

# **SKILL EDUCATION**

## **MAKING OF A GRAPHIC NOVEL MANUAL**

### **CLASS - VII**



**Shiksha Kendra, 2, Community Centre,  
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## **FOREWORD**

National Education Policy 2020 not only aims at reducing the social stigma associated with considering vocation as a career opportunity but will also provide students a plethora of promising career avenues. It focuses on employability and acknowledges the role of education in providing students with the right skillsets.

Working towards this goal the CBSE has taken up steps to make Skill Education an integral part of its school curriculum. To support smooth conduction of Skill Education in schools, the board decided to make manuals on various skill sets. It is highly appreciated that many schools have come up and contributed by making the manuals for different skills to be taught at the school level.

I appreciate Ms Seema Sehajpal, Principal of Dharav High School, Jaipur for spearheading the manual on the skill of 'Making of Graphic Novel'. This manual is expected to guide the students in learning the art of designing graphic novels. I am sure that the schools teaching 'Making of Graphic Novels' will benefit from it.



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S.No.	ACTIVITIES
1.	Create 4 blocks on a slide to depict the famous story-Thirsty Crow
2.	Create your character
3.	Add image with the background
4.	Insert dialogue boxes
5.	Create narrative blocks



## LEARNING OBJECTIVES

- To enable students to understand the importance of graphic novels as tools of blended learning for better educational experience.
- To Identify peer groups possessing differential competencies such as creative writing, artistic skills and technical knowledge.
- To select subject matter for creating engaging content, focused on improved perceptions through the use of images, expressions, colours etc.
- Enable capacity building, skill honing and the optimal use of time and resources.
- To Understand the requirement of Graphic novels as implements for the development of attitudes, knowledge, and skills for entrepreneurship and employment.
- To develop skills such as collaboration, communication, critical thinking etc.

## LEARNING OUTCOMES

- To explore and differentiate between graphic novels and comics.
- To be able to understand the definition of the graphic novel.
- To consider how text and image function separately and how these forms function in combination.
- To think independently, collaborate and research on any idea/topic/concept.
- To communicate in clear and persuasive prose interpretations of the works studied.
- To be able to apply the skills acquired for career development.

# Unit 1: Graphic Novel as a Learning Aid

## Learning Objectives

1. To enable students to understand the importance of graphic novels as tools of blended learning for better educational experience.
2. To aid and engage students with learning differences to make learning easy.

## Learning Outcomes

1. The students will be able to use graphic novels as parallel tools of learning.

## 1.1 Topic- Use of Graphic Novels in Academics

**Graphic novels are high-quality reading material.** Just like traditional novels, graphic novels have exciting and complex plots, characters, and conflicts. The plots have twists and turns. Characters are developed and dynamic. Conflicts are presented, unwound, and resolved like they are in other texts. The only difference is that graphic novels have more images to support the development.

Graphic novels can be used as a teaching aid as they:

**Keep a fast pace**—The exciting plots and action keep the attention of readers who are very energetic and/or reluctant to read.

**Build vocabulary**—Fewer words does not always mean simple words. Since there is not space for many words on the pages of a graphic novel, the words that are on the page are chosen for maximum impact.

**Force text interaction**—Throughout the book, the reader constantly needs to figure out the relationship between the text and the images.

**Develop reading skills**— Graphic novels are often written as a series, which motivates students to keep reading. They develop and reinforce reading skills like inference, demonstrate punctuation and grammar rules, and explain figurative language.





**Develop Comprehension Skills-** Graphic novels are full of drawings, illustrations, and sometimes photos, and text that readers decode, analyse, and comprehend. With graphic novels, kids follow plots and character development, understand cause and effect, and learn about perspective. All of these things improve their reading comprehension.

The layout of panels allows students to visually track the progression of the story. They develop language acquisition, comprehension, inference, cause and effect, and other critical reading skills just as well as traditional texts.

**Graphic novels are engaging-** Often, especially for reluctant readers, creating a positive relationship with reading. They add the extra support kids need to help them through a text. They tend to be particularly captivating for kids, and the combination of text and pictures provides context for stories that they may otherwise not completely understand.

**Aid those with learning differences-** Readers with autism can learn about emotions by observing the images on the page as they read the story. Those with dyslexia can read a page or even a book without feeling too overwhelmed by the number of words on the page. Students with dyslexia or other learning disabilities begin to feel a sense of pride and accomplishment after finishing a book on the same level as their peers.



## Unit 2: Designing a Graphic Novel

### Learning Objectives

1. To enable students to Identify Skills for Team Formation.

### Learning Outcomes

1. The students will be able to think independently, collaborate and research on any idea/topic/concept on the basis of their skills.

### 2.1 Topic- Identification of Skills and Team Formation

**Writer-** A person with an ability to write and develop a story on a given topic. The writer is responsible for the script that the artist will work upon. This includes character and panel descriptions, number of panels per page, the dialogue, captions, background, and any other notes that will help the artist effectively bring the story to life. The writer must build the whole story to bring his/her vision to the page and should know how much feedback is to be provided to effectively create the structure of the graphic novel. Communication is key, and a writer needs to ensure he/she is not being overbearing to allow for the artist to retain creative control and enjoy the process.

**Artist-** The artist illustrates comic books by drawing characters and scenes according to the description of the character and background given by the writer. Artists should have a good aesthetic sense and should be able to do justice to story.

**Technical Expert-** A technical expert creates entire content along with pictures, dialogues, background / scenes etc. on the digital medium.

