

SHARIF LAIBE

CÓMIC TEAM

**METHODOLOGY FOR THE CREATION OF
COMICS INSIDE THE CLASSROOM**





**CÓMIC
TEAM**

**E-BOOK
COMIC TEAM**

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E-BOOK COMIC TEAM

The advent of the internet and technological progress has transformed the manner in which boys and girls from diverse cultural backgrounds globally acquire knowledge. The proliferation of television, computers, video games, and mobile phones has significantly influenced the educational training and psychosocial outlook of students.

The influence of technology can be positive or negative depending on the context and the application it is put to. In certain educational settings, cell phones are banned as they are viewed as a hindrance to the learning experience, while in other institutions, they are used as productivity tools within the classroom. The stance taken is solely dictated by the nature of the institution, its location in the country, and the region/state it resides in.

On the other hand, computers have already become replacements for notebooks. Children and adolescents under 18 years of age are now inherently familiar with technology, and typing on a keyboard is generally more efficient than writing by hand, particularly when taking notes.

In the context of video games, there are various educational alternatives that can facilitate learning in both direct and indirect ways. When learning is conducted directly, it is not necessary for a teacher to supervise the child, as the engaging experience itself provides knowledge and content. However, when learning is indirect, these games and educational tools need the involvement of a teacher,



who serves as a mentor adept at leveraging technology.

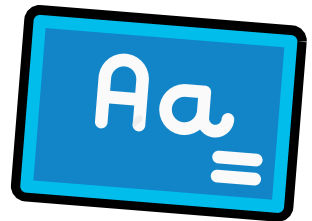
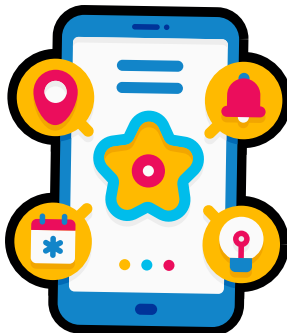
Computers, video games, and cell phones are all tools that can be utilized in the classroom. However, television does not meet any of the three original objectives it was intended to fulfill: entertain, educate and inform. When discussing television, I am referring to what is known as open television in my country. Interestingly, adults, including teachers, parents, and tutors, regulate the use of video games, telephones, and computers, but fail to set any restrictions on negative TV programming such as news, soap operas, fear-mongering morning shows, and empty reality shows and showbiz programs.

In this way, we can see that educational technology is effective when three factors are present. Firstly, the technology itself (cell phones, video games, etc.), secondly, the content, and finally, the teacher's role.



Technology

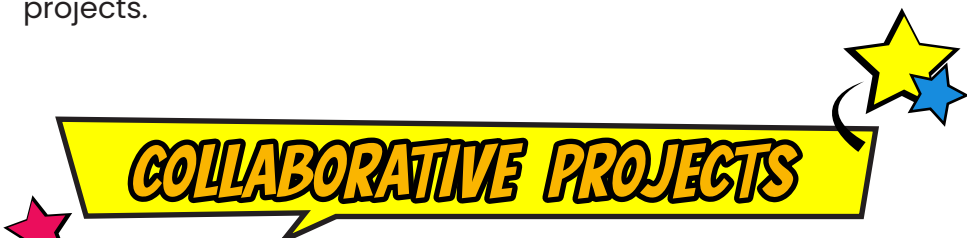
Content



**Teacher's
Role**



From my point of view, educational innovation must have a technological component, with conscious content and the role of the teacher as a mentor who guides the students in the process, with one exception: collaborative projects.



COLLABORATIVE PROJECTS

Traditionally, education has been unilateral and individualistic. Teacher's standardized method of teaching ignores each student's potential, skills and talents, which are always different. Since I was educated under these rules, I am very familiar with this system. My experience as a student was completely out of adjustment. I did not fully understand the need to study some content, especially in a school lacking values, lacking in social-emotional development, and distant from collaborative work.

I paradoxically work in educational innovation now that I'm in my forties, creating programs, methodologies, technologies, and collaborative initiatives that can be implemented in the classroom. From being the kid with bad grades to advising educational establishments and training teachers, as well as teaching in master's degrees and diploma programs, I have done it all. Nevertheless, this phenomenon is not unique to me. There are millions of women and men in the world who suffer from this imbalance. And this is because traditional education is closer to training employees automated by narcissistic bosses rather than leaders who promote their creativity, collaboration and socio-emotionality.



