Lecture 7 Notes

20/03/19

The Graphic code of Comic Strips

Readings
- Paul Gravett – Comic Art pp 22-23
- Nick Dodds – VaroomLab Comic Strips pp 42-50
- Scott McCloud – Closure and Transition Types

Graphical signs in comics have evolved overtime, providing them with a surface level efficiency, however this causes them to have a language of their which a reader must figure out through context clues.

British comic originate from works such as Ally Sloper's "Half Holiday"
American comic originates from newspaper comic strips.

Tools of Comics
- Panel – Content Space
- Gutter – Breathing/transition space between images
- Sound Effects – Onomatapia
- Symbolic Icons – For character emotions
- Character abstract – the more abstract a character the more the audience can project themselves upon the character.

Encoding	Decoding
Cognitive reasoning, the creating of the page involves selection, arrangement & layout of textual & visual elements that comprise the narrative	Read and understand linguistic and visual information

Plurivectorial Flow
- To understand the reader is traversing and rewinding across the page
- Focus and direction of eye movement
- can be erratic.
- Unlike other narrative forms - audience deviation is common.
- Past/present/future is shown simultaneously.

Page Design
> The system of Comics – Thierry Groensteen
> - Imagine content-less pages
> - The page emptied of its visual, iconic and textual innards.
> - Leaving only a series of interrelated frames within frames.
> - Page skeleton: page multi-frame

Levels of Appreciation

- Page
- Strip
  - Reader is more conscious of the style and aesthetic of the artwork.
  - Correlation between panels indicate a story.
- Panel
  - The reader is most engaged in the visual and textual content and how the panel moves to the next.

Potency of Negative Space
1. Moment to Moment
   a. Small lapses in time
   b. Little closure
2. Action to Action
   a. Different actions in the same scene
   b. Some closure needed
3. Subject to Subject
   a. Same scene or idea / different subject
   b. Deductive reasoning needed to decipher
4. Scene to Scene
   a. Geographic/Time movement
   b. Deductive reasoning required on part of the audience
5. Aspect to Aspect
   a. Scene setting – no apparent shift of time
   b. Shows different aspects of the same scene
   c. More common in manga and other Japanese comics
6. Non-Sequitur
   a. No logical connection between panels
   b. Closure not given