**Editor -** The editor is responsible for a lot in the book. In addition to normal things like checking for any spelling/grammar errors, the editor is also responsible for tracking position and colours of characters, continuity, font and size of letters, placement of dialogue boxes, etc. An editor should have an eye for precision and should be well versed in language.

**Activity 1-** Create 4 blocks on a slide to depict the famous story-Thirsty Crow. **Now identify students with the above mentioned qualities and form teams.**

## Unit 3 : Weave a Story

### Learning Objectives

1. To select subject matter for creating engaging content , focused on improved perceptions through the use of images, expressions, colours etc.
2. To be able to represent concepts in the form of interesting stories with narratives and dialogues.

### Learning Outcomes

1. The students will be able to identify topics which can be converted into stories to make understanding easy.
2. The storyline will be represented with the help of narratives and dialogues to make it meaningful.

### 3.1 Topic- Selection of Theme/Concept from NCERT Textbooks and Creating a Storyline

#### What is a Theme ?

A book's theme is the main idea that flows through the narrative and connects the components of the story together.

To select a theme for your story, consider the following tips:

1. Choose a Theme/Chapter/Concept from NCERT Textbook
2. Start with another Story Element
3. Create an Outline
4. Weave your Theme throughout the Narrative



#### Let's check it out in detail

#### Step 1- Choose a Theme/Chapter/Concept from NCERT Textbook

Name of the Book – Class VI NCERT

Geography Textbook – Our Earth, Our Habitat

Chapter 6 - Major Landforms of the Earth

## **Step 2- Start with another Story Element**

Geography Chapter 6 Major Landforms of the Earth explains that the surface of the earth is different everywhere. It consists of various landforms. Mountains, hills, plateaus and plains are the four major types of land-forms.

To make the chapter more interesting and appealing, let's convert it into a Graphic Novel.

## **Step 3- Create an Outline**

Our main character Parii, a student of class VI, saw a spaceship with two aliens. With those aliens, she set out to explore physical features of India. Story ends with Parii waking up. What Parii experienced was all a dream.

## **Step 4 - Weave your Theme throughout the Narrative**

It was a starry night. Parii was gazing at the sky and was wondering if she could flutter around like a firefly and go from place to place and witness the beautiful gift of the mother nature. Suddenly there was a big bang sound of Garud Vimaan that landed in her garden. She was zapped and amazed to look at such flashy light that surrounded her. Down she walked into the garden and there she saw two aliens. She rubbed her eyes and went closer to them.

Thud...and the door of the Garud Vimaan opened. Down came the two aliens Adbhut and Maya, bouncing and rolling.



“Hi Parii! I am Adbhut and she is Maya” Adbhut smiled.

Adbhut - We have always seen you sitting near the window pane gazing at the night sky.

Parii – Awk! (frightened she looked at the aliens wondering what was she looking at.)

Parii- I don't know who you are? My mother always taught me not to talk to strangers.

Maya – We are not strangers, we are also a part of this universe.

Let's be friends. We always wanted to explore the earth and whenever we had crossed the earth, we have always been fascinated by the various landforms

Parii – Wow! even I am interested to explore them. Come let's go.

This way entire story has to be developed.

All the best. Get going!!!



## Unit 4: From Words to Visuals

### Learning Objectives

1. To enable the representation of words as simple drawings.
2. To create proportionate figures apt for the story.

### Learning Outcomes

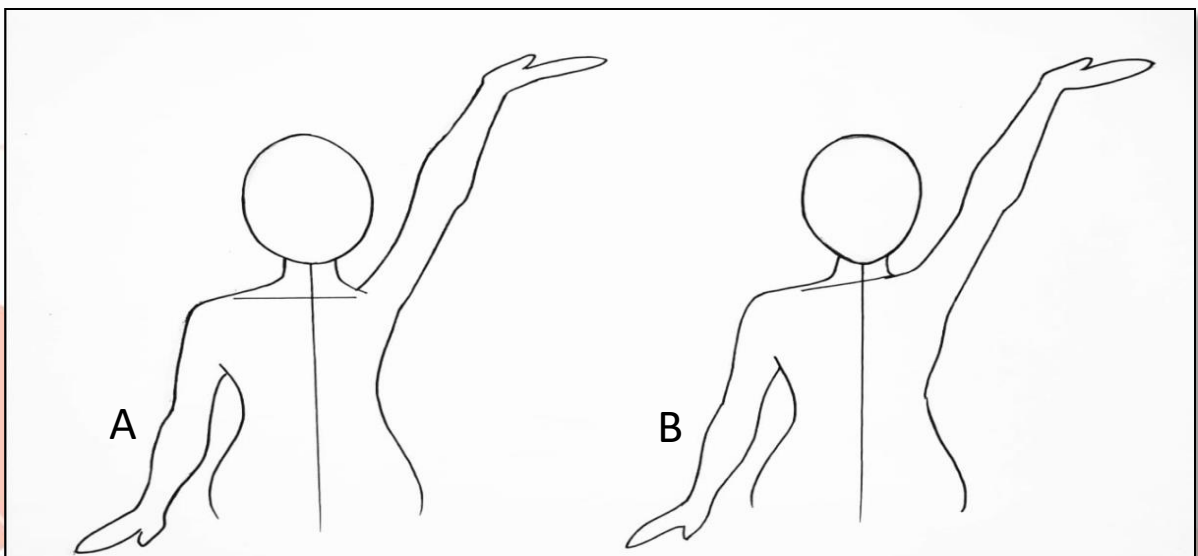
1. The students will be able to draw characters that can be used to create the storyline.

### 4.1 Topic- Drawing Characters (in different postures)

How to draw postures?