But don't worry, since traditional and individualistic education is collapsing, like everything that supports the traditional system, giving way to a new form of educating that little by little is making its way around the world, and that stands out for collaboration and collective understanding. One of the phrases with which I like to summarize this principle is the following:







“Before it was about the I, now it is about the WE.”



INNOVATIVE EDUCATION AND COLLABORATIVE PROJECTS

Earlier, we emphasized the significance of technology in education, highlighting its foundation in three pillars: the technology itself, the content, and the role of the teacher. In collaborative projects, the content and the role of the teacher remain as essential components, while technology is supplanted by methodologies. Consequently, we can assert that both viewpoints belong to highly effective progressive education, with the only distinction being their structure, both of which are entirely valid.



Innovative Education	Collaborative Projects
 Technology	 Methodologies
 Content	 Content
 Teacher's Role	 Teacher's Role

The use of technology and playful learning methodologies in education is not necessarily an all-or-nothing proposition. As a teacher, you do not necessarily have to choose between innovative education and collaborative projects. There are also hybrid initiatives that bring together both concepts, integrating technology and playful learning methodologies.

In fact, I have seen firsthand how effective these hybrid initiatives can be through my travels with the Origo Lab team over the past decade. We have worked with educators and students to validate various methodologies, and it is clear that there is a significant difference between schools that promote collaboration and those that do not, as well as the integration of technology and socio-emotional learning, all of which can lead to two distinct types of students: those who come from traditional systems and those who are



educated through collaboration and technological trends. Unfortunately, this disparity can lead to inequality in every sense, as education is inherently designed to provide equal opportunities.

I understand that our society operates within a complex system where economic interests have taken precedence over the common good, resulting in the most vulnerable being affected, specifically children and young people. Therefore, it is crucial to embrace the educational revolution and challenge conventional thinking by utilizing creativity, empathy, compassion, altruism, and collaboration. To achieve this, we have developed an e-book that focuses on a methodology rather than a specific educational technology or hybrid approach.

This methodology is known as the “Comic Team” approach, which aims to create comics in a collaborative and enjoyable manner within the classroom setting. By integrating both students and teachers under the same challenge, the approach fosters a sense of teamwork and collaboration. In this document, we will outline the detailed steps for implementing this approach and the various tools that are included.

In collaboration with the Origo Lab team, we aim to share this methodology as a gift to the educational community, allowing teachers to use it without any restrictions or concerns about copyright or similar issues. From this moment on, you can freely incorporate the Comic Team into your lessons with your students, with our direct authorization. However, we kindly request that you refrain from charging for its application, as we believe that true love



and a vocation for helping others should guide our actions, rather than materialistic interests. We encourage you to use this methodology for the greater good and not for personal gain.

Enjoy this book and make it a contribution to your professional growth and personal development.

COMIC TEAM METHODOLOGY

As we previously explained, Comic Team is a methodology from the branch of creativity and entrepreneurship, therefore, it is not related to the concept of “research methodology”, but rather with “innovation methodologies” that are geared toward a practical application inside the classroom.

The above must be considered in light of the fact that Comic Team is taught in a workshop format, involving a set of steps, interactions, and resources, so the structure presented below must be followed.

WORKSHOP OBJECTIVE



Identify and solve problems through collaborative work, creativity, and an understanding of a playful methodology for the creation of innovative stories in the classroom.

WHY USE COMIC TEAM?

Previously, we described the difference between a technology-based initiative and one based on methodology, and we pointed out that Comic Team belongs to the latter. Its advantages are as follows:

- **Promotes entrepreneurial skills from the problem and the solution.**
- **Promotes creativity.**
- **Allows students to unite around a challenge.**
- **It is based on teamwork and collaborative exercise.**
- **Talents are discovered.**
- **Reinforces the role of teacher guide.**

PREPARATION

As a guide teacher and/or Comic Team monitor, you are responsible for ensuring that the methodology is applied correctly in the classroom. In order to accomplish this, you must consider:

- **You have 90 minutes to complete**
- **Form teams of maximum 5 students**
- **Assign roles to your students according to their skills (Illustrator, Creative, Editor)**





ILLUSTRATOR

The person in charge of drawing and laying out the comic.



