

**COURSE DATA****Data Subject**

<b>Code</b>	33433
<b>Name</b>	Theory of the comic: form and trends
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	4.5
<b>Academic year</b>	2020 - 2021

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	3	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1301 - Degree in Audiovisual Communication	16 - Compl. training optional in year 3	Optional

**Coordination**

<b>Name</b>	<b>Department</b>
GUARDIA CALVO, ISADORA	340 - Language Theory and Communication Sciences

**SUMMARY**

Study of the comic considered as a communicative genre in both its specific aspects (image, script, sequentiality, structure, characters) in their relations with their specific cultural and social contexts, history and authors, styles and genres.

**PREVIOUS KNOWLEDGE****Relationship to other subjects of the same degree**



There are no specified enrollment restrictions with other subjects of the curriculum.

### **Other requirements**

No prerequisites are required since the proper monitoring of the area provide the necessary expertise to the student.

## **OUTCOMES**

### **1301 - Degree in Audiovisual Communication**

- Knowledge of communication as a process and the different elements that comprise it. The ability to assimilate knowledge of the specificity of discourse, as well as the representation methods proper to the different technological and audiovisual media. Familiarity with the different theories, methods and problems involved in audiovisual communication and its different languages.
- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.

## **LEARNING OUTCOMES**

Knowing and recognizing the different styles, periods, genres and authors that have developed along the history of comics, and being able to analyze and explain a work of comic properly contextualized

## **DESCRIPTION OF CONTENTS**

### **1. An introduction to comic history.**

Historical review of the background of comics as a way of autonomous expression and complete.

### **2. Un lenguaje narrativo.**

Narrative components of comics as a communication system.

### **3. A shape with several formats**

The daily strip. The sunday page. The anthology magazine. The comic-book. The panflet. The paper-back. The graphic novel.

**4. A country, an autor.**

Analysis of the work of a selection of essential authors and evolution of the comic in the most significant countries in the world.

**5. A genre full of genres.**

Review and analysis of the most significant genres in the history of comics.

**6. A very present future. ¿And a digital one?**

Analysis of the new forms of comics after the advent of digital.

**7. A must-read comics selection.**

A selection of key works to be read by the students during the course.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Attendance at events and external activities	3,00	0
Development of group work	5,00	0
Development of individual work	5,00	0
Study and independent work	5,00	0
Readings supplementary material	10,00	0
Preparation of evaluation activities	15,00	0
Preparing lectures	10,00	0
Preparation of practical classes and problem	14,00	0
<b>TOTAL</b>	<b>112,00</b>	

**TEACHING METHODOLOGY**

1. Mandatory attendance activities in the classroom, which corresponds to 40% of the time:
  - 1.1. Lecture.
  - 1.2. Individual and group tutoring.
  - 1.3. Presentation of individual works to the group.
2. Autonomous activities which correspond to 60% of the time:
  - 2.1. Consultation and review of the literature by the students.
  - 2.2. Preparation and preparation, individual or in a group, of the assignments in the classroom following the guidelines the teacher will check off for the various stages of the process.
  - 2.3. Development of the different phases of the work to be presented.



## EVALUATION

Mandatory attendance at every class, participation in discussions and presentation of papers. There will be no final test.

## REFERENCES

### Basic

- EISNER, Will: El cómic y el arte secuencial. Norma Editorial, Barcelona, 1988.
- EISNER, Hill: La narración gráfica. Norma Editorial, Barcelona, 1998.
- McCLOUD, Scott: Entender el cómic: el arte invisible. Astiberri, Bilbao, 2008.
- McCLOUD, Scout: La revolucion de los Comics. Norma Editorial, Barcelona, 2001.
- La Historia del Cómic. Editorial Toutain. Barcelona, 1985.
- Del tebeo al manga. Una Historia de los Cómic. Editorial Panini. Barcelona. 2007.

## ADDENDUM COVID-19

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

### HYBRID LEARNING MODE (BLENDED)

#### 1. Contents

Same Content

#### 2. Workload and teaching schedule

The same



### **3. Methodology**

In case of confinement, these sessions will be virtual, asynchronous. With virtual tutorials.

### **4. Assessment**

In case of confinement there will be only 1 individual work.

### **5. Bibliography**

The same and materials uploaded to the virtual classroom