Your closest reference is yourself. If you look at yourself in front of a mirror and start moving, you will notice that your body works as a single element.

When you raise an arm, the arm is not the only part of your body that moves, but your shoulder also lifts. The changes in your body don't resemble figure A, right? Your shoulder also lifts, and many other parts of your body adapt to the movement as in figure B.

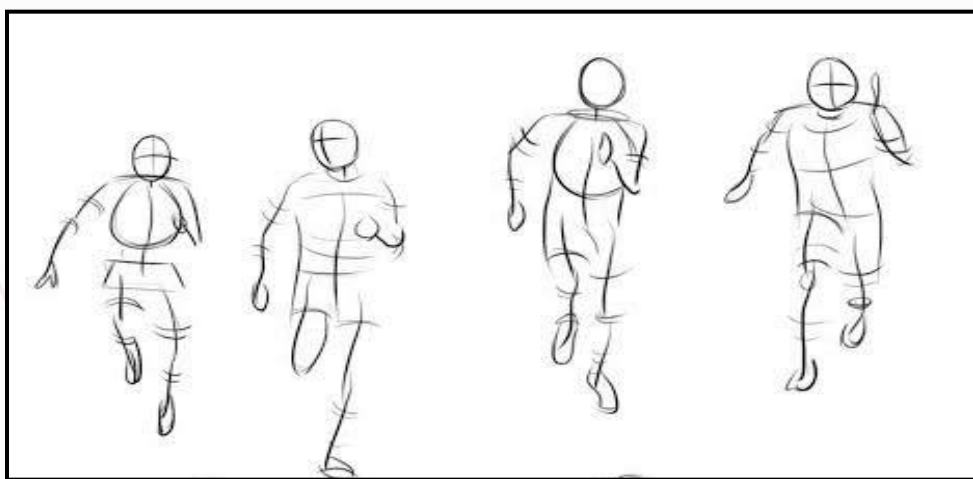


Poses take many forms, and you could zoom in on poses of the hands, legs, upper body, or other parts of the body. For the sake of this guide, we're giving step-by-step instructions on how to draw body poses in full—but the same principles can be applied when honing in on specific parts of the body, or when learning how to draw sitting poses that include a chair or other object.

### Start sketch with the Basic Action Lines

In any pose, there is a middle action line. Imagine a person standing up straight, facing you. The action line for this figure will just be a straight vertical line. But, if someone is bending, twisting, or gesturing, those action lines will be similarly curved and rotated.

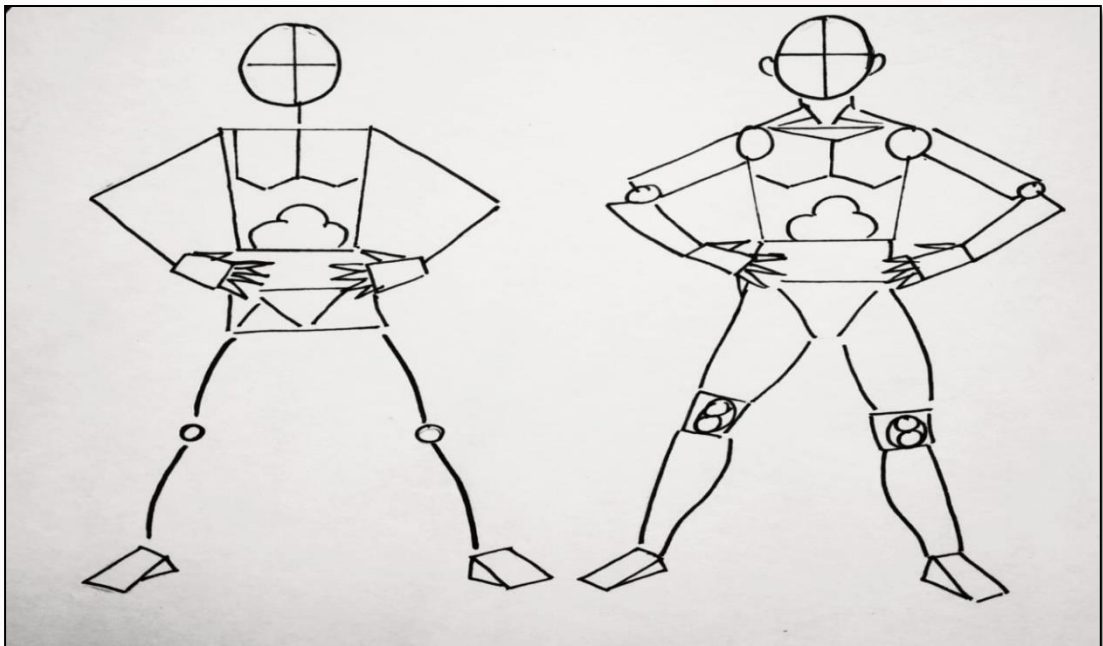
Identifying those central or middle lines is first step, as these lines will form the framework upon which you'll build your figure. Action lines are not every line and curve of your figure; rather, they're the lines that determine the movement of the pose.



<https://pin.it/3kvaaiq>

Learning to draw a natural pose takes some observation and practice. To be able to draw less stiff poses, it's important to understand natural ranges of human movement.

Drawing from observation or reference is a good way to learn. It is important to learn the basics of anatomy drawing before drawing into more complex poses.