CREATIVE

This is the person capable of creating the story in its substance and form.



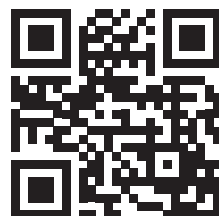
EDITOR

He is in charge of creating the specific dialogues and stories for each scene.

COMIC TEAM MAP

Once the teams are established, it is time to introduce the main working tool for this methodology: the “Comic Team Map”, which students complete with one or more teachers’ assistance.

To better illustrate the methodology, I created a comic with the support of the Origo Lab team in order to validate the model practically. This comic is called “Legion Inn” and tells the story of a group of superheroes who use innovation as a defense against various villains. To learn more about this comic created under the “Comic Team” methodology, go to www.legioninn.cl or scan the QR code below.



As a result, you will see some Legion Inn characters and illustrations within the Comic Team tools and resources in order to faithfully illustrate and represent the process. Let's get back to the map.

The Comic Team Map has 7 large blocks

- Synthesis
- Characters
- Context
- Conflict
- Intention
- Narrative and Scen
- Naming

COMIC TEAM MAP

2 CHARACTERS

1 SYNTHESIS

3 CONTEXT

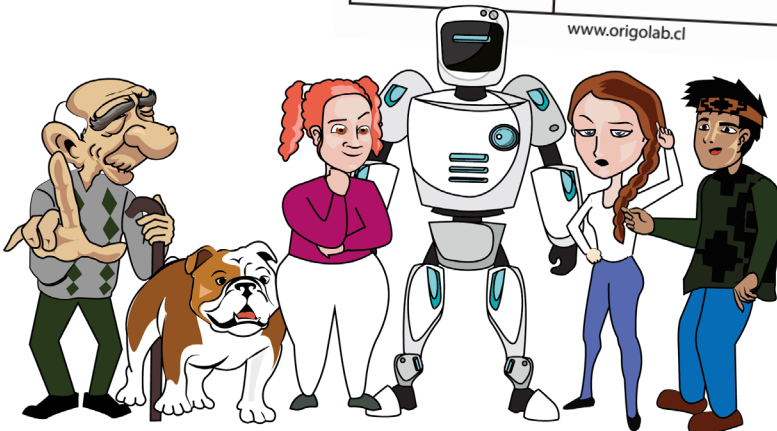
4 CONFLICT

5 INTENTION

6 NARRATIVE

7 NAMING

www.origolab.cl



IMPLEMENTATION

Now, each block of the map will be explained:


SYNTHESIS

This is the first block of the map that must be completed by the team of students and corresponds to a brief summary of the central idea of the story, which cannot be longer than 5 descriptive lines. By saying “descriptive” I mean that it must be the same as a movie trailer. The work team must write it freely, without creative limitations.

1

SYNTHESIS

It is a brief summary of the central idea of the story, which cannot be longer than 5 descriptive lines. It must be the same as a movie trailer. Write it freely, without creative limitations.





CHARACTERS

The key to any story is the characters. In this block, the characters must be described, assigning them personalities, physical and psychological characteristics. For this, we will use the first complementary tool to the map: the “Character Sheet”, which will be used to build each of them in an orderly and differentiated way. If you look closely, you will notice that the map has capacity for six sheets, that is, 6 characters, but if the story has more, you only have to repeat the format.

2



CHARACTER NAME
You should create a funny name for your character.

LEVEL: _____
Is he/she a primary or secondary character?

PERSONALITY: _____
Describe whether he/she is calm, clever, happy, etc. Also consider his/her interests and preferences in the areas critical to the story.

AGE: _____
Assign an age to your character. Remember that it should fit his/her personality.

PHYSICAL APPEARANCE: _____
What does your character look like? Thin, short, dark, etc.

EXTERNALITIES: _____
Point out external details that are important to the story. Where he/she lives, where he/she works, what affects him/her, etc.

