Graphic Storytelling And Visual Narrative

The next generation of blazing hot comic book writing talent get their turn in the spotlight in Writers on Comics Scriptwriting Volume 2! Featuring exclusive interviews with the most scorching new writers in the comic book business, this second book offers insider insight into every aspect of the creative process behind comics writing. With contributions from those responsible for some of the biggest-selling comics titles on shelves, Writers on Comics Scriptwriting Volume 2 is packed to the rafters with fascinating behind-the-scenes info and never-before-revealed anecdotes and stories. Features interviews with: Brian Azarello (100 Bullets), Brian Michael Bendis (Ultimate Spider-Man), Ed Brubaker (Batman, Catwoman, Gotham Central), Mike Carey (Lucifer, Hellblazer), Andy Diggle (Losers, Swamp Thing), Geoff Johns (Flash, JSA), Bruce Jones (Hulk), Mike Mignola (Hellboy), Mark Millar (Ultimate X-Men, Superman: Red Son), Greg Rucka (Gotham Central), Kevin Smith (Green Arrow and the director of Clerks and Jersey Girl), Craig Thompson (Blankets), Jill Thompson (Death: At Death's Door), Brian K. Vaughan (Y: The Last Man, Pride of Baghdad), Bill Willingham (Fables). Visualizing information in the most elegant, entertaining, and informative ways. This book presents an accessible introduction to data-driven storytelling. Resulting from unique discussions between data visualization researchers and data journalists, it offers an integrated definition of the topic, presents vivid examples and patterns for data

storytelling, and calls out key challenges and new opportunities for researchers and practitioners.

Will Eisner (1917–2005) is universally considered the master of comics storytelling, best known for The Spirit, his iconic newspaper comic strip, and A Contract With God, the first significant graphic novel. This seminal work from 1978 ushered in a new era of personal stories in comics form that touched every adult topic from mortality to religion and sexuality, forever changing the way writers and artists approached comics storytelling. Noted historian Paul Levitz celebrates Eisner by showcasing his most famous work alongside unpublished and rare materials from the family archives. Also included are original interviews with creators such as Jules Feiffer, Art Spiegelman, Scott McCloud, Jeff Smith, Denis Kitchen, and Neil Gaiman—all of whom knew Eisner and were inspired by his work to create their own graphic novels for a new generation of readers. NOTE: The cover is a high-quality photographic reproduction of Eisner's original art. The design intentionally reveals tape and other stray markings that are part of the artist's process and reflect the age of the artifact that was photographed.

PIXAR STORYTELLING is the first book to offer an in-depth analysis of the screenwriting techniques that make Pixar's immensely popular films so successful and moving. Learn what Pixar's core story ideas all have in common, how Pixar creates compelling conflict and stakes, and what makes their films' resolutions so emotionally satisfying.

Don't simply show your data—tell a story with it! Storytelling with Data teaches you the fundamentals of data visualization and how to communicate effectively with data. You'll discover the power of storytelling and the way to make data a pivotal point in your story. The lessons in this illuminative text are grounded in theory, but made accessible through numerous real-world examples—ready for immediate application to your next graph or presentation. Storytelling is not an inherent skill, especially when it comes to data visualization, and the tools at our disposal don't make it any easier. This book demonstrates how to go beyond conventional tools to reach the root of your data, and how to use your data to create an engaging, informative, compelling story. Specifically, you'll learn how to: Understand the importance of context and audience Determine the appropriate type of graph for your situation Recognize and eliminate the clutter clouding your information Direct your audience's attention to the most important parts of your data Think like a designer and utilize concepts of design in data visualization Leverage the power of storytelling to help your message resonate with your audience Together, the lessons in this book will help you turn your data into high impact visual stories that stick with your audience. Rid your world of ineffective graphs, one exploding 3D pie chart at a time. There is a story in your data—Storytelling with Data will give you the skills and power to tell it!

Provides instruction and techniques for creating comic books, discussing designing characters, developing storylines, page layouts, lettering, color, and covers.