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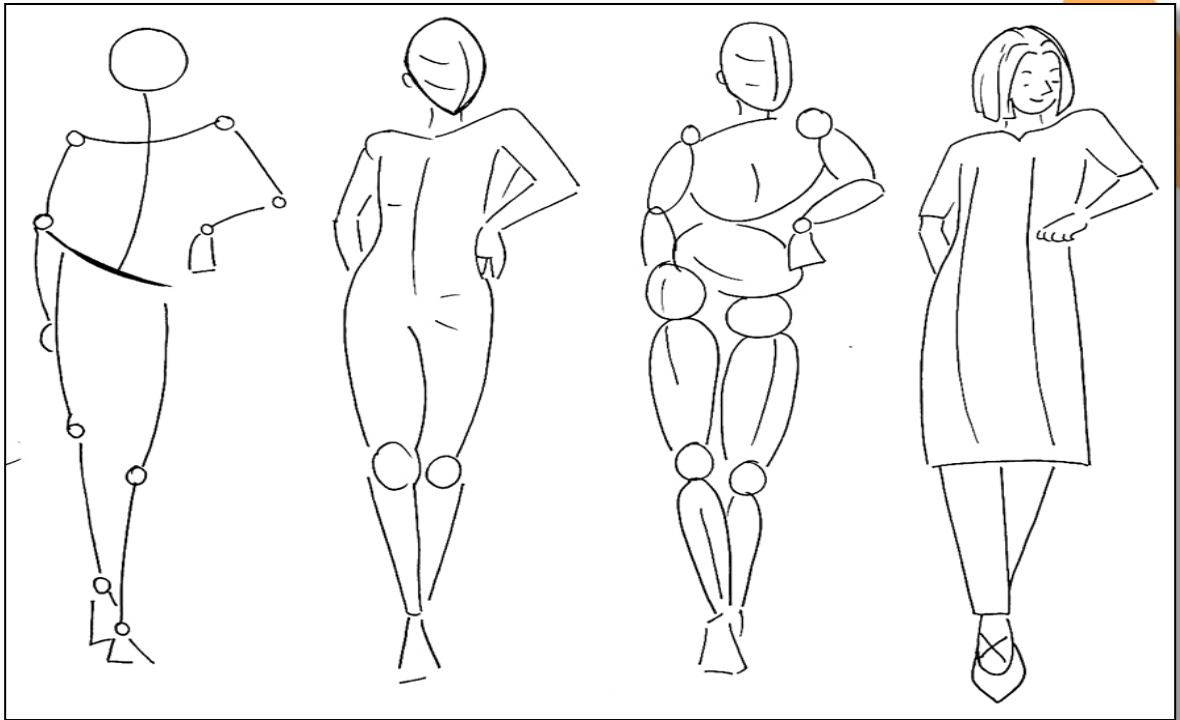
Adding twists and tilts make your characters appear less stiff. Not only does it enhance their personality, but it makes the pose interesting too!

The three important principles of drawing good, clear poses are-

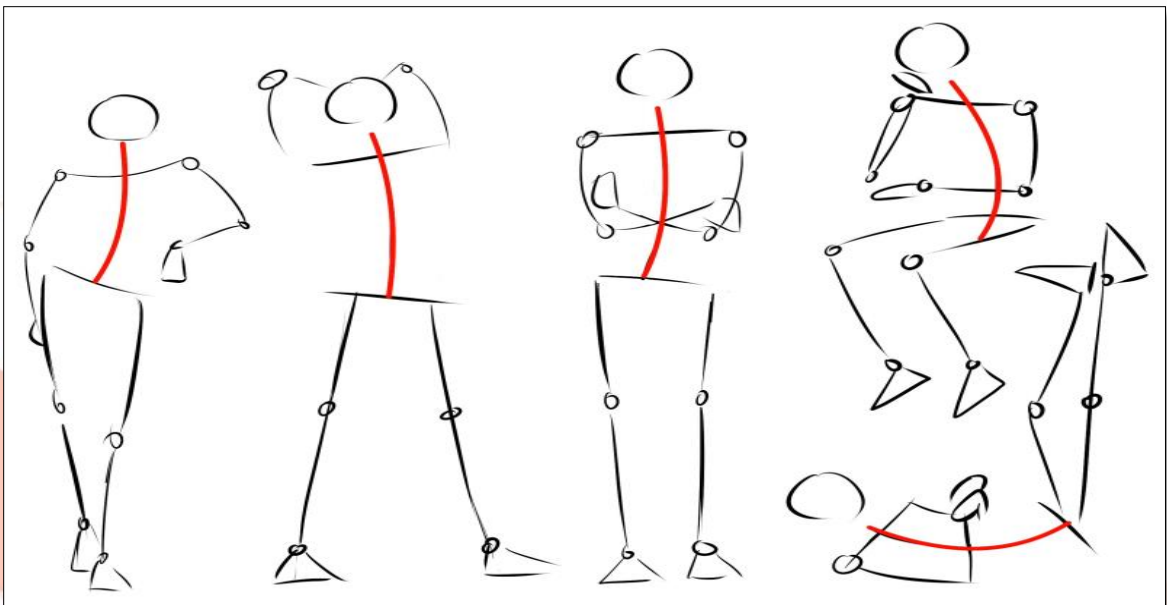
- **Weight:** giving substance to a form, making objects and characters appear light or heavy.
- **Balance:** ensuring that a pose adheres to gravity's pull, so it's not off balance or likely to topple over
- **Silhouettes:** creating clarity in a pose, making it easy to identify, avoiding confusion



When drawing natural, dynamic and/or stylish looking posture, draw line of action before adding the limbs.



Line of action is a curve that is based on the spine movement. If the drawing is rigid standing pose, the spine would naturally curve.

