

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

Code	36604
Name	Comic theory: modes and trends
Cycle	Grade
ECTS Credits	4.5
Academic year	2023 - 2024

Study (s)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	4	First term

Subject-matter

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	11 - Complementos formativos de carácter optativo	Optional

Coordination

Name	Department
GUARDIA CALVO, ISADORA	340 - Language Theory and Communication Sciences

SUMMARY

The course approaches the study of comics as an expressive and communicative genre, both in its specific facets (image, script, sequentiality, staging, characters) and in its specific relationships with its cultural and social contexts. The course proposes a historical review of the background of comics as an autonomous and complete mode of expression, paying attention to the narrative components of comics as a communication system: the daily press strip, the Sunday page, the anthological magazine, the comic-book, the booklet, the volume and the graphic novel.

The course analyzes the work done by a selection of essential authors in the evolution of comics. The most significant genres in the history of comics are reviewed and analyzed.



The course deals with artistic creation by students proposing practical work.

PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

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

Other requirements

Not required

COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

1333 - Degree in Audiovisual Communication

- Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.
- Students should show solidarity with people across the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human life.
- Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.
- Students must be able to develop their own work, both in terms of creation and research, whilst putting into practice the skills that they have acquired. They must know how to take responsibility for their own projects (although this would be under the guidance of a tutor).

LEARNING OUTCOMES (RD 1393/2007) // NO CONTENT (RD 822/2021)

Develop a creative or research work.

Analyze the relevance of the creativity of images.

Write texts adapted to the medium.

To write scales adapted to the medium.

Write scripts adapted to the medium.

Apply graphic ideation resources and procedures.



DESCRIPTION OF CONTENTS

1. Introduction to the history of comics: pioneers and pioneers

1. Subject 1 deals with the introduction to the subject, from the first prototypes in the press to the incipient publications. It identifies pioneering authors in comics.

2. The language of comics: narrative and style. The architecture of the page.

2. Subject 2 deals with the language of comics in its similarities and differences with other artistic languages: cinema, painting, literature. There is an in-depth analysis of theorists and theorists of narrative in comics and how this language has developed throughout the XX and XXI centuries.

3. The American comic strip of the early 20th century. XX

3. Subject 3 deals specifically with the production of cartoons, strips and Sunday pages in the main North American media at the beginning of the 20th century. It deals with the evolution of the comic strip in the USA as an expressive and artistic medium.

4. Genres in comics: from superheroes to the underground.

4. Subject 4 takes a look at the different genres of comics closely linked to their original production: adventure comics, crime, war, superheroes, Belgian comics, underground and political comics, and horror comics.

5. European Comic

5. Subject 5 focuses on the artistic production of comics in Europe from the 19th century to the present day, including the main authors.

6. The Manga

6. Subject 6 deals with the production of comics in Japan: tradition, culture and styles and genres in manga.

7. Comic and feminism

7. Subject 7 addresses the representation of women in comic book production, basically marked by a large number of male authors and readers. From its origins to the present day, the theme traces the trajectory of patriarchal bodies and roles. Female authors will be identified and works that allow a resignification of these roles will be analyzed.

**8. The contemporary graphic novel in Spain.**

8. Subject 8 deals with the new forms of contemporary comics, mainly in the Spanish case: new authors, relations between comics and reality and memory.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Development of group work	19,00	0
Development of individual work	10,00	0
Study and independent work	19,00	0
Readings supplementary material	19,00	0
TOTAL	112,00	

TEACHING METHODOLOGY

Master lesson

Classroom presentation and group work

Classroom presentation and individual work

EVALUATION

50% individual written test

50% collective written test

The percentages and evaluation activities are repeated in the extraordinary call.

Intellectual honesty is vital in academic communities, and for the fair evaluation of student work.

All papers presented in this course must be of original authorship. Works that use fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted.

Problems with spelling, syntax and/or written expression will be scored negatively and may result in failure of the test.

In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with.



The general qualification system will follow the regulations of the University of Valencia approved by the Government Council on May 30, 2017. ACGUV 108/2017.

REFERENCES

Basic

- EISNER, Will (1988): El cómic y el arte secuencial. Norma Editorial, Barcelona

EISNER, Will (1988): La narración gráfica. Norma Editorial, Barcelona

McCLOUD, Scott (2008): Entender el cómic: el arte invisible. Astiberri, Bilbao

McCLOUD, Scout (2001): La revolucion de los Comics. Norma Editorial, Barcelona

Additional

- BORDES, Enrique (2017): Cómic: arquitectura narrativa, Cátedra, Madrid.

MCCAUSLAND, Elisa (2017): Wonder Woman, el feminismo como Superpoder. Errata Naturae, Cantabria