

Final Assignment: Intercultural Scenario

Group:	Group 5
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Topic selected	Disagreeing

Prompting AI & Process

This assignment was completed using only GPT version 5.2 (Paid, with "Thinking" force switched on)

Starting notes

We started with a text script of scenarios. We initially made a plan to only have 8 lines per each script for each country. Then an Excel file was made for better readability and readability of the GPT replies. This file was consistently updated and the final result can be found in Section 1, Table 1 and Table 2.

Section 1. Making Consistent Dialogs and Prompts for visuals

1.1 Set the rules

Prompts

"i will give you three sets of dialogs for comics each of these have a title for the comic. And explanation of the situation and 8 lines

The thing to do is to add each of these criteria in to a table each column as 3 comics

and without editing the meaning of the comic we try to make the title, the intro para and the 8 lines all the same character length also we only use the stuff in english

any Qs"

GPT-5.2

- *Confirmed the structure I wanted.*
- *Set up the first **table format**: Title / Intro / Line 1–8.*
- *Stuck to **English only** + no meaning changes + similar length goal.*
- ***Very important**: this is where the "we keep building a table" pattern started.*

1.2 Expanded beyond 3

Prompts

"ok we have more than 3. We need columns to make the comics for Germany, Italy, latvia, bulgaria, cyprus"

GPT-5.2

- *Updated the plan into a **new table** with **5 columns** (one per country).*
- *Kept the same row structure.*
- ***Very important**: when I changed the scope, you **rebuilt the table** to match it.*

1.3 Pasted the content

Prompts

(Pasted Germany / Italy / Bulgaria / Latvia / Cyprus content, with English translations.)

GPT-5.2

- Took the English parts & produced the **full 5-column dialogue table**.
- **Very important:** I gave content → you turned it into the **table output**.

Table 1: Outcome from making all the text parts for the comics the same character length

Title	Cyprus	Italy	Bulgaria	Latvia	Germany
Intro (3 lines)	Professors are addressed formally; hierarchy and fairness are emphasized. Students may try respectful persuasion, but rules are applied strictly. The final decision rests with the professor, who stresses equal treatment.	Professors are formal, but the relationship can feel more flexible. Discussion and persuasion are normal; compromise is culturally acceptable. It often ends in a middle ground that keeps authority and allows adaptation.	Two colleagues weigh staying late versus keeping a healthy balance. One prefers finishing now; the other says most is done and tomorrow works. They compromise by reviewing key parts today and finishing the rest tomorrow.	Disagreement is calm and polite, using softeners like “maybe” or “I think.” Rules and written requirements matter; compromise works better than challenge. It ends with a clear, quiet agreement on the next step.	Formal hierarchy matters; professors are addressed by title. Independent ideas are welcome, but instructions must be followed. Disagreement stays direct, structured, and ends with a clear decision.
Line 1	Good morning, Sir—may I submit the assignment as a podcast instead of a paper?	Professor, I was thinking: could I submit it as a podcast, not a written paper?	I was thinking we stay later today and finish everything before the deadline.	Good afternoon, Professor—could I submit the work as a podcast, not a paper?	Professor, may I submit this as a podcast instead of a written paper?
Line 2	No, that isn’t possible. It must be submitted in written form, as stated.	I understand, but I asked for a written paper to ensure a structured analysis.	I don’t think that’s needed; most is done. We can finish the rest tomorrow.	The description requires a written paper, so a podcast alone will not work.	Mr. Müller, the assignment clearly specifies a written paper in the instructions.