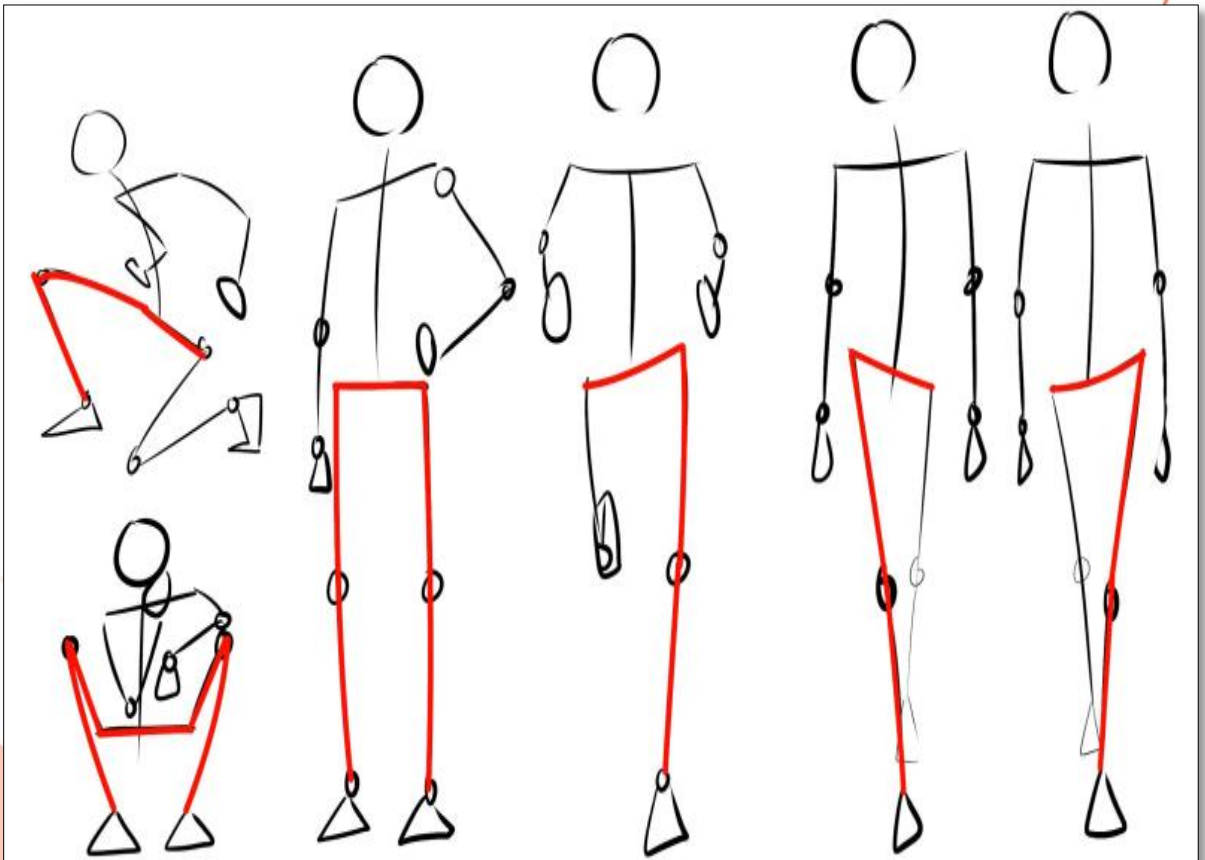


<https://images.app.goo.gl/axWSUaVVr6PMkmCR9>

The body naturally twists where the shoulder line and hip line are not parallel, but titled in opposite directions.

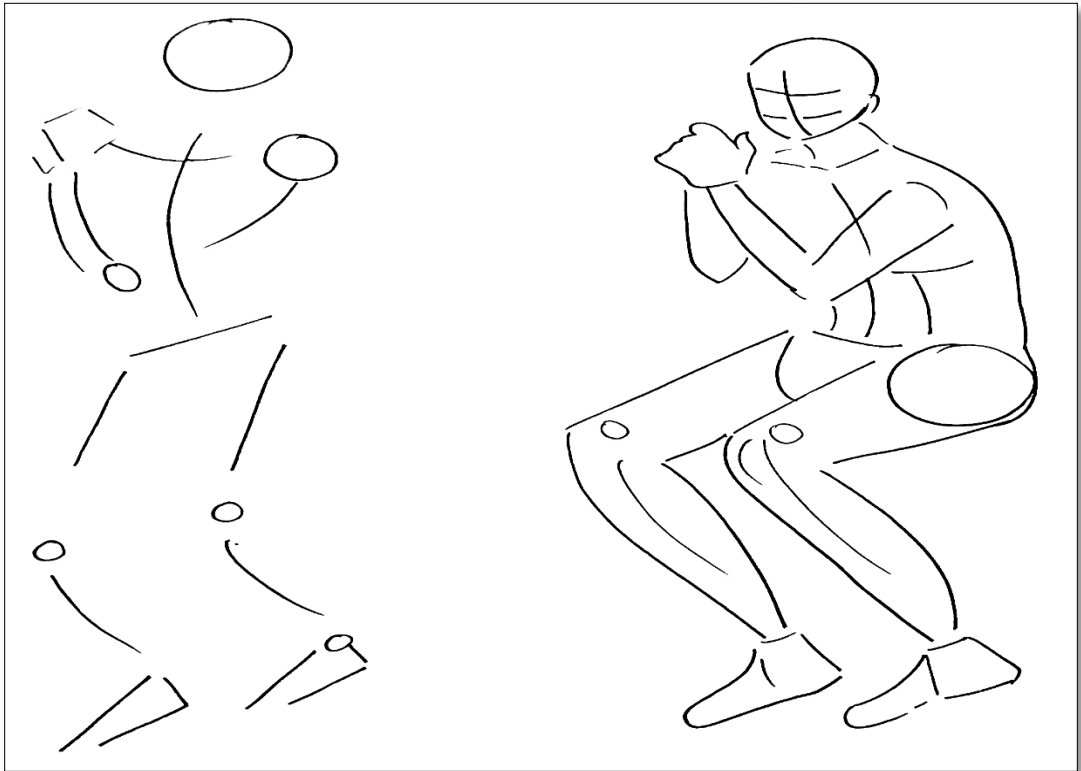
In poses where legs support the body (standing, crouching, walking poses), when the hip is titled, the leg on the higher side is the leg that supports the body weight (red lines). In the case where the hip is straight, both legs support the body.