Character Sheet

- **Character Name:** You should create a funny name for your character.
- **Level:** Is he/she a primary or secondary character?
- **Personality:** Describe whether he/she is calm, clever, happy, etc. Also consider his/her interests and preferences in the areas critical to the story.
- **Age:** Assign an age to your character. Remember that it should fit his/her personality.
- **Physical Appearance:** What does your character look like? Thin, short, dark, etc.
- **Externalities:** Point out external details that are important to the story. Where he/she lives, where he/she works, what affects him/her, etc.



CHARACTER NAME: NOBA

You must create an entertaining name for your character.

LEVEL: MAIN CHARACTER

Is he/she a primary or secondary character?

PERSONALITY: BIOTECHNOLOGY STUDENT, VERY RATIONAL AND LOGICAL THINKER, SOCIABLE AND ATHLETIC

Describe whether he/she is calm, fussy, happy, etc. Also consider his/her interests and preferences in areas critical to the story.

AGE: 19 YEARS OLD

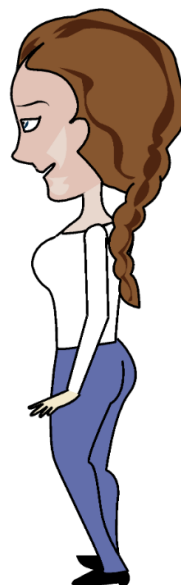
Assign an age to your character. Remember that it must fit the personality.

PHYSICAL ASPECT: YOUNG, THIN, PRETTY

What does your character look like? thin, short, dark, etc.

EXTERNALITIES: SHE LIVES IN AN APARTMENT WITH A LABORATORY WHERE SHE WORKS ON HER PROJECTS, SHE IS VERY INTERESTED IN THE ENVIRONMENT AND HOW TO CONTRIBUTE THROUGH INNOVATION

Point out external details that are important to the story. Where he/she lives, where he/she works, what affects him/her, etc.



Advice when creating characters

★ They can be “good or bad” ★

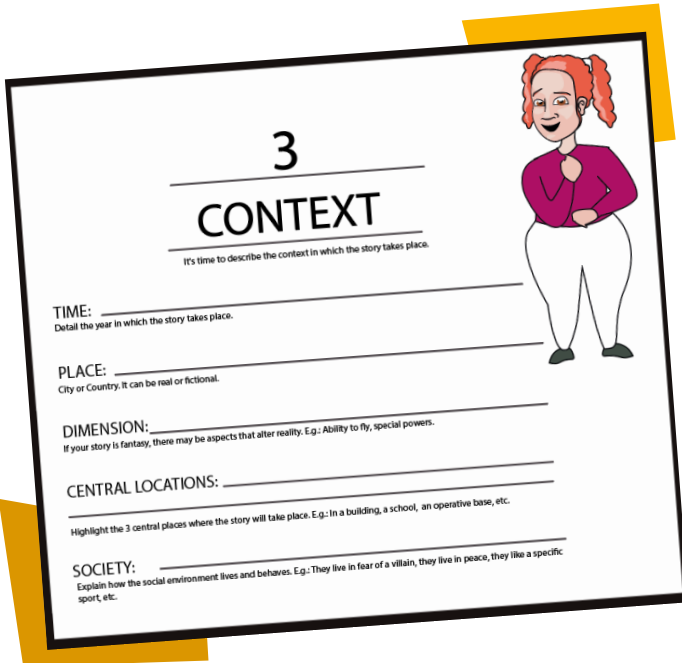
★ You can base your character on a personality you know ★

★ Put yourself in the character’s shoes to characterize him/her ★



CONTEXT

It's time to describe the context in which the story and the characters take place. To do this, you must describe:



3

CONTEXT

It's time to describe the context in which the story takes place.

TIME: _____
Detail the year in which the story takes place.

PLACE: _____
City or Country. It can be real or fictional.

DIMENSION: _____
If your story is fantasy, there may be aspects that alter reality. E.g.: Ability to fly, special powers.

CENTRAL LOCATIONS: _____
Highlight the 3 central places where the story will take place. E.g.: In a building, a school, an operative base, etc.

SOCIETY: _____
Explain how the social environment lives and behaves. E.g.: They live in fear of a villain, they live in peace, they like a specific sport, etc.