A visual self-assessment by the creator of A Contract With God and The Plot evaluates his life as a writer, a professional, and an artist, in a collection of autobiographical tales that includes "The Dreamer," "To the Heart of the Storm," and "The Name of the Game." 15,000 first printing.

Bringing together an international team of scholars, this book charts and analyzes the ways in which comic book history and new forms of graphic narrative have been impacted by aesthetic, social, political, economic, and cultural interactions that reach across national borders in an increasingly interconnected and globalizing world. Exploring the tendencies of graphic narratives - from popular comic book serials and graphic novels to manga - to cross national and cultural boundaries, Transnational Perspectives on Graphic Narratives addresses a previously marginalized area in comics studies. Placing graphic narratives in the global flow of cultural production and reception, the book investigates controversial representations of transnational politics, examines transnational adaptations of superhero characters, and maps many of the translations and transformations that have come to shape contemporary comics culture on a global scale.

Visual research methods are quickly becoming key topics of interest and are now widely recognised as having the potential to evoke emphatic understanding of the ways in which other people experience their worlds. Visual, Narrative and Creative Research Methods examines the practices and value of these visual approaches as a qualitative

tool in the field of social science and related disciplines. This book is concerned with the process of applying visual methods as a tool of inquiry from design, to production, to analysis and dissemination. Drawing on research projects which reflect real world situations, you will be methodically guided through the research process in detail, enabling you to examine and understand the practices and value of visual, narrative and creative approaches as effective qualitative tools. Key topics include: techniques of data production, including collage, mapping, drawing and photographs; the practicalities of application; the positioning of the researcher; interpretation of visual data; images and narratives in public spaces; evaluative analysis of creative approaches. Visual, Narrative and Creative Research Methods will be an invaluable companion for researchers, postgraduate students and other academics with an interest in visual and creative methods and qualitative research.

Children's picturebooks are the very first books we encounter, and they form an important, constantly evolving, and dynamic sector of the publishing world. But what does it take to create a successful picturebook for children? In seven chapters, this book covers the key stages of conceiving a narrative, creating a visual language and developing storyboards and design of a picturebook. The book includes interviews with leading children's picturebook illustrators, as well as case studies of their work. The picturebooks and artists featured hail from Australia, Belgium, Cuba, France, Germany, Hungary, Ireland, Italy, Japan, Norway, Poland, Portugal, Russia, Singapore, South

Korea, Spain, Taiwan, the UK and the USA. In this publication, Martin Salisbury and Morag Styles introduce us to the world of children's picturebooks, providing a solid background to the industry while exploring the key concepts and practices that have gone into the creation of successful picturebooks.

"Comics and Sequential Art is a masterwork, the distillation of Will Eisner's genius to a clear and potent elixir."—Michael Chabon, Pulitzer Prize-winning author of The Amazing Adventures of Kavalier & Clay. Will Eisner is one of the twentieth century's great American artists, a man who pioneered the field of comic arts. Here, in his classic Comics and Sequential Art, he refines the art of graphic storytelling into clear, concise principles that every cartoonist, comic artist, writer, and filmmaker meeds to know. Adapted from Eisner's landmark course at New York's School of Visual Arts, Comics and Sequential Art is an essential text filled with invaluable theories and easy-to-use techniques. Eisner reveals here the fundamentals of graphic storytelling. He addresses dialogue, anatomy, framing, and many other important aspects of the art form. Fully updated and revised to reflect current practices and technology, including a section on digital media, this introduction to the art of comics is as valuable a guide as it was when first published.