The hip movement when walking can be seen (red lines).



<https://images.app.goo.gl/axWSUaVVr6PMkmCR9>

Now try drawing dynamic poses with the same steps. Start with stick figures and apply line of action to the poses.

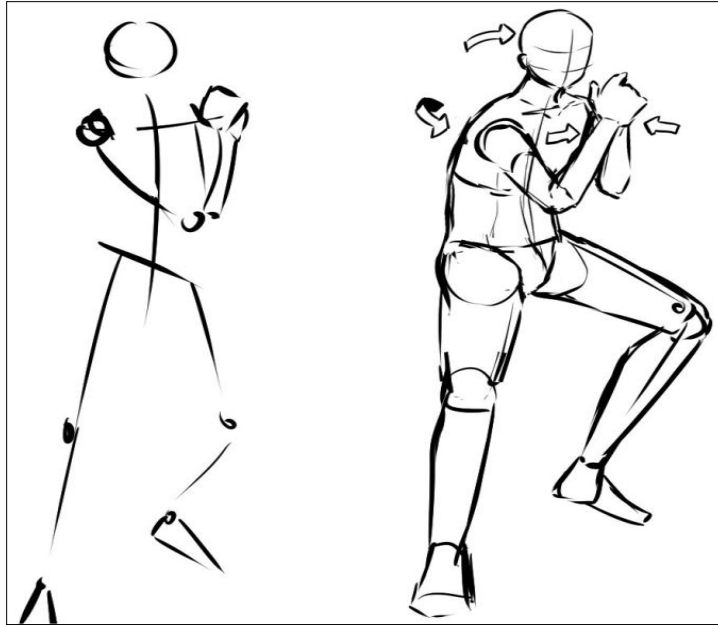


<https://images.app.goo.gl/axWSUaVVr6PMkmCR9>

Then start with the sketch.  
Just like the previous pose, the process is straight.



The spine, shoulders, arms and head are moving inward, while the legs are outward and with bigger movements to hint that the figure is ready to take action.



<https://images.app.goo.gl/axWSUaVVr6PMkmCR9>

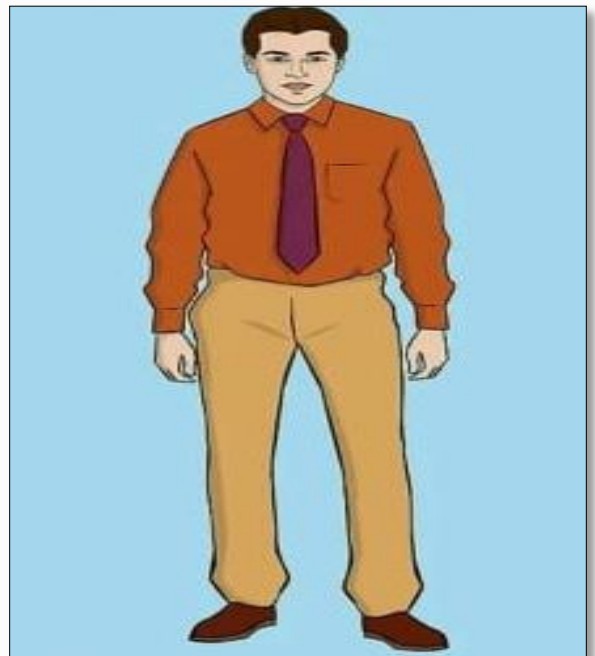


The poses are done!

Now, colour the poses. Colour is important. It can tell a story all on its own. The colours you choose will influence how others perceive your character. Picking the right colours is an important step in the character design process.

- Start with base colours. Pick a tone range as a foundation.
- Choose a colour palette that complements each other.  
When picking a palette, use a colour wheel to choose colours that pair well together. One simple strategy in colour selection is to use a single colour (eg, blue) and pair it with different swatches of that colour (eg, navy blue and sky blue).
- Try to avoid mixing clashing colours unless there is a reason for it.

The palette you pick will help you tell your character's story and convey who they are.



Then work on the skin and hair colour on another layer.  
When you draw bare skin, take care of the contour like the elbow.