- **Time:** Detail the year in which the story takes place.
- **Place:** City or Country. It can be real or fictional.
- **Dimension:** If your story is fantasy, there may be aspects that alter reality. E.g.: Ability to fly, special powers.
- **Central Locations:** Highlight the 3 central places where the story will take place. E.g.: In a building, a school, an operative base, etc.
- **Society:** Explain how the social environment lives and behaves. E.g.: They live in fear of a villain, they live in peace, they like a specific sport, etc.



A key part of developing an innovative and entertaining story is defining its driving factor: The conflict.

4	WHAT IS THE CENTRAL THEME (CONFLICT) OF YOUR STORY? _____ <small>Example: The zombie apocalypse.</small>
CONFLICT	WHO IS AFFECTED BY IT? _____ <small>Example: The survivors.</small>
<small>A key part of developing an innovative and entertaining story is defining its driving factor: THE CONFLICT.</small>	HOW ARE THEY AFFECTED? _____ <small>Example: The zombies chase them to eat them.</small>
<small>It's what drives the story It's the heart of the plot</small>	HOW IS THE CONFLICT PARTIALLY RESOLVED? _____ <small>Example: Attacking the center of the zombies' brains.</small>
<small>It's what separates "the good guys from the bad guys"</small>	HOW IS THE CONFLICT RESOLVED IN A COMPLETE WAY? _____ <small>Example: A cure for the zombies.</small>

 It's what drives the story

 It's the heart of the plot

 It's what separates "the good guys from the bad guys"

To describe it, answer the following questions:

- What is the central theme (conflict) of your story?

Example: The zombie apocalypse.

- Who is affected by it?

Example: The survivors.

- How are they affected?

Example: The zombies chase them to eat them.

- How is the conflict partially resolved?

Example: Attacking the center of the zombies' brains.

How is the conflict resolved in a complete way?

Example: A cure for the zombies.



INTENTION

Assign a clear intention to the way you will tell the story. The keywords you will use will depend on this.

Example: If it is a horror story, you must have the intention of generating fear in the reader.

Example: If it is a love story, you must use soft, pleasant and non-invasive language.

Among the types of intentions we can highlight: to make people laugh, to scare, to educate, etc.

5	
INTENTION	WHAT IS YOUR MAIN INTENTION? _____
<small>Assign a clear intention to the way you will tell the story. The keywords you will use will depend on this.</small>	HOW ARE YOU GOING TO EXPRESS IT IN YOUR STORY? _____
<small>Example: If it is a horror story, you must have the intention of generating fear in the reader.</small>	WHAT ARE THE MAIN FEELINGS OR SENSATIONS YOU WANT TO CONVEY? _____
<small>Example: If it is a love story, you must use soft, pleasant and non-invasive language.</small>	
<small>Among the types of intentions we can highlight: to make people laugh, to scare, to educate, etc.</small>	

To elaborate on this point you can answer the following questions:

- **What is your main intention?**
- **How are you going to express it in your story?**
- **What are the main feelings or sensations you want to convey?**



NARRATIVE AND SCENES

The central axis of the Comic Team Map is the narrative of the story, which must be the basis for the first chapter of our comic and must meet the following characteristics:

- It must not exceed 20 lines.
- It is written in a linear and continuous manner, without full stops.
- It will be the guide for writing the scenes.



6

NARRATIVE

The central axis of the Comic Team Map is the narrative of the story, which will be the basis for the first chapter of our comic and must meet the following characteristics: it must not exceed 20 lines. It is written in a linear and continuous manner, without full stops. It will be the guide for writing the scenes.

ANTI-ZAPPING

It is the first part of the story and must immediately clarify what the central conflict of the story is. It must capture the reader's attention 100%.

PRESENTATION

It clearly explains the context and introduces the characters because of it being the first chapter. In the case of being a later chapter, it explains details of the conflict.

RESOLUTION

It presents how the main conflict was partially or totally resolved, and how the characters developed in the case.

CHAOS

It is always recommended to generate a second conflict in the story, which is greater than the first and has more complexity in the matter.

CLOSING

The end of each story must be captivating. It must leave the reader hooked on the next chapter.