Line 3	I understand, Sir, but a podcast could let me analyze it more deeply and creatively.	In audio, I think I could argue more dynamically and keep it engaging.	I get that, but I'd feel better if we checked everything carefully right now.	I understand; I think I could explain the analysis more clearly in audio.	I believe I could present my analysis even more thoroughly in spoken form.
Line 4	If I allow that for you, I would have to allow it for everyone—fairness matters.	Interesting idea, but we still must maintain proper academic rigor throughout.	I prefer leaving on time—balance matters—and we're already on schedule.	Possibly, but it matters to me that there are references and clear structure.	That may be true, but academic work also means following formal requirements.
Line 5	Could I send you a sample so you can judge the quality? I think it shows my work best.	Could I submit a shorter written version and add the podcast as a supplement?	That's fair; I don't want anyone to feel pressured to stay late.	Maybe I can submit a shorter written version with references and add the podcast?	Would an exception be possible in this case, just this once?
Line 6	I appreciate the effort, but the regulations are clear; I cannot make an exception.	That could work—if the written part includes every required point in full.	Let's review the most important parts today, and finish whatever remains tomorrow.	That could work if the written part meets all requirements and grading stays equal.	No. I expect all students to meet the same conditions, without exceptions.
Line 7	Alright, Sir. I will proceed with the written format, exactly as required.	Of course. I'll follow the guidelines and make sure the written part is complete.	Yes, that sounds like a good compromise—let's do that and keep things on track.	Okay—then I'll send a short outline first, so everything is clear before I submit.	Understood—then I will submit the work in written form, as requested.
Line 8	Thank you. Please follow the written instructions so the grading remains fair for all.	Good—proceed that way. I'm curious to listen to the final result as well.	Great. I'm glad we discussed it and found a practical solution for both of us.	Thank you—send the outline, and then we'll agree on the final format together.	Good. I look forward to reading your written paper when you submit it.

1.4 Then changed the job from dialogue-table to visuals

Prompts

“Understand the contents of the dialog research and try to visually match what the two characters will look like, with your research in a situation like this then visually describe what the two characters will look like Using the names, or placeholder names you would give the characters. Think about what the easy drawable scene for each of these 8 lines would be... eg, Student leaving against a table with arms folded, eg2 Prof looking doubtful”

And describe the visual background for each of these 8 frames be sensible, they must be the same room but different angles or closeups”

GPT-5.2

- Switched from dialogue-table output to a visual-plan structure (characters + one room + Frame 1–8 visuals).
- Set up a repeatable structure that later got turned into table columns.

1.5 Cyprus visuals (first visuals pass)

Prompts

“now we have the following for cyprus. Intro (3 lines) ... Line 1 ... Line 8 ...

Understand the contents of the dialog. Research and try to visually match what the two characters will look like, with your research in a situation like

this

then visually describe what the two character will look like

Using the names, or placeholder names you would give the characters. Think about what the easy drawable scene for each of these 8 lines would be

eg1, Student leaving against a table with arms folded

eg2 Prof looking doubtful

And describe the visual background for each of these 8 frames be sensible, they must be the same room but different angles or closeups”

GPT-5.2

- Created a Cyprus visual plan (characters + one room + frame 1–8 visuals).
- At this point it was not a table yet — it was structured content later put into tables.

1.6 Same visuals for the other countries

Prompts

“with the same format and criteria like before do

Germany

Understand the contents of the dialog research and try to visually match what the two characters will look like, with your research in a situation like this then visually describe what the two character will look like Using the

names, or placeholder names you would give the characters think about what the easy drawable scene for each of these 8 lines would be eg, Student leaving against a table with arms folded eg2 Prof looking doubtful And describe the visual background for each of these 8 frames be sensible, they must be the same room but different angles or closeups"

And

"with the same format and criteria like before do Italy

Understand the contents of the dialog research ... different angles or closeups"

and

"with the same format and criteria like before do Latvia

Understand the contents of the dialog research ... different angles or closeups"

and

"with the same format and criteria like before do bulgaria

Understand the contents of the dialog research ... different angles or closeups"

GPT-5.2

- Produced visuals for Germany, Italy, Latvia, and Bulgaria using the same structure (Character 1, Character 2, environment, Frame 1–8 visuals).