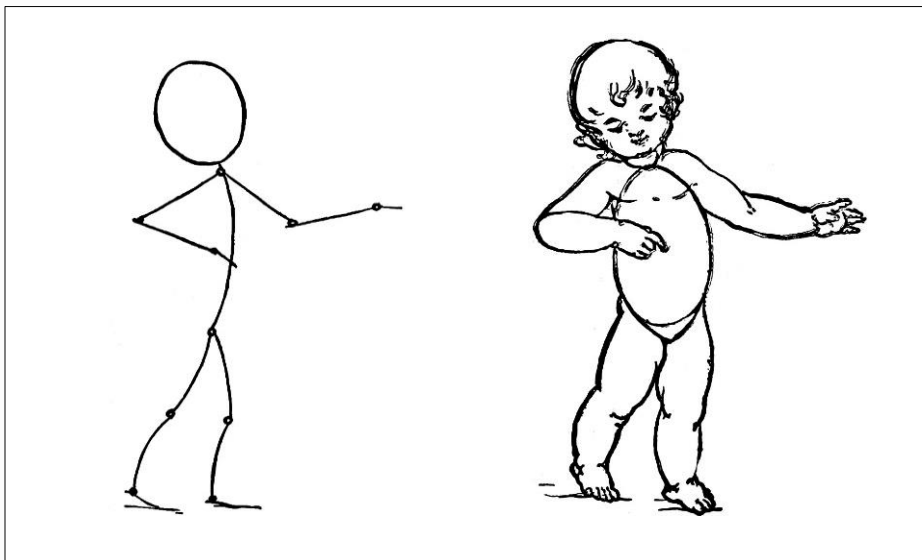
Then shade the clothes on a new layer blending the colour. Some special effects can be added.



For the pose think what is it you are trying to express with each gesture. Paint with the same awareness and pay attention to the fold of the clothes. Observing where they fold or hang can make a big difference to the dynamic of a picture. Zig zags imply creasing or bends of a body. Skirts or dresses are more complex and need more detailing.

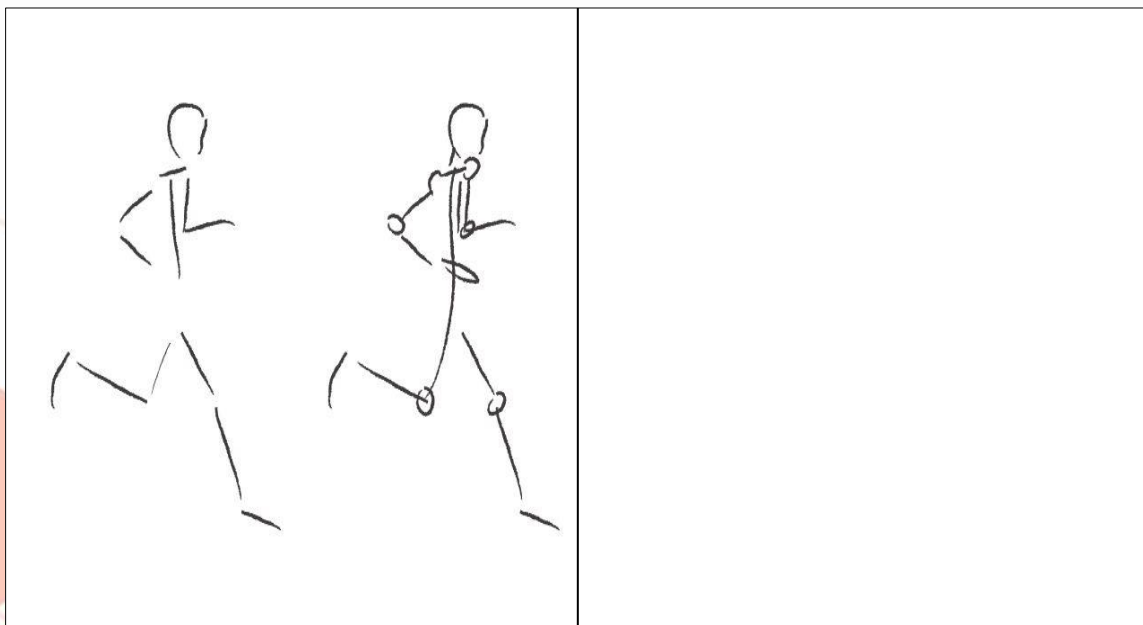
**Activity2-** Create your character.

If you look at the two pictures carefully you will observe that the posture of the stick figure and the human figure is same. The stick figure has been used as the base of the human figure.



<https://images.app.goo.gl/KdERbEteYfRFb6z28>

Draw a human figure in running posture in the empty space on the right hand side of the box.



## Unit 5: Technical Assemblance

### Learning Objectives

1. To be able to use various software's to place characters and dialogue's in sequence.
2. To enable the usage of technology for enhancing the storyline.

### Learning Outcomes

The students will be able to compile the drawings ,dialogues and change them according to the need of the story.

Creating a beautiful graphic novel means pairing a lively script with images that pop off the page. And when such an activity is connected to the concept learning of any subject, it becomes the most joyful lesson.

Take your characters and your synopsis and use them to guide your scriptwriting with all imagination unleashed. Divide all of it to be put in different story blocks. Each block should have not more than three dialogues and one scene description. Focus on matching the dialogues to the character and scene.

We can draw each panel individually and then import the images and resize them to fit the panels in a new project. This method is much more time-consuming, but it ensures total creative control and you'll be able to undo mistakes, rearrange panels digitally, and make major changes.

Collect the characters and background.

Software Application - PowerPoint presentation





## 5.1 Topic- – Placement of Background in Blocks (zoom in/zoom out)

**Steps to set the background for the particular block and editing it.**

- Make the background/location detailed and eye catching.
- It's normal for a graphic novel to take place in 4-5 different locations.
- Insert a picture onto a slide and select it.
- Click and drag a corner handle of the image to resize smaller or larger.
- Remove the unwanted part of the image using Crop tool.
- Resize the image.



- Highlighting the background by using the “zoom in” or “zoom out” technique on the action.

## 5.2 Topic- – Placement of characters in the Blocks

- Place the location on the slide and add the image after removing the background (that has been created on sheet/paper).
- The sequence of the story proceeds from left block to right block.



