish to collate their evidence into a portfolio, or scrapbook with sketches supported by written notes, detailed drawing of character movements, close up illustrations character features and drawings/illustrations from different angles.

**P4:** It is important, wherever possible, that learners should use industry standard formats when producing their proposal for a graphic novel or comic, so it may be helpful for learners when compiling the evidence for this grading criteria to visit relevant professional organisations or alternatively for guest speakers to visit the centre to provide advice and guidance. Learners should also consider there potential publisher before they embark on producing work for this criteria, as it will effect the form and presentation of their work in line with that particular publisher. Learners should also give consideration to any legal and ethical issues, which may have an impact on the proposed graphic novel or comics.

**P5/M2:** When planning the production of the proposed graphic novel or comic, learners should, where possible, follow industry standard formats. Evidence could be in the form of a series of developments of the writing plot and script, panel layouts, captions, descriptions/drawings/sketches of camera angles and panel content.

**P6/M3/D2:** Learners producing the graphic novel or comic should wherever possible work to a deadline and follow safe working practices. Learners should be taught appropriate

production skills in line with commercial practices, which may be possible through teacher led skills workshops, or where possible inviting guest practitioners to the centre.

Learners should seek to evidence the grading criteria through a variety of mediums, (i.e. written format, written presentations, verbal presentations, audio content, audiovisual content) which highlight their particular strengths, however learners should be encouraged to stretch their skills and knowledge by using a range of mediums to evidence their work.

## RESOURCES

This section provides suggestions of suitable resources. The list is neither prescriptive nor exhaustive, and learners should be encouraged to gather information from a variety of sources.

Some suggested resources are intended for tutor use. The resources in this section were current at the time of production.

### Books

Doran, C (2007)	<i>Manga Pro Superstar Workshop: How to Create &amp; Sell Comics &amp; Graphic Novels</i> IMPACT Books
Eisner, W (2008)	<i>Comics and Sequential Art: Principles and Practices from the Legendary Cartoonist</i> WW Norton & Co
Eisner, W (2008)	<i>Expressive Anatomy for Comics and Narrative: Principles and Practices from the Legendary Cartoonist</i> WW Norton & Co
Eisner, W (2008)	<i>Graphic Storytelling and Visual Narrative: Principles and practices from the legendary Cartoonist</i> WW Norton & Co
Moore, A (2003)	<i>Alan Moore's Writing for Comics Volume 1</i> Avatar Press

### Websites

[www.dccomics.com](http://www.dccomics.com)

[www.britishcomics.com](http://www.britishcomics.com)

[www.marvel.com](http://www.marvel.com)

[www.comicsuk.co.uk](http://www.comicsuk.co.uk)

## LINKS TO NOS

The Publishing Training Centre – Publishing (2005)

**UNIT 13** Formulate and present visual design proposals

**UNIT 24** Edit images

The Publishing Training Centre – Publishing (2005)



## **CONTACT US**

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

**Telephone 02476 851509**

**Email [cambridgetechnicals@ocr.org.uk](mailto:cambridgetechnicals@ocr.org.uk)**

**[www.ocr.org.uk](http://www.ocr.org.uk)**