1.7 Master table instruction (visuals)

Prompts

"ok now in the following column order. Cyprus, Italy, Bulgaria, Latvia,

Germany and following row order Character 1, Character 2, Env and setting, Frame 1 visuals ... Frame 8 Visuals

And without loosing any details. Make a table"

GPT-5.2

- Took all the visual plans and converted them into the master visuals table with the requested column order + row order.
- **Very important:** this was the big switch where visuals became a table too.

1.8 Italy edits (gender + camera)

Prompts

"Make the student here a woman and the prof a male. The camera angle in visual 6 is not good"

GPT-5.2

- Updated Italy visuals to make the student female and the professor male.
- Fixed Frame 6 camera so it was clearer (not an unclear close-up).

1.9 Italy column only as a table

Prompts

"generate only this column in a table"

GPT-5.2

- Output only the Italy column in a one-column table (Character 1, Character 2, Env and setting, Frame 1–8 visuals).

1.10 Bulgaria edits (same age + both men + explicit consistency reminder)**Prompts**

“The two colleges should more or less look the same age both men. Edit the frames so that it clearly says to follow the original visual description of each character throughout each frame”

GPT-5.2

- Adjusted the two colleagues to be more or less the same age and both men.
- Edited every frame so it clearly stated to keep the character designs consistent.

1.11 Latvia cleanup (consistency + camera angle fixing)**Prompts**

“similarly to this needs some consistency edits and camera angle fixing”

GPT-5.2

- Added explicit “keep characters consistent” instruction per frame.

- Fixed ambiguous camera angles.
- Returned Latvia as a one-column table.

1.12 Gender rules locked across all countries**Prompts**

“no already the cyprus. Student is male. Prof is female. Italy the prof is male.

Student is female. Bulgaria both are male student.

Adjust the other remaining ones based on this to keep consistency

GPT-5.2

- Adjusted the remaining countries (Latvia + Germany) to fit the global gender setup.

1.13 Latvia readjustment (fit plan + remove camera ambiguity + say consistency clearly)**Prompts**

“Lets readjust the latvia scene to fit this

Adjust probably ambiguous camera angles

write in a way that the fact to keep the character consistent throughout all frames is said”

GPT-5.2

- Rebuilt Latvia with clearer camera angles and explicit “keep consistent” wording in every frame (returned as a table).

1.14 Germany readjustment (fit plan + keep both characters male)

Prompts

“Lets readjust the Germany scene to fit this Adjust probably ambiguous camera angles write in a way that the fact to keep the character consistent throughout all frames is said. keep both characters male”

GPT-5.2

- *Rebuilt Germany to keep both characters male, clarified camera angles, and added explicit “keep consistent” wording in every frame (returned as a table).*

Table 2: Outcome from making all the text parts for the comics the same character length

	Cyprus	Italy	Bulgaria	Latvia	Germany
Character 1	Student: Andreas Christou (placeholder). Early 20s, average height, slim/average build. Neat dark hair, short trimmed beard (or clean-shaven), expressive eyebrows. Simple student-smart: plain button-up (sleeves rolled), dark jeans, backpack strap on one shoulder. Props: folder/notebook + phone (podcast), maybe USB stick. Body language: respectful but hopeful—open hands when asking, posture smaller	Student: Lucia Bianchi (placeholder). Early 20s, average height, slim/average build. Dark hair slightly styled; expressive face/hands (more animated). Smart-casual: light button-up or turtleneck + jeans; messenger bag. Props: notebook + phone (podcast). Body language: polite but persuasive; open-hand gestures, friendly smile, rapport-focused.	Colleague 1: James (placeholder, wants to stay late). Early-mid 30s, average height, slightly tense posture. Neat hair, tired eyes (deadline vibe), expressive eyebrows. Office casual: button-up, sleeves rolled; lanyard badge. Props: laptop open, checklist, sticky notes, coffee cup. Body language: energetic-anxious; leans forward, points at screen, urgency.	Student: Anna Ozoliņa (placeholder). Early 20s, average height, slim build. Tidy mid-length hair (ponytail or straight), calm face, soft expression. Simple neat layers: cardigan/sweater + dark jeans; backpack. Props: folder + phone (podcast). Body language: polite and careful—small gestures, slight nods, “maybe/I think” energy.	Student: Herr Müller (Max Müller, placeholder). Early 20s, average height, slim-to-average build. Tidy short hair, clean-shaven or very light stubble; serious, polite expression. Neat practical outfit: plain sweater or button-up + dark trousers; backpack; holds a folder with printed notes. Body language: respectful and measured—small gestures, hands close to body, formal posture.