In recent years there has been a huge amount of both popular and academic interest in storytelling as something that is an essential part of not only literature and art but also our everyday lives as well as our dreams, fantasies, aspirations, historical self-

understanding, and political actions. The question of the ethics of storytelling always, inevitably, lurks behind these discussions, though most frequently it remains implicit rather than explicit. This volume explores the ethical potential and risks of storytelling from an interdisciplinary perspective. It stages a dialogue between contemporary literature and visual arts across media (film, photography, performative arts), interdisciplinary theoretical perspectives (debates in narrative studies, trauma studies, cultural memory studies, ethical criticism), and history (traumatic histories of violence, cultural history). The collection analyses ethical issues involved in different strategies employed in literature and art to narrate experiences that resist telling and imagining, such as traumatic historical events, including war and political conflicts. The chapters explore the multiple ways in which the ethics of storytelling relates to the contemporary arts as they work with, draw on, and contribute to historical imagination. The book foregrounds the connection between remembering and imagining and explores the ambiguous role of narrative in the configuration of selves, communities, and the relation to the non-human. While discussing the ethical aspects of storytelling, it also reflects on the relevance of artistic storytelling practices for our understanding of ethics. Making an original contribution to interdisciplinary narrative studies and narrative ethics, this book both articulates a complex understanding of how artistic storytelling practices enable critical distance from culturally dominant narrative practices, and analyzes the limitations and potential pitfalls of storytelling.

The author discusses his ideas and theories and provides instructions on the art of graphic storytelling.

Will Eisner—best known for his influential comic book series The Spirit and his groundbreaking graphic novel A Contract with God—believed in the teaching power of comics, and from 1951 to 1971 he produced PS magazine for the U.S. Army. This Preventive Maintenance Monthly (called PS because it was a postscript to the standard technical manuals) was aimed at teaching American soldiers everything about weapons safety for vehicles, aircraft, firearms, and electronics. Eisner illustrated these vital lessons in drawings, pinups, step-by-step guides, and comic strips. This collection contains the best of Eisner's 227 issues of PS, reproduced in a portable digest format. This relatively unknown work by Eisner is finally explored—the missing link between his comic books and his later, more mature graphic novel style. Praise for PS Magazine: "For the first time, Will Eisner's superlative work for the U.S. Army has been assembled into a single collection. The result shows the artist's keen understanding of the educative power of graphic storytelling. From 1951 to 1971, between The Spirit and A Contract with God, Eisner produced PS Magazine for the army in order to teach the common soldier how best to use, maintain, repair, and requisition their equipment. From explaining how to load a truck correctly to why it won't start, Eisner used a combination of humor, sound technical writing, and graphic storytelling to educate the soldiers. His magazines could be found at the front lines, in the officer's mess, and in

the quarters of senior military officials. It featured a cast of recurring characters like the loveable Joe Dope and the voluptuous Connie Rodd, who headlined featured segments like "Joe's Dope Sheet" and the provocatively named "Connie Rodd's Briefs." With Eisner's wonderful artwork and clarity of style making sometimes difficult concepts easy to understand, it's no wonder PS Magazine was so popular with military personnel. A fascinating document for both fans of Eisner and military history buffs." - Publishers Weekly starred review "These amusing yet pragmatic sketches provide a 'missing-link' comics document for fans and demonstrate the same mastery of his craft that marked Eisner's better-known works." —Booklist "An instructional model for today's producers of nonfiction comics, which too often lack such visual traction, this also has appeal for military buffs, vehicle junkies, and Eisner fans." —Library Journal "The enthusiast who's been nurturing a curiosity about Eisner's lost years will find all he needs to know from this beautifully produced little volume." —The Comics Journal "Eisner understood comics' potential for education decades before his peers, and PS magazine was his first laboratory. This thoughtful new collection is an essential addition to the Eisner library." -Scott McCloud, author of Understanding Comics "There isn't a comics artists alive who hasn't benefited from Will Eisner's masterful work and formidable wisdom."—Scott McCloud, author of Understanding Comics In Graphic Storytelling and Visual Narrative, Will Eisner—one of the most influential comic artists of the twentieth century—lays out the fundamentals of storytelling and their application in

the comic book and graphic novel. In a work that will prove invaluable for comic artists and filmmakers, Eisner reveals how to construct a story and the basics of crafting a visual narrative. Filled with examples from Eisner's work as well as that of artists like Art Spiegelman and R. Crumb, this essential work covers everything from the fine points of graphic storytelling to the big picture of the medium, including how to: Combine words and images into seamless storytelling. Wield images like narrative tools. Master different types of comic book stories. Write and illustrate effective dialogue. Develop ideas that can be turned into dynamic stories.

