

Course description (topics)

Title of the course: Special theoretical knowledge D / Thinking Comics, Making Comics				
Tutors of the course , contact details: Eszter Szép, Phd eszterszep@gmail.com				
Code: B-AE-502-C	Related curriculum (programme/level): ESBA, ER	Recommended semester within the curriculum: 3- 6	Credit: 5	Number of class hours: 48 Student working hours: 102
Related codes: ER-THEO-BA- ELM-222301- 01	Type: seminar	Can it be an elective course?	In case of elective what are the specific prerequisites:	
Course connections (prerequisites, parallelis):				
Aim and principles of the course: AIMS <ul style="list-style-type: none">- Experiencing comics as a way of thinking, as a process of design- Getting to know the toolkit of comics as a storytelling medium- Using and playing around with the toolkit of comics- Verbalizing and reflecting on how a story is structured and told in comics- Experiencing the creative challenges of comics making- Making our own comics PRINCIPLES <ul style="list-style-type: none">- Democratic knowledge sharing: speak up, listen to others- Regular assignments: doing the weekly assignments is ESSENTIAL				
Learning outcomes (professional and general competences to be developed): Knowledge: Storytelling, editing, basic comics terminology, basic comics theory, Ability: using multimodal (words-images) means of expression to tell a story Attitude: openness, experimental attitude, democracy Autonomy and responsibility: being able to give feedback to others, designing and making your own comics				
Topics and themes to be covered in the course: The starting point of the course is that comics is more than just putting panels and speech bubbles on the page – comics is a way of thinking. Our weekly and in class activities and discussions help students experience this by making and by reflection.				

The course is practice based, there are weekly creative assignments. At the same time, no preliminary training in drawing is necessary (managers welcome).

Students are required to read our weekly readings and post short reflections on Canvas. These readings and reflections form the basis of our work together.

Our topics include, but are not limited to:

- page design
- handling time
- playing with form
- creating a storyworld
- writing dialogue
- editing a story

Specificities of process organisation / organisation of learning:

Course structure, nature of the individual sessions and their timing (in case of several teachers' involvement, please indicate the distribution of their teaching input:

Students' tasks and responsibilities:

- bring art supplies to each class. Bring scissors and glue to the first class.
- use Canvas every week, submit your weekly assignment there
- check out the assignments by other students on Canvas

1. Comics, gestures, geometry: bring scissors and glue to the first class!

HOMEWROK for next week: read *100 Ways to Tell a Story* by Matt Madden, do assignment on Canvas: which 3 variations do you like a lot, and why? Write 200 words in the Forum.

2. Structure and design: Redesigning comics pages to explore the power of structural elements, discussing *100 Ways to Tell a Story*

Homework for next week: read a comic by Hannah Berry, title TBA, do assignment on Canvas: redraw a page from Hannah Berry's comic in your own style and post it in the Forum.

3. Narrative structures: discussing Hannah Berry's work, creative in-class activity

HOMEWROK for next week: read *The Wrong Place* (first chapter) by Brecht Evens, do assignment on Canvas: you can either write 100 words on any aspect of the comic or, getting inspiration of Evens, make an analog or digital painting of a place of your choice

4. Voice and atmosphere: discussing Brecht Evens' work, creative in-class activity

HOMEWORK for next week:

(a) come to PESTEXT festival and listen to Brecht Evens and Hannah Berry: 19 Sept, Három hollo

(b) try to register for the workshops with Evens and Berry

(c) prepare to talk about your comics project in front of the class. Prompts will be available on Canvas.

5. Discussing comics projects, creative in-class activity

HOMEWORK for next week:

(a) read Lynda Barry's short comics *On Comics*, and the scanned bits of *One! Hundred! Demons!*;

(b) read Ebony Flowers's short comics *My Lil Sister Lena* and *Lines* – do assignment on Canvas: make a short comic (in any format) about an experience in your life in the style of either Barry or Flowers and post your drawing on Canvas

6. Personal voice in comics: diary activity, making comics inspired by our diary activity

HOMEWORK for next week: read *Hedra* by Jesse Lonergan. Do assignment on Canvas: take a picture of two pages of your choice and indicate the reading pattern your eyes follow when interpreting those pages, post them in the Forum