	when refused.				
Character 2	<p>Professor: Dr. Elena Kyriakou (placeholder). Late 40s–50s, average height, composed posture. Tidy hair (bun/shoulder-length), glasses, calm eyes. Blazer/cardigan over blouse; minimal jewelry; watch. Props: desk, laptop, printed rubric/assignment sheet, pen. Body language: controlled, firm; minimal gestures; palm-down “stop,” points to rubric for rules. (Alt if needed: Dr. Nikos Kyriakou with salt-and-pepper hair, glasses, blazer.)</p>	<p>Professor: Prof. Rossi (placeholder). Late 40s–50s, confident posture, warm-but-authoritative. Stylish but professional; glasses optional; calm eyes; slight smile when considering ideas. “Professor chic”: blazer/scarf, tasteful accessories. Props: printed assignment brief/rubric, pen, laptop, maybe coffee cup. Body language: listens, negotiates, then sets clear conditions.</p>	<p>Colleague 2: Ivan Petrov (placeholder, prefers balance). Early–mid 30s (same age range as James), average/taller, steady posture. Calm face, practical vibe; light stubble optional. Office casual: plain sweater or polo; watch; jacket on chair (ready to go). Props: laptop, calendar/planner. Body language: direct, efficient, calm; minimal gestures; relaxed or lightly folded arms.</p>	<p>Professor: Prof. Ilze Kalniņš (placeholder, male to match your consistency plan). Late 40s–50s, composed, understated authority. Neat hairstyle; glasses optional; relaxed but firm eyes. Practical-professional: knit blazer/cardigan, neutral shirt; minimal accessories. Props: printed assignment brief/rubric, pen, laptop, neat stack of papers. Body language: calm, measured; focuses on structure (references/requirements).</p>	<p>Professor: Herr Professor Dr. Weber (placeholder). Late 50s–60s, upright posture, calm authority. Short grey hair, glasses; composed “firm-but-fair” expression. Blazer/sport coat, neutral shirt, watch; highly organized look. Props: printed assignment sheet/rubric, pen, laptop, neatly stacked papers. Body language: direct, structured, minimal gestures; points to written instructions when emphasizing rules.</p>
Env and setting	<p>Professor’s office / consultation room. Anchors: desk with laptop + stacked papers; bookshelf with binders/books; framed certificate/diploma; window with bright daylight + blinds; two chairs facing desk. Same room across frames; vary wide/over-shoulder/close-ups.</p>	<p>Professor’s office during “ricevimento.” Anchors: desk with laptop + printed brief/rubric; bookshelf with books/binders; framed diploma and/or university poster; espresso cup/coffee cue optional; two chairs; warm daylight through tall window/shutters. Slightly “lived-in,” Mediterranean warmth.</p>	<p>Open-plan office corner / small meeting area near desks (late day). Anchors: shared table/desk with two laptops; whiteboard/glass wall with project timeline; office clock + warm desk lamps; printer/copier; window showing dusk; chairs with Ivan’s jacket/bag ready. Fewer people around, end-of-day mood.</p>	<p>Professor’s office / consultation room (Riga university vibe). Anchors: desk with laptop + printed brief; bookshelf with binders/books; framed certificate + small notice board; window with pale daylight + radiator under window; two visitor chairs. Quiet, orderly, practical minimalism.</p>	<p>Professor’s office during “Sprechstunde.” Anchors: tidy desk with laptop + printed rubric on top; bookshelf with labeled binders (“Seminar,” “Prüfung,” “Literatur”); framed certificate/diploma; small wall clock; two visitor chairs facing the desk. Cool daylight through window blinds; clean, uncluttered, quiet.</p>