A comprehensive, yet flexible and holistic approach to the human body for artists, Roberto Osti's method of teaching anatomy is exhaustive, but never loses sight of the fact that this understanding should lead to the creation of art. Basic Human Anatomy teaches artists the simple yet powerful formula artists have used for centuries to draw the human figure from the inside out. Osti, using the basic system of line, shape, and form used by da Vinci, Raphael, and Michelangelo, takes readers step-by-step through all the lessons needed in order to master this essential foundation skill. Organized progressively, the book shows readers how to replicate the underlying structure of the body using easy-to-understand scales and ratios; conceptualize the front and side views of the skeleton with basic shapes; add detail with simplified depictions of complex bones and joints; draw a muscle map of the body with volumetric form and realistic dimension; master the feet, hands, and skull to create realistic renderings of the human form; and apply a deeper knowledge of anatomy to finished drawings for more impact.

A veteran comic book publisher demonstrates everything aspiring visual media artists need to know about sequential art, covering each stage of the production process, the basics of figure drawing and anatomy, and the essential of page composition, layout, and design. Original. For most of the 20th century, the work of cartoonist and graphic novelist Will Eisner defined the art of comic book storytelling in the U.S. and throughout the world. Still prolific today at the age of 86, Eisner is the embodiment of "living legend" in the world of comic books, continuing to produce some of the most innovative and influential work in the medium. This all-new hardcover collection of Eisner's gorgeous pencil sketches and groundbreaking designs is a must-have for pop-culture enthusiasts and fans of comic books. Culled from many decades' worth of work, the Sketchbook presents the world as seen through Will Eisner's eyes, with introductory notes for each of the eleven different sections. From his observations of his friends and loved ones hustling through their busy daily lives to witnessing those quiet moments when no one is supposed to be watching, Eisner's keen perception and steadfast hand capture the essence of what it means to be alive. Presents instructions for aspiring cartoonists on the art form's key techniques, sharing concise and accessible guidelines on such principles as capturing the human condition through words and images in a minimalist style. This book offers an original new conception of visual story telling, proposing that drawing, depictive drawing and narrative drawing are produced in an encompassing dialogic system of embodied social behavior. It refigures the existing descriptions of visual story-telling that pause with theorizations of perception and the articulation of form. The book identifies and examines key issues in the field, including: the relationships between vision, visualization and

imagination; the theoretical remediation of linguistic and narratological concepts; the systematization of discourse; the production of the subject; idea and institution; and the significance of resources of the body in depiction, representation and narrative. It then tests this new conception in practice: two original visual demonstrations clarify the particular dialectic relationships between subjects and media, in an examination of drawing style and genre, social consensus and self-conscious constraint. The book's originality derives from its clear articulation of a wide range of sources in proposing a conception of narrative drawing, and the extrapolation of this new conception in two new visual demonstrations.

This book acknowledges that the reader of a novel looks at and sees the page before they begin to read any text placed upon it. Thus, any disruptions to how a traditional page 'should look' can have a large impact on the reading process. The book critically engages with the visual appearance of graphically innovative contemporary prose fiction.

Sequential images are as natural at conveying narratives as verbal language, and have appeared throughout human history, from cave paintings and tapestries right through to modern comics. Contemporary research on this visual language of sequential images has been scattered across several fields: linguistics, psychology, anthropology, art education, comics studies, and others. Only recently has this disparate research begun to be incorporated into a coherent understanding. In The Visual Narrative Reader, Neil Cohn collects chapters that cross these disciplinary divides from many of the foremost international researchers who explore fundamental questions about visual narratives. How does the style of images impact their understanding? How are metaphors and complex meanings conveyed by images? How is meaning understood across sequential images? How do children produce and comprehend

sequential images? Are visual narratives beneficial for education and literacy? Do visual narrative systems differ across cultures and historical time periods? This book provides a foundation of research for readers to engage in these fundamental questions and explore the most vital thinking about visual narrative. It collects important papers and introduces review chapters summarizing the literature on specific approaches to understanding visual narratives. The result is a comprehensive "reader" that can be used as a coursebook, a researcher resource and a broad overview of fascinating topics suitable for anyone interested in the growing field of the visual language of comics and visual narratives.

