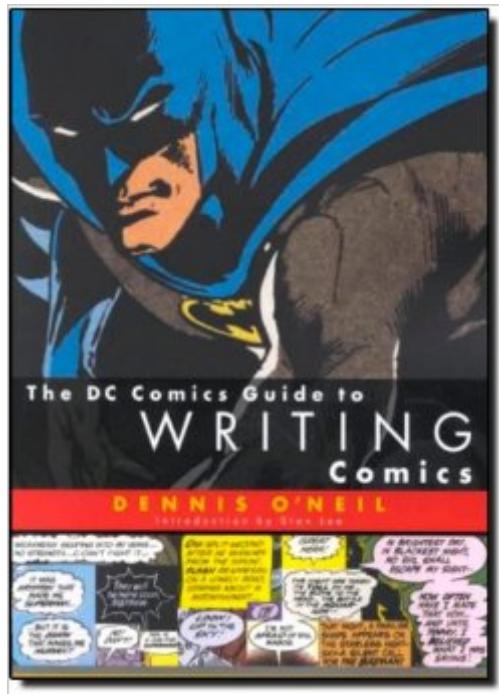


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# The DC Comics Guide To Writing Comics



## Synopsis

For any writer who wants to become an expert comic-book storyteller, *The DC Comics Guide to Writing Comics* is the definitive, one-stop resource! In this valuable guide, Dennis O'Neil, a living legend in the comics industry, reveals his insider tricks and no-fail techniques for comic storytelling. Readers will discover the various methods of writing scripts (full script vs. plot first), as well as procedures for developing a story structure, building subplots, creating well-rounded characters, and much more. O'Neil also explains the many diverse formats for comic books, including graphic novels, maxi-series, mega-series, and adaptation. Of course, there are also dozens of guidelines for writing proposals to editors that command attention and get results.

## Book Information

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## Customer Reviews

"The DC Comics Guide to Writing Comics" is author by Dennis O'Neil, who wrote some of the classic Green Lantern and Batman stories (usually drawn by Neal Adams). In this volume O'Neil covers the various methods of writing scripts, procedures for developing a story structure, creating well-rounded characters, and more. Although most of what is covered in here is basic to all forms of writing, O'Neil does keep the focus on how these key concepts apply to the writing of comic books. The book is divided into two parts, with an appendix: Part One: (1) What are Comics? is answered in terms of a comprehensive vocabulary of comic book terms such as speech balloon, story arc, and inker; (2) A Full-Script Versus Plot-First compares the latter, which is the Marvel method developed by Stan Lee, with the former, the traditional approach for writing film and television scripts, with the

strengths and weaknesses of each; (3) Story Structure provides a listing of the basic kinds of structure used in comics, including a detailed look at different examples of "The Hook"; (4) Creating Drama looks at the importance of keeping the action going and offers a key distinction between suspense and surprise; (5) Subplots presents the advantages and inherent dangers of subplotting; (6) Characterization spends as much time talking about dialogue and humor as well as about the hero and other characters; and (7) Script Preparation is about the physical act of writing and producing something that can be turned over to an artist (assuming, for the sake of argument, you are not going to do the whole comic book yourself in the spirit of Dave Sims, the early years).

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