Location



Image without background



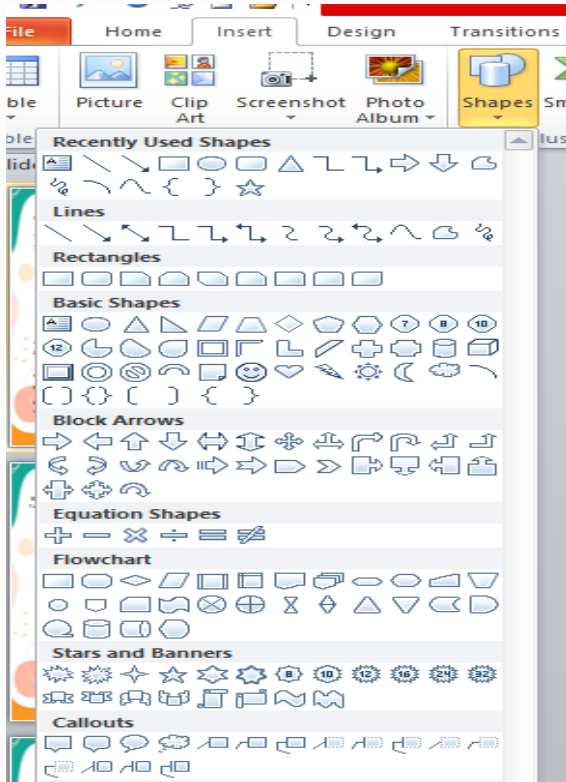
Block with background and image

**Activity 3** - Add image with the background.  
Students will practice creating the blocks.

## 5.3 Topic- Insertion of Dialogue Boxes (different types of call- outs)

To insert a callout, follow these steps:

1. Choose the **Shapes -> Callouts** command on the **Insert** toolbar, and then select the style of callout that you want to use.



2. Move the crosshair to where you want the callout to point.
3. Click and hold the mouse button, and then drag to where you want to place the callout text.
4. Release the mouse button.
5. Type text on the callout placed in the block.

Once you've created a callout, you can format it in the same way you format a text box.

### **Activity 4 – Insert dialogue boxes**

Students will practice inserting various callouts in the blocks.



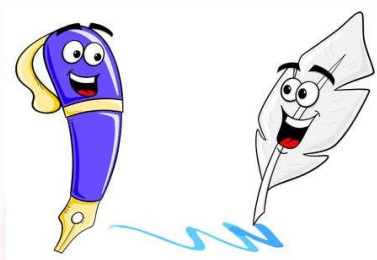
## 5.4 Topic- – Addition of Narratives

There are certain blocks without dialogues or scene. In such blocks we add narratives to enhance the effect of the scenes to be depicted.



### Activity 5 - Create the narrative blocks

Students will practice to create their narratives in the blocks.



# **SKILLS ENHANCED**

## **TECHNICAL SKILLS**

**Ability to translate the story into graphical  
Form using the computer knowledge**

## **CONCEPTUAL SKILLS**

**Conceptual Understanding of a graphic novel  
Processing – Mind mapping –  
Script writing  
Problem Identification  
Graphical Representation**

## **LIFE SKILLS**

**Problem Solving  
Creative thinking  
Critical Thinking  
Decision Making Skills  
Social Skills / Teamwork  
Team Building and Leadership Skills  
Self-Awareness  
Empathy - Effective Communication Skills - Oral and  
Written Presentation**



## **GLOSSARY**

### **Use of Graphic Novels in Academics**

unwound- (past and past participle of unwind) undo or be undone after winding or being wound

reluctant- unwilling and hesitant; disinclined

figurative language- a way of expressing oneself that does not use a word's strict or realistic meaning

acquisition- an asset or object bought or obtained, typically by a library or museum

captivating- capable of attracting and holding interest; charming

autism- a developmental disorder of variable severity that is characterized by difficulty in social interaction and communication and by restricted or repetitive patterns of thought and behaviour

dyslexia- a general term for disorders that involve difficulty in learning to read or interpret words, letters, and other symbols, but that do not affect general intelligence

## Designing a Graphic Novel

### ***Identification of Skills and Team Formation***

aesthetic- concerned with beauty or the appreciation of beauty

precision- the quality, condition, or fact of being exact and accurate

versed- experienced or skilled in; knowledgeable about

### ***Drawing Characters (in different positions/postures)***

extremities: the furthest point or limit of something

adapt: make (something) suitable for a new use or purpose; modify

*honing*: (present participle of hone) refine or perfect (something) over a period of time

palette- a thin board or slab on which an artist lays and mixes colours.

silhouettes: the dark shape and outline of someone or something visible in restricted light against a brighter background/cast or show (someone or something) as a dark shape and outline against a brighter background

## **BIBLIOGRAPHY**

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<https://www.scholastic.com/parents/books-and-reading/raise-a-reader-blog/3-reasons-graphic-novels-can-be-great-young-readers.html>

<https://buckslib.org/the-benefits-of-reading-graphic-novels/>

### **Identification of Skills and Team Formation**

#### **How to draw postures?**

<https://www.clipstudio.net/how-to-draw/archives/156164>

<https://www.skillshare.com/blog/how-to-start-drawing-anime-25-step-by-step-tutorial-and-classes/>

#### **How to draw human figures**

<https://emilysnotebook.co.uk/all-posts/a-guide-to-how-to-draw-a-human-figure/>

<https://cwfox.com/2018/02/01/building-a-color-palette-for-your-character/?amp=1>



## **DISCLAIMER**

**We studied a lot, researched various digital resources and prepared this ready reckoner.**

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# Skill Development



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