Having already taught you how to compose and interpret great photos, Michael Freeman now continues his best-selling series by exploring the most successful methods for presenting photography meaningfully and in an engaging format. This is the critical "next step" that separates adequate image galleries from captivating collections - and disinterested viewers from enthralled audiences. Tapping into his decades of experience shooting for such publications as Smithsonian, GEO, and Condé Nast Traveller (among many others), Michael Freeman studies the photo-essay phenomenon that took the world by storm and gave storytellers a completely new set of tools to construct their narratives. Having established how rhythm, pacing, and careful organisation build tension and cultivate interest, Freeman goes on to explain what this means for presenting your own photos, particularly in the new digital formats of online galleries, slideshows, and tablets. The Photographer's Story will enliven your images, refresh your perspective, and elevate your understanding of how photographs work together to tell a story. Your audiences will thank you for it.

Invisible Ink is a helpful, accessible guide to the essential elements of the best

storytelling by award-winning writer/director/producer Brian McDonald. Readers learn techniques for building a compelling story around a theme, engaging audiences with writing, creating appealing characters, and much more.

In the 1980s, a sea change occurred in comics. Fueled by Art Spiegel- man and Françoise Mouly's avant-garde anthology Raw and the launch of the Love & Rockets series by Gilbert, Jaime, and Mario Hernandez, the decade saw a deluge of comics that were more autobiographical, emotionally realistic, and experimental than anything seen before. These alternative comics were not the scatological satires of the 1960s underground, nor were they brightly colored newspaper strips or superhero comic books. In Alternative Comics: An Emerging Literature, Charles Hatfield establishes the parameters of alternative comics by closely examining long-form comics, in particular the graphic novel. He argues that these are fundamentally a literary form and offers an extensive critical study of them both as a literary genre and as a cultural phenomenon. Combining sharp-eyed readings and illustrations from particular texts with a larger understanding of the comics as an art form, this book discusses the development of specific genres, such as autobiography and history. Alternative Comics analyzes such seminal works as Spiegelman's Maus, Gilbert Hernandez's Palomar: The Heartbreak Soup Stories, and Justin Green's Binky Brown Meets the Holy Virgin Mary. Hatfield explores how issues outside of cartooning-the marketplace, production demands, work schedules-can affect the final work. Using Hernandez's Palomar as an example, he

shows how serialization may determine the way a cartoonist structures a narrative. In a close look at Maus, Binky Brown, and Harvey Pekar's American Splendor, Hatfield teases out the complications of creating biography and autobiography in a substantially visual medium, and shows how creators approach these issues in radically different ways.

Attention is the new commodity. Visual Storytelling is the new currency. Human brain processes visuals 60,000x faster than text. Web posts with visuals drive up to 180% more engagement than those without. Viewers spend 100% more time on web pages with videos. Filled with full-color images and thought-provoking examples from leading companies, The Power of Visual Storytelling explains how to grow your business and strengthen your brand by leveraging photos, videos, infographics, presentations, and other rich media. The book delivers a powerful road map for getting started, while inspiring new levels of creativity within organizations of all types and sizes. "This book is not only a complete overview of [visual storytelling] but, most importantly, the key to doing it right, a total Right Hook!" —Gary Vaynerchuk, New York Times bestselling author of Crush It! and Jab, Jab, Jab, Right Hook "A valuable guide to understanding how to develop powerful marketing programs using the art of visual storytelling." —Guy Kawasaki, author of APE: Author, Publisher, Entrepreneur and former chief evangelist of Apple "The Power of Visual Storytelling is the new marketing bible!" —Nancy Bhagat, Vice President, Global Marketing Strategy and Campaigns, Intel "If a picture is worth a