The structure of the story must have:

- **Anti-zapping:** It is the first part of the story and must immediately clarify what the central conflict of the story is. It must capture the reader's attention 100%.
- **Presentation:** It clearly explains the context and introduces the characters in case of it being the first chapter. In the case of being a later chapter, it explains details of the conflict.
- **Resolution:** It presents how the initial conflict will be partially or totally resolved. And how the characters develop in this area.
- **Chaos:** It is always recommended to generate a second conflict in the story, which is greater than the initial one and leaves uncertainty in the reader.
- **Closing:** The end of each story must be captivating, it must leave the reader hooked on the next chapter.

The scenes are generated from the constructed narrative. To do this, we will again use an extra resource of the panel, specifically the **"Scene Builder"**. To do this, you must consider the following before creating the scenes of your comic:



SCENE BUILDER



- Define how many total pages your chapter will have.



- You should know that each page is a scene in terms of structure

- A scene can have up to a maximum of 7 subscenes.








- In the same scene there can be subscenes from different contexts.

ESCENAS CAPITULO N: _____

NOMBRE DEL CAPITULO : _____

ESCENA N°	ESCENA N°	ESCENA N°	ESCENA N°	ESCENA N°	ESCENA N°	ESCENA N°
ESCENA N°	ESCENA N°	ESCENA N°	ESCENA N°	ESCENA N°	ESCENA N°	ESCENA N°
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To write the scene, consider the following acronym:

- **S: STORY:** This is the written section of the comic that describes the story in the third person. We can also call it "The Narrator."
- **D: DIALOGUE:** This is the communication exchange between the characters. They are always textual, interactive or explanatory.
- **R: RECOMMENDATIONS:** When we write the story and the dialogues of each subscene, it is important to leave a suggestion so that the drawing member of the team can interpret the graphic vision of the scriptwriter(s).



Let's look at an example:



CIUDAD PRO – AÑO 2027 (3 AÑOS ANTES DE LO IRREVERSIBLE)

DR. LOVE ES UN CIENTÍFICO DE UNA CONNOTADA TRAYECTORIA EN DÉCADAS PASADAS Y CUYA ÉPOCA DORADA SE VIO NUTRIDA DE RECONOCIMIENTOS A LO LARGO Y ANCHO DEL PLANETA.





DESIGN

We previously assigned the roles of editor, illustrator and creative among the students and saw how the Comic Team Map is applied. Now it is time to apply design.

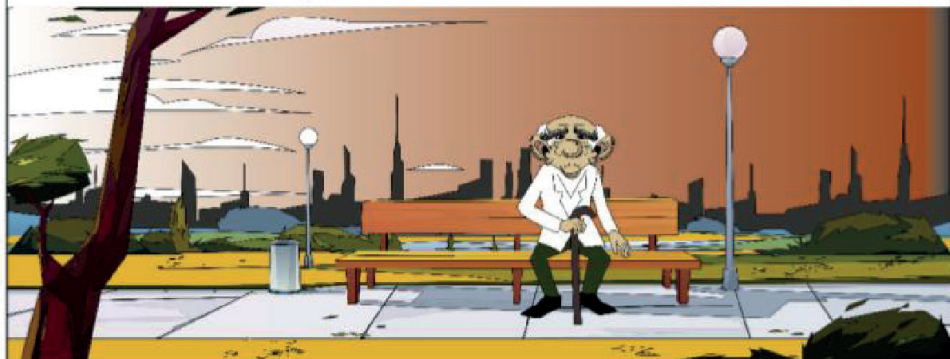
Some tips:

- The illustrator must understand and depict the team's vision as accurately as possible in each scene.
- For the purposes of dynamics within the classroom, the quality of the drawing is not the most important thing.
- As a teacher you must ensure the connection between the design and the story.
- Once the first scene is built, the illustrator can begin to draw while the editor begins with the second scene.

It is important to consider that there will be students with greater design potential, which will not necessarily depend on age, so when building the story, it is important that the illustrator (or more than one) can absorb the different perspectives of their classmates, so that when this step has been reached, the drawings and links can be articulated more effectively.

While the design is free, it must reflect the essence of the story.