<p>Frame 1 visuals</p>	<p>Andreas stands just inside doorway or beside visitor chair, holding folder + phone; polite half-smile. Professor looks up from laptop. Camera: medium-wide establishing shot from behind Andreas' shoulder showing desk + window + bookshelf.</p>	<p>Lucia stands near visitor chair, friendly smile, one hand lightly raised; phone visible in other hand. Professor looks up, attentive. Camera: medium-wide establishing shot from behind Lucia; desk + bookshelf + window.</p>	<p>Keep James and Ivan's original character looks consistent. James half-stands, leaning toward table, pointing at laptop screen/timeline. Ivan seated, calm, looking at screen. Camera: medium-wide establishing shot showing both laptops + whiteboard timeline + clock.</p>	<p>Keep Anna and Prof. Kalniņš's character designs exactly consistent in every frame (same hair, clothes, props). Anna stands beside visitor chair, folder held with both hands; phone partly visible; gentle smile. Professor looks up from laptop. Camera: medium-wide establishing shot from behind Anna, slightly off-center so desk + window + bookshelf are clearly visible.</p>	<p>Keep Max and Prof. Dr. Weber's character designs exactly consistent in every frame (same hair, clothes, props). Max stands beside the visitor chair, folder held with both hands; backpack strap visible; formal, polite face. Professor looks up from laptop. Camera: medium-wide establishing shot from slightly behind Max's shoulder, showing desk + wall clock + bookshelf.</p>
<p>Frame 2 visuals</p>	<p>Professor sits upright, calm palm "stop," other hand taps printed assignment sheet. Student's shoulders drop slightly. Camera: reverse over professor's shoulder; desk surface + rubric visible.</p>	<p>Professor nods kindly, taps printed rubric/brief with pen (structure cue). Lucia listens, hopeful. Camera: reverse over professor's shoulder; rubric foreground, Lucia mid-shot.</p>	<p>Keep James and Ivan's original character looks consistent. Ivan gestures to near-complete checklist (many boxes ticked), calm expression. James still keyed up, slight frown. Camera: reverse over Ivan's shoulder; checklist foreground, James beyond it.</p>	<p>Keep Anna and Prof. Kalniņš consistent throughout. Professor points calmly to a specific line on the printed brief (no harsh gesture). Anna nods, accepts. Camera: reverse over professor's shoulder aimed toward Anna; the printed brief is readable in the lower foreground, Anna mid-shot beyond it.</p>	<p>Keep both characters consistent throughout. Professor taps the printed rubric with his pen (clear "it's written here"), expression neutral and firm. Max listens attentively, slight nod. Camera (less ambiguous): over-the-shoulder from behind the professor aimed at Max; rubric occupies the lower foreground, Max mid-shot beyond it.</p>

