

**COURSE DATA****DATA SUBJECT****Code:** 36604**Name:** Comic theory: modes and trends**Cycle:** Undergraduate Studies**ECTS Credits:** 4.5**Academic year:** 2026-27**STUDY (S)**

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	3	First quarter
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	4	First quarter

**SUBJECT-MATTER**

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

**COORDINATION**

GUARDIA CALVO ISADORA

**SUMMARY**

Comic Theory: Modes and Trends is an elective course of the Degree in Audiovisual Communication.

This course studies comics as a communicative genre, both in its specific facets (image, script, sequentiality, mise-en-scène, characters) and in its concrete relationships with cultural and social contexts. It includes a historical review of the origins of comics as an autonomous and complete form of expression, the narrative components of comics as a communication system, daily newspaper strips, Sunday pages, anthology magazines, comic books, pamphlets, volumes, and graphic novels. The course also analyzes the work of a selection of essential authors and the evolution of comics in the most significant countries around the world. It further includes a review and analysis of the most significant genres in the history of comics, along with a selection of fundamental works for the students to read throughout the course.



## 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 other types of requirements are considered.

## COMPETENCES / LEARNING OUTCOMES

### 1333 - Degree in Audiovisual Communication

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).

Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.

Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).

Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.

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.

## DESCRIPTION OF CONTENTS

### 1. Introduction to the History of Comics: Pioneers

Topic 1 introduces the subject, from the first prototypes in the press to the emerging publications. It identifies pioneering comic authors and creators.



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## 2. The Language of Comics: Narrative and Style. The Architecture of the Page

Topic 2 explores the language of comics, highlighting its similarities and differences with other artistic languages: cinema, painting, literature. It offers an in-depth analysis of theorists and theorists of comic narration and how this language has developed throughout the 20th and 21st centuries.

## 3. Early 20th Century American Comics

Topic 3 specifically addresses the production of comic strips, daily strips, and Sunday pages in major early 20th-century American media. It focuses on the evolution of comics in the U.S. as an expressive and artistic medium.

## 4. Genres in Comics: From Superheroes to Underground

Topic 4 takes a journey through the different genres of comics closely linked to their origin: adventure comics, detective, war, superhero comics, Belgian comics, underground and political comics, and horror comics.

## 5. European Comics

Topic 5 focuses on the artistic production of comics in Europe from the 19th century to the present, highlighting the main authors and creators.

## 6. Comics in Japan

Topic 6 covers the production of comics in Japan: tradition, culture, and styles and genres in manga.

## 7. Comics and Feminism

Topic 7 addresses the representation of women in comic production, primarily shaped by a large number of male authors and readers. From its origins to the present day, the topic traces the trajectory of bodies and patriarchal roles. Female authors will be identified, and works that allow for the redefinition of these roles will be analyzed.

## 8. Contemporary Graphic Novels in Spain

Topic 8 focuses on the new forms of contemporary comics, mainly in the Spanish context: new female authors, the relationship between comics and reality, and memory.



## Learning outcomes

These contents will be reflected in the following learning outcomes:

- Develop creative or research-based work.
- Analyze the relevance of the creativity in images.
- Write texts adapted to the medium.
- Write outlines adapted to the medium.
- Write scripts adapted to the medium.
- Apply graphic ideation resources and procedures.

## WORKLOAD

### PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
<b>Total hours</b>	<b>45,00</b>

### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	7,50
Individual or group project	50,00
Independent study and work	10,00
Preparation of lessons	0,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>67,50</b>

## TEACHING METHODOLOGY

### Presencial activities

Face-to-face teaching will follow the following methodologies:



- **Lecture:** The instructor will present the theoretical content of the course in the classroom using bibliographic and visual resources.
- **Class Presentation and Group Work:** Students will present creative group projects developed in class.
- **Study and analysis of cases:** Students will present their individual research projects on works and authors related to the course content.

### **Non presencial activities**

Students will carry out the following non-face-to-face activities:

- **Independent Study and Work:** Autonomous activities including consultation sessions, tutorials, and bibliographic research.
- **Preparation of Individual and Group Assignments:** Development and preparation of both individual and group presentations.
- **Participation in Additional Activities:** Cultural activities such as visits to exhibitions related to comics.