thousand words, The Power of Visual Storytelling is worth a million." —Scott Monty, Global Digital & Multimedia Communications for Ford Motor Company
Graphic Storytelling
Drawings and sequential images are an integral part of human expression dating back at least as far as cave paintings, and in contemporary society appear most prominently in comics. Despite this fundamental part of human identity, little work has explored the comprehension and cognitive underpinnings of visual narratives-until now. This work presents a provocative theory: that drawings and sequential images are structured the same as language. Building on contemporary theories from linguistics and cognitive psychology, it argues that comics are written in a visual language of sequential images that combines with text. Like spoken and signed languages, visual narratives use a lexicon of systematic patterns stored in memory, strategies for combining these patterns into meaningful units, and a hierarchic grammar governing the combination of sequential images into coherent expressions. Filled with examples and illustrations, this book details each of these levels of structure, explains how cross-cultural differences arise in diverse visual languages of the world, and describes what the newest neuroscience research reveals about the brain's comprehension of visual narratives. From this emerges the foundation for a new line of research within the linguistic and cognitive sciences, raising intriguing questions about the connections between language and the diversity of humans' expressive behaviours in the mind and brain.

Traces the 3,000 year history of storytelling through pictures, discussing the language and images used.

This inaugural volume in the Graphic Medicine series establishes the principles of graphic medicine and begins to map the field. The volume combines scholarly essays by members of the editorial team with previously unpublished visual narratives by Ian Williams and MK Czerwiec, and it includes arresting visual work from a wide range of graphic medicine practitioners. The book's first section, featuring essays by Scott Smith and Susan Squier, argues that as a new area of scholarship, research on graphic medicine has the potential to challenge the conventional boundaries of academic disciplines, raise questions about their foundations, and reinvigorate literary scholarship—and the notion of the literary text—for a broader audience. The second section, incorporating essays by Michael Green and Kimberly Myers, demonstrates that graphic medicine narratives can engage members of the health professions with literary and visual representations and symbolic practices that offer patients, family members, physicians, and other caregivers new ways to experience and work with the complex challenges of the medical experience. The final section, by Ian Williams and MK Czerwiec, focuses on the practice of creating graphic narratives, iconography, drawing as a social practice, and the nature of comics as visual rhetoric. A conclusion (in comics form) testifies to the diverse and growing graphic medicine community. Two valuable bibliographies guide readers to comics and scholarly works relevant to the field.

Writing can be a challenge, especially for artists and designers who tend to be more visual than verbal. Writing for Visual Thinkers: A Guide for Artists and Designers is designed to help people who think in pictures—a segment of learners that by some estimates includes almost 30 percent of the population—gain skills and confidence in their writing abilities. Writing for Visual Thinkers approaches the craft of writing from many directions, all with the ultimate goal of unblocking the reader's verbal potential. It offers a guide to mind mapping, concept mapping, freewriting, brainwriting, word lists and outlines, as well as provides student examples, tips on writing grant proposals, reasons for keeping a blog and more. Critique methods, criticism, narrative and storytelling, hypertext, editing, graphic novels and comics, and many more topics round out this groundbreaking book. Both experimental and pragmatic, Andrea Marks's methods will result in stronger, more verbally confident artists and designers. Developed in partnership with AIGA, this book is for the visual learners everywhere who have always wanted--or needed!--to improve their writing skills, whether they specialize in graphic design, web design, industrial design, interior design, allied design, or fashion design. All of Peachpit's eBooks contain the same content as the print edition. You will find a link in the last few pages of your eBook that directs you to the media files. Helpful tips: If you are able to search the book, search for "Where are the lesson files?" Go to the very last page of the book and scroll backwards. You will need a web-enabled device or computer in order to access the media files that accompany this