<p>Frame 3 visuals</p>	<p>Andreas leans forward slightly, open-palmed; phone angled to imply “audio.” Professor neutral, guarded listening. Camera: close/medium on Andreas; bookshelf blurred behind.</p>	<p>Lucia gestures with both hands (controlled enthusiasm), phone angled like audio. Professor slight smile—interested but evaluating. Camera: close/medium on Lucia; bookshelf blurred behind.</p>	<p>Keep James and Ivan’s original character looks consistent. James taps screen at a detail; coffee cup nearby; anxious-but-polite. Ivan listens neutral. Camera: close/medium on James with laptop glow; blurred whiteboard behind.</p>	<p>Keep Anna and Prof. Kalniņš consistent throughout. Anna makes a small open-hand gesture; phone angled to suggest “audio.” Professor listens neutrally. Camera: close/medium on Anna from the professor’s side of the desk; binders softly behind her.</p>	<p>Keep both characters consistent throughout. Max makes a small controlled open-hand gesture while still holding the folder; calm persuasion, no big movements. Professor listens without reacting much. Camera: close/medium on Max from the professor’s side of the desk; binders softly visible behind Max.</p>
<p>Frame 4 visuals</p>	<p>Professor points outward to indicate “everyone,” then rests finger on rubric line about format. Student pauses, realizing fairness point. Camera: tight close-up on professor’s face + glasses; diploma corner visible.</p>	<p>Professor turns more serious; palm-down “rigor” gesture, points to notes. Lucia pauses, nods. Camera: close-up on professor’s face; diploma/poster edge visible.</p>	<p>Keep James and Ivan’s original character looks consistent. Ivan points to timeline/calendar showing they’re on track; jacket on chair visible. James pauses, taking it in. Camera: close-up on Ivan’s calm face + hand indicating schedule; clock edge visible.</p>	<p>Keep Anna and Prof. Kalniņš consistent throughout. Professor taps “References/Structure” notes with pen; calm practical tone. Anna thoughtful, eyes down briefly. Camera (less ambiguous): tight on professor’s upper body and hands—his face, pen, and the “References/Structure” area of the brief all in the same shot; certificate edge visible behind him.</p>	<p>Keep both characters consistent throughout. Professor gives a measured palm-down “requirements” gesture, then points back to a specific line on the rubric. Max’s mouth tightens slightly, still respectful. Camera (fixed): tight on professor’s upper body and hands—his face, glasses, pointing pen, and the rubric line all visible; diploma edge in background.</p>

<p>Frame 5 visuals</p>	<p>Andreas holds phone up (not too close), offering “sample.” Professor skeptical eyebrow but professional. Camera: side two-shot from desk side; window light behind professor.</p>	<p>Lucia leans forward, hands show “two-part” idea (paper + podcast). Professor considering, chin-touch or pen-to-lip. Camera: side two-shot profile across desk; warm window light.</p>	<p>Keep James and Ivan’s original character looks consistent. James relaxes shoulders, open palms (softening), small apologetic half-smile. Ivan slight nod appreciation. Camera: side two-shot at table height; office dimmer, fewer coworkers.</p>	<p>Keep Anna and Prof. Kalniņš consistent throughout. Anna shows the “two-part” idea with modest hand motion (paper + podcast). Professor slight considering expression, chin tilt. Camera: clear side two-shot profile across the desk with both faces visible; window light outlines profiles and radiator sits under the window in background.</p>	<p>Keep both characters consistent throughout. Max leans forward slightly, hands clasped around the folder (hopeful but formal). Professor holds steady eye contact, preparing a firm answer. Camera: clear side two-shot profile across the desk with both faces visible; wall clock in the upper background to emphasize structure.</p>
<p>Frame 6 visuals</p>	<p>Professor sympathetic nod, then slides assignment sheet forward decisively (finality). Student lowers hands; acceptance begins. Camera: close-up on hands pushing paper + pen across desk.</p>	<p>Professor nods and circles items on rubric with pen (conditions clear). Lucia relief begins. Camera: over-Lucia’s-shoulder toward the desk—rubric and the professor’s circling hand clearly visible, with the professor’s face in the upper background.</p>	<p>Keep James and Ivan’s original character looks consistent. Ivan slides checklist forward, taps top priorities; practical compromise. James nods, leans in. Camera: close-up on checklist with 3–4 items circled; both hands entering frame.</p>	<p>Keep Anna and Prof. Kalniņš consistent throughout. Professor circles checklist items on the brief and points to the fairness note (“same grading”). Anna shows a restrained smile of relief. Camera (fixed): over-Anna’s-shoulder toward the desk—circled items and pointing hand visible, with the professor’s face in the upper background (not a paper-only close-up).</p>	<p>Keep both characters consistent throughout. Professor gives a short decisive head shake and slides the rubric forward to indicate “same rules for all.” Max pauses; shoulders drop a fraction. Camera: over-Max’s-shoulder toward the desk—professor’s hand moving the paper is clear, and the professor’s face is visible above it (not a paper-only close-up).</p>