### **Educational innovation**

This course is part of the educational innovation project Code 3320651, "Promoting Gender Perspective in University Teaching: Co-Teaching and Collaborative Learning for Equality," and follows the activities approved by the Permanent Training and Educational Innovation Service (SFPIE), which include: 1. Implementing proactive teaching methodologies within the team that encourage student motivation towards learning from a gender perspective; 2. Creating curricular resources from a gender perspective.

### **Sustainable Development Goals**

This course particularly takes into account the following Sustainable Development Goals (SDGs):

- **SDG 4: Quality Education.** Target 7: Ensure that students acquire the necessary theoretical and practical knowledge to promote sustainable development, human rights, gender equality, a culture of peace and non-violence, global citizenship, cultural diversity, and the contribution of culture to sustainable development.
- **SDG 5: Gender Equality.** Target 1: End all forms of discrimination against all women and girls worldwide.



## EVALUATION

The general grading system will follow the Evaluation and Grading Regulation of the Universitat de València for undergraduate and master's degree programs, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017).

### Evaluation in the First Call

- **Final Written Exam: 60%.** The final written exam will consist of an individual research paper on some of the aspects covered in the course content. It will follow the instructions specified by the instructor. This can be retaken in the second exam session.
- **Presentation of Outlines, Summaries, and Proposed Texts: 40%.** The presentation of outlines, summaries, and proposed texts will consist of a group project that is exploratory, creative, and process-oriented in nature, focusing on the creation of a comic work. It will include sketches, scripts, outlines, and texts that allow the development of the work. The emphasis will be placed on the work process rather than the final product. This can also be retaken in the second exam session.

A minimum of 5 out of 10 is required in both assessments to pass the course.

### Evaluation in the Second Call

The evaluation in the second call will maintain, if applicable, the grades obtained in the blocks passed in the first call. The evaluation of the blocks failed or not presented will be carried out in the following way:

- **Final Written Exam: 60%.** The final written exam will consist of an individual research paper on some of the aspects covered in the course content. It will follow the instructions specified by the instructor.
- **Presentation of Outlines, Summaries, and Proposed Texts: 40%.** The presentation of outlines, summaries, and proposed texts will consist of an individual, exploratory, creative, and process-oriented work on the creation of a comic. It will include sketches, scripts, outlines, and texts that help develop the work. The emphasis will be on the work process rather than the final product.

A minimum of 5 out of 10 is required in both assessments to pass the course.

### Remarks

- Both the exam and the rest of the tests, exercises, or written assignments will require correct spelling and grammar. Each mistake will result in a reduction of the grade obtained, which may lead to a failing grade.
- In the case of plagiarism being detected in an evaluation assignment, the grade for that assignment may be reduced to zero, regardless of any disciplinary procedure that may be initiated and, if applicable, any sanction that may be imposed according to current legislation.



- Intellectual honesty is vital in academic communities and for the fair evaluation of student work. All work submitted in this course must be of original authorship. Work that involves fraudulent collaboration or the use of artificial intelligence (ChatGPT or others) in composition will not be accepted, unless such use is part of the course content or explicitly authorized by the instructor.

## REFERENCES

### Basic references:

- 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 revolución de los Comics*. Norma Editorial, Barcelona

### Additional references:

- BORDES, Enrique (2017): *Cómic: arquitectura narrativa*, Cátedra, Madrid.
- FRANC, Isabel (ed). (2017). *Las humoristas. Ensayo poco serio sobre mujeres y humor*, Barcelona: Icaria.
- MCCAUSLAND, Elisa (2017): *Wonder Woman, el feminismo como Superpoder*. Errata Naturae, Cantabria
- MACCAUSLAND, Elisa y SALGADO, Diego (2024): *Viñetaria. Historia Universal de las Autoras de Cómic*. Cátedra, Madrid.
- VILA, Marika. (2024). *Desokupar el cuerpo. Las voces de las autoras en el cómic español*, Madrid: Ediciones Marmotilla.