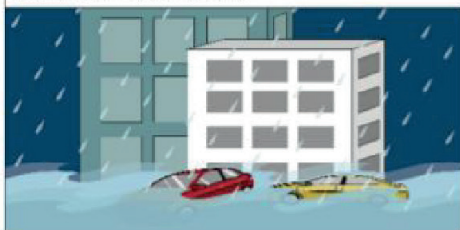
SIN EMBARGO, TODO HA CAMBIADO. AHORA EL DR. LOVE VIVE EN LAS SOMBRAS LUEGO DE HABER PERDIDO TODA SU RIQUEZA BUSCANDO REVERTIR EL CAMBIO CLIMÁTICO EN EL MUNDO.



DURANTE LOS ÚLTIMOS AÑOS LA TIERRA HA MOSTRADO LAS CONSECUENCIAS DE LAS IRRESPONSABILIDADES DE LOS SERES HUMANOS.



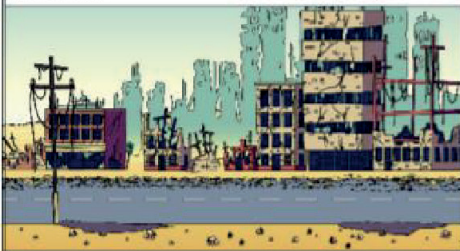
OCEANOS Y MARES HAN MOSTRADO SU FURIA SIN COMPASIÓN.



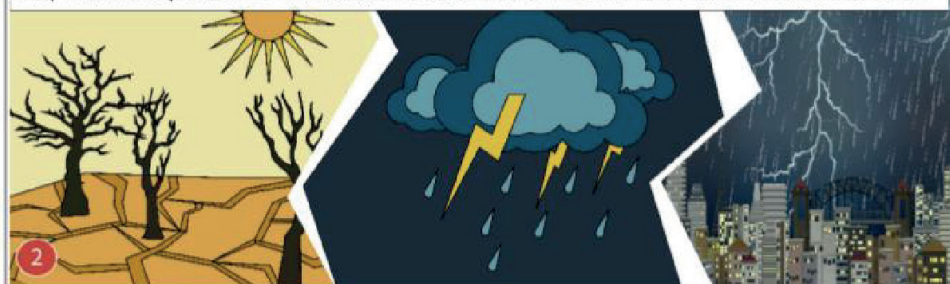
LA TIERRA SE HA MOVIDO DESDE SUS CIMIENTOS



LOS VOLCANES HAN ILUMINADO LOS CIELOS CON SUS LLAMAS



EL CLIMA YA NO ES EL MISMO. OLAS DE CALOR Y DE FRÍO ATACAN A DISTINTOS PAÍSES. HURACANES, TORNADOS, CICLONES Y TORMENTAS ELÉCTRICAS AZOTAN SIN PIEDAD A LAS CIUDADES.