<p>Frame 7 visuals</p>	<p>Andreas nods, pulls folder to chest; posture straightens (respectful compliance). Professor slightly softens. Camera: medium shot from behind Andreas toward professor; desk anchors visible.</p>	<p>Lucia nods firmly, tucks notebook under arm; respectful appreciative smile. Professor relaxed approval. Camera: medium shot from behind professor toward Lucia; desk anchors visible.</p>	<p>Keep James and Ivan’s original character looks consistent. James sits back down, starts typing; focused, less anxious. Ivan points once at first priority item. Camera: medium shot from behind James toward Ivan; laptops + timeline anchor space.</p>	<p>Keep Anna and Prof. Kalniņš consistent throughout. Anna pulls out notebook/phone to send the outline; nods once. Professor gives an approving nod. Camera: medium shot from behind the professor toward Anna, framing the laptop + paper stack on the desk as anchors.</p>	<p>Keep both characters consistent throughout. Max straightens, nods once, and tucks the folder under his arm (acceptance). Professor gives a small approving nod, still formal. Camera: medium shot from behind the professor toward Max; desk items (laptop + paper stack) anchor the room.</p>
<p>Frame 8 visuals</p>	<p>Professor polite final gesture—small smile, indicates door or rubric. Student turns to leave, half-profile, respectful nod. Camera: wide exit shot angled toward doorway; office elements consistent (bookshelf + diploma + window).</p>	<p>Professor encouraging smile and open-hand “go ahead”; Lucia stands to leave. Camera: wide exit angle toward door; bookshelf + diploma + desk + espresso cup visible to confirm same room.</p>	<p>Keep James and Ivan’s original character looks consistent. Ivan small satisfied smile; James returns it; both working calmly. Camera: wider closing angle showing same office corner, dusk outside window, clock nearing end of day.</p>	<p>Keep Anna and Prof. Kalniņš consistent throughout. Professor small calm smile, open-hand “send it”; Anna stands to leave politely. Camera: wider exit angle toward the door, positioned near the bookshelf so the bookshelf + certificate + desk are all visible to confirm the same room.</p>	<p>Keep both characters consistent throughout. Professor makes a small wrap-up gesture toward the rubric/door; neutral approving expression. Max turns to leave with a polite nod, half-profile. Camera: wide exit angle toward the office door, positioned so bookshelf + diploma + desk appear together to confirm the same room.</p>

Section 2. Visual creation process

2.1 Reference comic + standardized layout request

Prompts

i will give you a dialog, and a situation



Ultimately we have make a comic like this out of that There is few lines of the situation that can go in the top left intro part of the comic. each of my dialogs have 8 lines

<- Analyse this image. lets make a placeholder A4 layout with a place for the name of comic and intro. And 8 comic sections to put the 8 dialog lines

All of the comics will look like so

Image source - <https://www.pinterest.com/pin/8655424279300024/>

GPT-5.2

- Interpreted the reference comic as the style/layout target.

- Confirmed a consistent page structure: **title + intro area** plus **8 panels** for dialog beats.
- Produced an A4 placeholder template matching the requested placements (comic name, intro block, and 8 sections).

Very important: Standardization was established here: **every comic follows the same A4 template structure** ("All of my comics will look like this").

2.2 Style refinement: comic font + rounded corners

Prompts

i like the template, placements are good

Can we use a comic style font and rounded corners for the boxes

GPT-5.2

- Updated the template styling to a **comic-style font**.
- Rebuilt panel and header boxes with **rounded corners** while keeping the same placements.
- Re-issued the updated template version.

Very important: This started an iterative update pattern: **Prompts change constraints** → **GPT-5.2 updates output** → **re-issues an updated version** (triggered by “Can we use a comic style font and rounded corners for the boxes”).