7. Reading patterns: discussing Jesse Lonergan, designing a reading pattern

HOMEWORK for next week: TBA

8. Presentations on comics projects, discussing our reading, creative in-class activity

HOMEWORK for next week: read selected pages from *Safe Area Gorazde* by Joe Sacco and do assignment on Canvas:

9. Comics as documentary, using data in comics, creative in-class activity

HOMEWORK for next week: read the short comics *Art School Confidential* and *Just Another Day* by Daniel Clowes and write 150 words about them in the Canvas Forum

10. Materiality and comics: experimenting with unusual formats

HOMEWORK for next week: work on your presentation

11. Presentations on comics projects

Learning environment: (e.g. classroom, studio, off-site, online, in-company placement, etc.)
classroom

Assessment:

Requirements to be met:

Students are required to register for Canvas. Warning: MOME student hostel's firewall settings make Canvas unavailable, you'll have to work from a different location if you are a MOME student hostel resident.

- (1) Weekly assignments on Canvas, submitted regularly – 40% of the final mark.
The coursework builds on the assignments and posts of students uploaded *before, that is, in preparation for each class*. Deadlines are essential.
- (2) Active in-class participation – 20% of the final mark.
- (3) Regular attendance – absolutely necessary to get a mark. Students with too many absences will be denied a final mark.
- (4) Final comics project, submitted at the end of term – 30% of the final mark. The details of the projects will be discussed at the first lesson and will also be available on Canvas. In short, students are required to:
 - hold 3 short presentations about the progress of their project
 - submit a four-page comic at the end of the term

Further info about teaching methods and about the instructor: eszterszep.com

Method of assessment: (what methods are used for assessment {test, oral question, practical demonstration, etc.}) – practical demonstration

Assessment criteria (what is taken into consideration in the assessment): Was the goal of the assignment understood and does the submitted final assignment mirror this goal? Does the author apply the richness of comics tools practiced and discussed in class? Were deadlines met during the term? How actively did the student participate in class activities and discussions?

How is the mark calculated (how is the result of each assessed requirement reflected in the final mark? {e.g. proportions, points, weights}):

100-86% - 5

85-71% - 4

70-61%- 3

60-51% -2

Required Literature:

Barry, Hannah, TBA

Barry, Lynda, *One! Hundred! Demons!* (some chapters only, PDF)

Barry, Lynda, *On Comics* (PDF)

Clowes, Daniel, *Art School Confidential* (PDF)

Clowes, Daniel, *Just Another Day* (PDF)

Evens, Brecht, *The Wrong Place* (first chapter only, PDF)

Flowers, Ebony, *Lines* (PDF)

Flowers, Ebony, *My Lil Sister Lena* (PDF)

Lonergan, Jesse, *Hedra* (PDF)
Madden, Matt, *100 Ways to Tell a Story* (PDF)
Sacco, Joe, *Safe Area Gorazde* (PDF)
TBA (One more reading, not identified yet)

Recommended Literature:

- Any further comics by the above authors.
- Any comics in the MOME library.
- Bendis, Brian Michael, *Words for Pictures: The Art and Business of Writing Comics and Graphic Novels*
- Charles Hatfield, „An Art of Tensions”, *Alternative Comics: An Emerging Literature*, University Press of Mississippi, 2005, pp. 32-67 (PDF)
- Hatfield, Charles and Bart Beaty (eds), *Comics Studies: A Guidebook*, Rutgers University Press, 2020. (PDF)
- Kuhlman, Martha, „Design in Comics,” *Comics Studies: A Guidebook*, ed. Charles Hatfield és Bart Beaty, Rutgers University Press, 2020, pp. 172-192. (PDF)
- Madden, Matt and Jessica Abel, *Drawing Words and Writing Pictures*
- Madden, Matt and Jessica Abel, *Masterin Comics*
- McCloud, Scott, *Understanding Comics* (PDF)

Other information:

Recognition of knowledge acquired elsewhere/previously/validation principle:

- No exemption from attending and completing the course will be granted,
- Exemptions from the acquisition of certain competences and the completion of certain tasks may be granted,
- some tasks may be replaced by other activities,
- full exemption may be granted.

Out-of-class consultation times and location
please email me for an appointment eszterszep@gmail.com