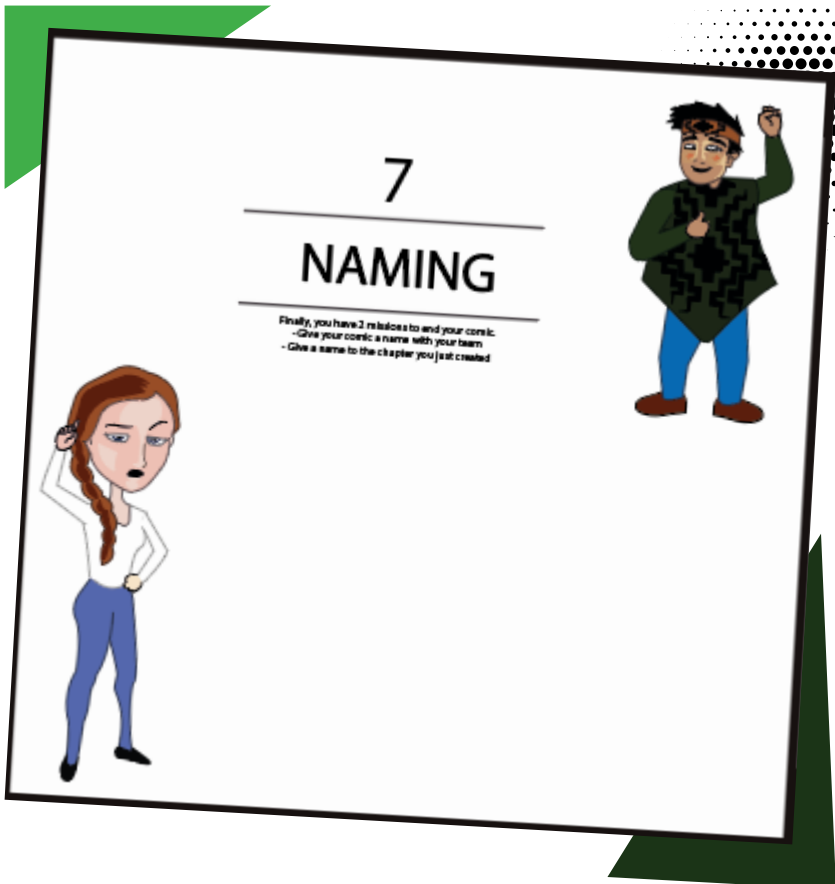


NAMING

In marketing, “Naming” is the concept of branding and the technique with which said name is created for a product, service or initiative. In this case, it is the name of your comic and for this you have 2 missions:

- **Give your comic a name with your team**
- **Give a name to the chapter you just created**

This activity should not exceed 15 minutes.



EVALUATION

You have your first chapter. Now as a teacher you can add an evaluation for your students.

- **Student Name**
- **Creativity**
- **Teamwork**
- **Availability**
- **Tolerance**
- **Frustration Tolerance**

RECORD THE NUMBER OF STARS OBTAINED BY EACH STUDENT FOR EACH ITEM

ACHIEVED 

MODERATELY ACHIEVED 

NOT ACHIEVED 

MAXIMUM SCORE: 15 STARS

EVALUATE THE ACTIVITY

STUDENT NAME: _____

CREATIVITY:



TEAMWORK:



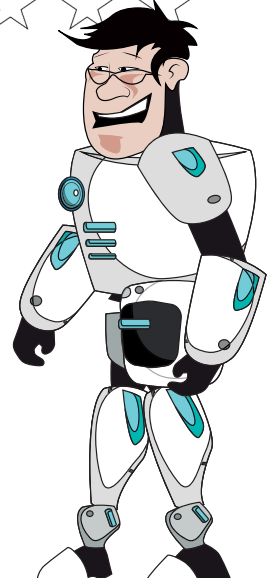
AVAILABILITY:



TOLERANCE:



FRUSTRATION TOLERANCE:



CONCLUSIONS

Lastly, it is important to emphasize that as you implement the methodology, you will be able to handle students much more fluidly. Its application in the classroom depends solely on the resources and the environment you can create, which should be playful and collaborative. By practicing this method, it is important to identify skills and talents that emerge in each student.

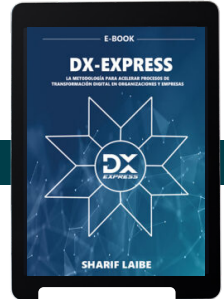
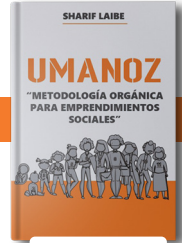
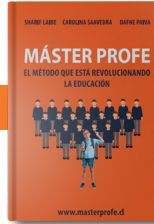
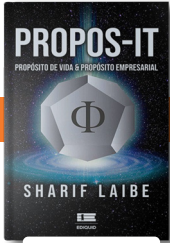
To download Comic Team's tools and resources, go to <https://origolabchile.com/que-es-comic-team/>. We have all the files in high quality so that they can be printed in large sizes for your practical work.

Origo hopes that this methodology will contribute to your role as a teacher and impact your students positively. Let me know if you have any feedback at sharif@origolab.cl, so that we can improve Comic Team together.



OTHER WORKS BY THE AUTHOR:

BOOKS



E-BOOKS



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The logo for ORIGO Lab. It features the word 'ORIGO' in a white, sans-serif font. To the left of the 'O' is a stylized atomic symbol consisting of three intersecting circles. To the right of the 'O' is a small white circle containing the word 'Lab' in a smaller font.