2.3 Full visual guide + strict consistency rules + 8 dialog lines

Prompts

ok now i am going to give you a visual guide and the text for each next. All comics **MUST** use drawing style of the comic i gave initially. Refer it if you need

You will very carefully read the visual guide. Research, not assume any gaps you have. The 8 frame visuals are not so tight. you may change it slightly in order to match up with the text

Then insert the text in text bubbles pointing at the relevant speaker you will have to balance the visuals and the text for each frames. The text in the text bubbles can be a bit smaller than usual. But not unreadable. However this text size must be maintained along all the comics

VISUALS - Prompt Copied from Table 2

TEXT - Prompt Copied from Table 2

GPT-5.2

- Followed the provided **character specs**, **office anchors**, and **camera directions** frame-by-frame.
- Generated a comic page in the same general visual style as the reference, placing:
 - The **comic title** (“Germany”) and the **3-line intro** in the header.
 - The **8 dialog lines** into speech bubbles across 8 frames, with bubbles pointing to the correct speaker.
- Adjusted panel composition to balance readability and visuals, keeping the bubble text slightly smaller but readable, per the constraint.

Very important: A repeatable production rule was introduced and reinforced here:

- **No gap-filling by assumption** (“Research, not assume any gaps you have”).
- **Consistent character designs across frames** (“Keep ... exactly consistent in every frame”).
- **Text size consistency across comics** (“must be maintained along all the comics”).

2.4 Partial re-issue request: last 4 frames only, 2×2 grid

Prompts

generate the last 4 frames in the same format, 2 rows, 2 columns

GPT-5.2

- Produced a separate continuation output containing **only the last 4 frames**.
- Formatted them as requested into a **2-row × 2-column** panel grid.
- Preserved the same office setting and character continuity while mapping the dialog to the final beats.

Very important: This continued the iterative pattern: **Prompts requested a re-issue of a subset** (“generate the last 4 frames... 2 rows 2 columns”) → GPT-5.2 regenerated the output in the new format.

Section 3: Challenges posed by AI (and how we solved them)

Challenge posed by AI	Solution we found / applied
Speech bubbles didn't always point to the correct speaker	Manual edit: moved/reshaped tails so each bubble clearly connects to the right character.
Margins / spacing were inconsistent across pages and panels	Manual edit: adjusted panel padding, header spacing, and bubble placement to match the A4 template.
Character consistency drifted across frames (hair, clothes, age cues, props)	Locked character specs in the visual guide and repeatedly reinforced: <i>"Keep character designs exactly consistent in every frame."</i> Then regenerated problematic countries/columns (Latvia + Germany readjustments).
Gender consistency errors across countries (student/prof swaps)	Global rules "locked" (Cyprus male student + female prof, Italy female student + male prof, Bulgaria both male, etc.) and then rebuilt remaining countries to match the plan.
Ambiguous / weak camera angles (unclear what the viewer should see, or overly-tight closeups)	Prompted explicit camera instructions ("less ambiguous", "fixed"), then re-issued frames/columns (Italy Frame 6 fix; Latvia + Germany camera cleanup).
Layout re-issues caused format drift (full page vs subset, 2x2 grid)	Introduced a standard template rule (A4 + title/intro + 8 panels) and treated "partial outputs" as controlled variants (e.g., last 4 frames in 2x2 while keeping the same anchors).

Conclusive Statement

Overall, the workflow showed that GPT-5.2 (Thinking) was strongest at **rapid structuring, consistency enforcement through rules, and regenerating revised versions on demand**, but it still struggled with **fine visual precision**—especially speech-bubble targeting, spacing, and occasional continuity drift. These weaknesses required a combination of **tightened prompting** (locked character specs, fixed camera instructions, global gender rules) and **manual corrections** for the final visual polish.

The entire process took **about 5 hours total**: roughly **30 minutes** were spent reading/setting requirements and reviewing outputs, and around **1.5 hours** were spent on **manual edits** (mainly speech-bubble tails, margin consistency, and layout alignment).