



Programme 2020/21

Narrative Language in Drawing

Contemporary comics

Winter semester

Department of Painting and Drawing
Narrative Language in Drawing: Contemporary comics

Beginners Group

Lectures content:

Comic History

1. Introduction
2. Origins of Pictographic Narration
 - 2.1. Pre-Narration
 - 2.2. Illuminated Manuscripts
 - 2.3. Engraving and Printing Era
3. Comics
 - 3.1. From XIX to XX. The American Press. Sunday Supplements and The Press Strip
 - 3.2. From XX to XXI. The American Press. Comic Magazines
 - 3.3. From XIX to XXI. The European Album
 - 3.4. From XX to XXI. Comic in Japan and Manga
4. Graphic Novels
5. Contemporary authors

Understanding comics #1

1. The Sequence
 - 1.1. Typology of sequences
2. Space and time perception

Understanding comic #2

1. Text and frame
 - 1.1. Relationships
 - 1.2. Text own qualities

Understanding comic #3

1. The Page and categorization

- 1.1. Images in frames
- 1.2. Images in frames and without them
- 1.3. Images without frames
- 1.4. Images with diegetic frames
2. Reading vectors

Storytelling Procedures

1. There's something to say
2. Comic as a medium
3. Graphic storytelling and visual narrative
 - 3.1. The story of storytelling
 - 3.2. What's a story?
 - 3.3. The function of a story
 - 3.4. Telling a story
 - 3.5. Images as a narrative tool
4. All kinds of stories
 - 4.1. The "plotless" story
 - 4.2. The Illustrated story
 - 4.3. The Slice-to-life story
 - 4.4. The Life story
5. The reader
 - 5.1. Empathy
 - 5.2. The contract with the reader
 - 5.3. Control over the reader
 - 5.4. Surprise, shock and reader's retention
 - 5.5. Dialogue vs. Action
 - 5.6. Story momentum
6. Ideas
7. Artistic style
 - 7.1. The voice of the storyteller

Projects:

Project I: Accordion Book

Project II: Big Format Stories

Winter Semester

Department of Painting and Drawing
Narrative Language in Drawing: Contemporary comics

Advanced Group

Lectures content:

Iconicity in Comics

1. Introduction
2. The icon and the picture
3. Perception of reality
4. Perception of plastic realities
5. Identity of the visual world
6. Scott McCloud's triangle of abstraction

Time perception

1. Blood in the gutter
 - 1.1. Closure in reality
 - 1.2. Closure in comics
 - 1.3. The invisible storyline
 - 1.4. Reader's axe
 - 1.5. Sequences
2. Time Flies
 - 2.1. Time in plasticity
 - 2.2. Representing time
 - 2.3. Structures
 - 2.4. The form

Storytelling Procedures

8. There's something to say
9. Comic as a medium
10. Graphic storytelling and visual narrative
 - 10.1. The story of storytelling
 - 10.2. What's a story?
 - 10.3. The function of a story

- 10.4. Telling a story
- 10.5. Images as a narrative tool
11. All kinds of stories
 - 11.1. The "plotless" story
 - 11.2. The Illustrated story
 - 11.3. The Slice-to-life story
 - 11.4. The Life story
12. The reader
 - 12.1. Empathy
 - 12.2. The contract with the reader
 - 12.3. Control over the reader
 - 12.4. Surprise, shock and reader's retention
 - 12.5. Dialogue vs. Action
 - 12.6. Story momentum
13. Ideas
14. Artistic style
 - 14.1. The voice of the storyteller

Spatial Aspects

1. The Cage
2. 13, Barnacle Street
3. Ware's revolution
4. Richard McGuire's Here

Projects:

Project I: About Time

Project II: About Space

Summer Semester

Department of Painting and Drawing
Narrative Language in Drawing: Contemporary comics

Beginners Group

Projects:
Project III: Shared Stories
Project IV: Limited Format

Advanced Group

Projects:
Project III: Redirection / Free
Project IV: Limited Format