ebook. Entering the URL supplied into a computer with web access will allow you to get to the files. Depending on your device, it is possible that your display settings will cut off part of the URL. To make sure this is not the case, try reducing your font size and turning your device to a landscape view. This should cause the full URL to appear.
As The Giving Tree turns fifty, this timeless classic is available for the first time ever in ebook format. This digital edition allows young readers and lifelong fans to continue the legacy and love of a household classic that will now reach an even wider audience. Never before have Shel Silverstein's children's books appeared in a format other than hardcover. Since it was first published fifty years ago, Shel Silverstein's poignant picture book for readers of all ages has offered a touching interpretation of the gift of giving and a serene acceptance of another's capacity to love in return. Shel Silverstein's incomparable career as a bestselling children's book author and illustrator began with Lafcadio, the Lion Who Shot Back. He is also the creator of picture books including A Giraffe and a Half, Who Wants a Cheap Rhinoceros?, The Missing Piece, The Missing Piece Meets the Big O, and the perennial favorite The Giving Tree, and of classic poetry collections such as Where the Sidewalk Ends, A Light in the Attic, Falling Up, Every Thing On It, Don't Bump the Glump!, and Runny Babbit. And don't miss these other Shel Silverstein ebooks, Where the Sidewalk Ends, and A Light in the Attic!
Examines the fundamentals of storytelling in comic book style and offers advice on story construction and visual narratives.
This book provides both students and scholars with a critical and historical introduction to the graphic novel. Jan Baetens and Hugo Frey explore this exciting form of visual and literary

communication, showing readers how to situate and analyse graphic novels since their rise to prominence half a century ago. Several key questions are addressed: what is the graphic novel? How do we read graphic novels as narrative forms? Why is page design and publishing format so significant? What theories are developing to explain the genre? How is this form blurring the categories of high and popular literature? Why are graphic novelists nostalgic for the old comics? The authors address these and many other questions raised by the genre. Through their analysis of the works of many well-known graphic novelists - including Bechdel, Clowes, Spiegelman and Ware - Baetens and Frey offer significant insights for future teaching and research on the graphic novel.

Everyday Business Storytelling arms you with a simple story framework that can be applied to any business communication. This practical, easy-to-skim guide helps you choreograph your ideas, data, and insights so it's easy for your audience to quickly understand what they need to know and do with the information. Grounded in theory but smothered in practicality, this book shows you real-world business stories—from the most high-stakes proposals to the "un-sexy" project updates—to help you become a more credible, authentic, influential communicator. Another bonus? Everyday Business Storytelling is filled with clever visual techniques to humanize your story, make it memorable, and drive decision-making. Everyday Business Storytelling is for people in any role, level, or industry This book is for busy, talented businesspeople who must churn out presentations, one-pagers, emails, voicemails, virtual meetings (or any type of business communication). Everyday Business Storytelling will show you how to apply a simple, repeatable story structure to anything you say, send, deliver, or present. Having a structure to kick-start any communication will save you time and provide a

common language when collaborating with others. What You'll Learn from This Book Part 1: Once and For All—Let's Unfluff The Reputation of Business Storytelling Before diving into how to craft a business narrative, you'll explore the brain science behind why storytelling is the most effective way to sell your ideas. You'll learn why strategically wrapping your data in a story will help you "cut through the noise" and give you the best shot at getting heard. Part 2: OK, I'm in. How Do I Get Started with Business Storytelling? Learn the four signposts of storytelling and the critical role each one plays. Then discover how to identify and weave in your BIG Idea—the one thing you want your audience to remember—to capture their attention, elevate the conversation, and make your insights actionable. Part 3: Thanks, Got the Basics. What Else Can Help Me? Discover how to craft active headlines that advance your story and guide your audience, see a case study and samples of BIG Ideas that will spark inspiration, and explore five simple design techniques that bring your ideas to life visually. Part 4: Let's See the Magic! How Does Storytelling Show Up in Everyday Business? It's makeover time! See "before and after" examples that illustrate how any type of communication can be transformed—whether you're providing a recommendation or an update, or crafting an email, presentation, or one-pager. Part 5: But Wait! How Do I Flex My Story? Audiences vary dramatically, and your story should meet their specific needs. Learn how to be nimble using a "pivot" strategy, adjust your story for audiences with diverse interests, choreograph a team-built (and delivered) story, and get the ultimate low-down on how to capture attention when meeting virtually. Part 6: All Together Now: Building a Common Language of Storytelling How does storytelling become widespread in an organization? A culture of coaching. Learn the process—and helpful tips—for managers to coach their teams and peers to coach each other.