

# GREAT IMMIGRANTS

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# GREAT AMERICANS



AIM: To understand what the comics medium is and how it works as it relates to the *Great Immigrants*, *Great Americans* series and other comics texts.



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## Part I: Comics Terminology

**com.ics** (kom'iks)**n.** plural in form, used with a singular verb. **1.** Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer.

**2.** Superheroes in bright colorful costumes, fighting dastardly villains who want to conquer the world in violent sensational pulp.

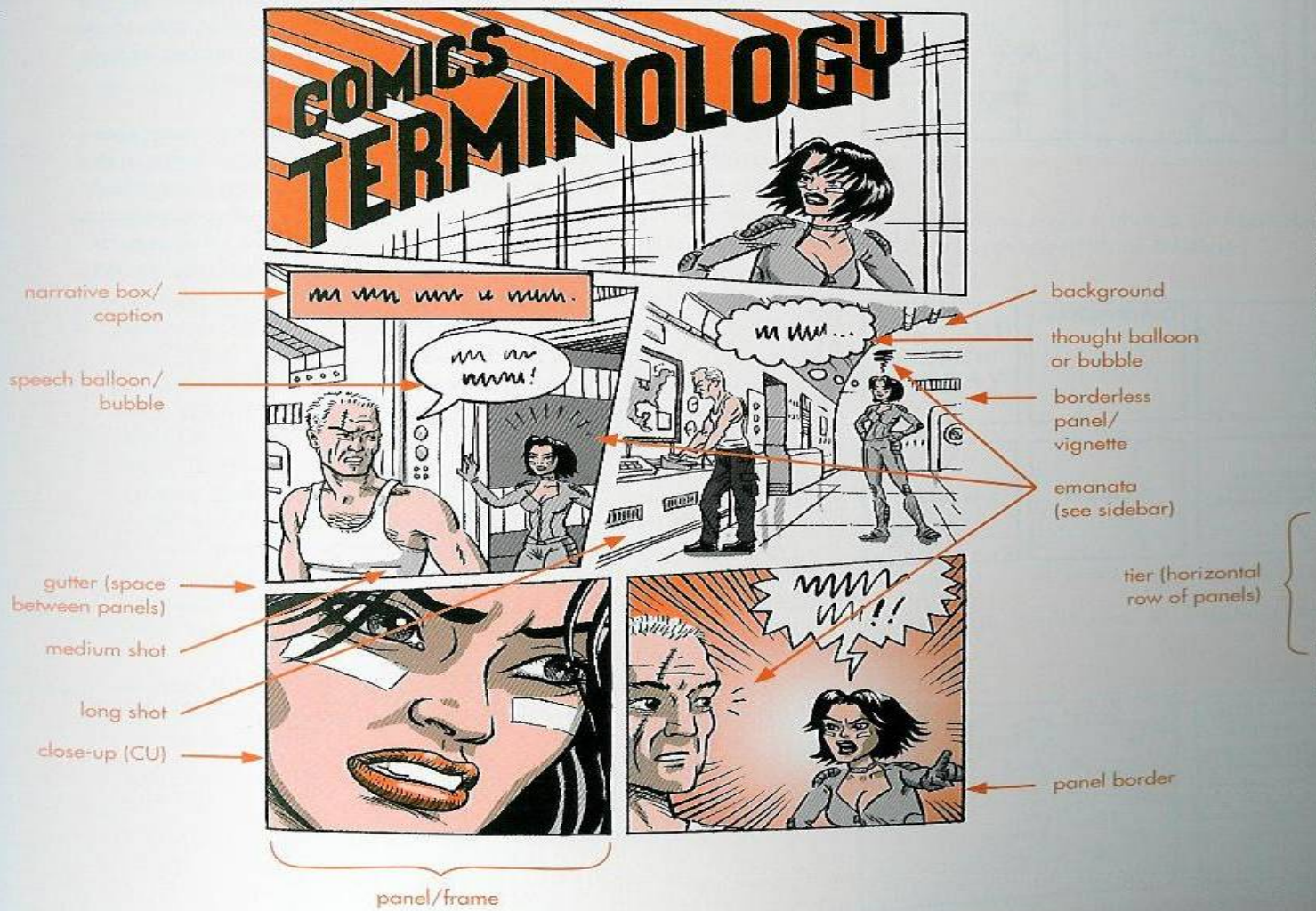
(McCloud, 9)



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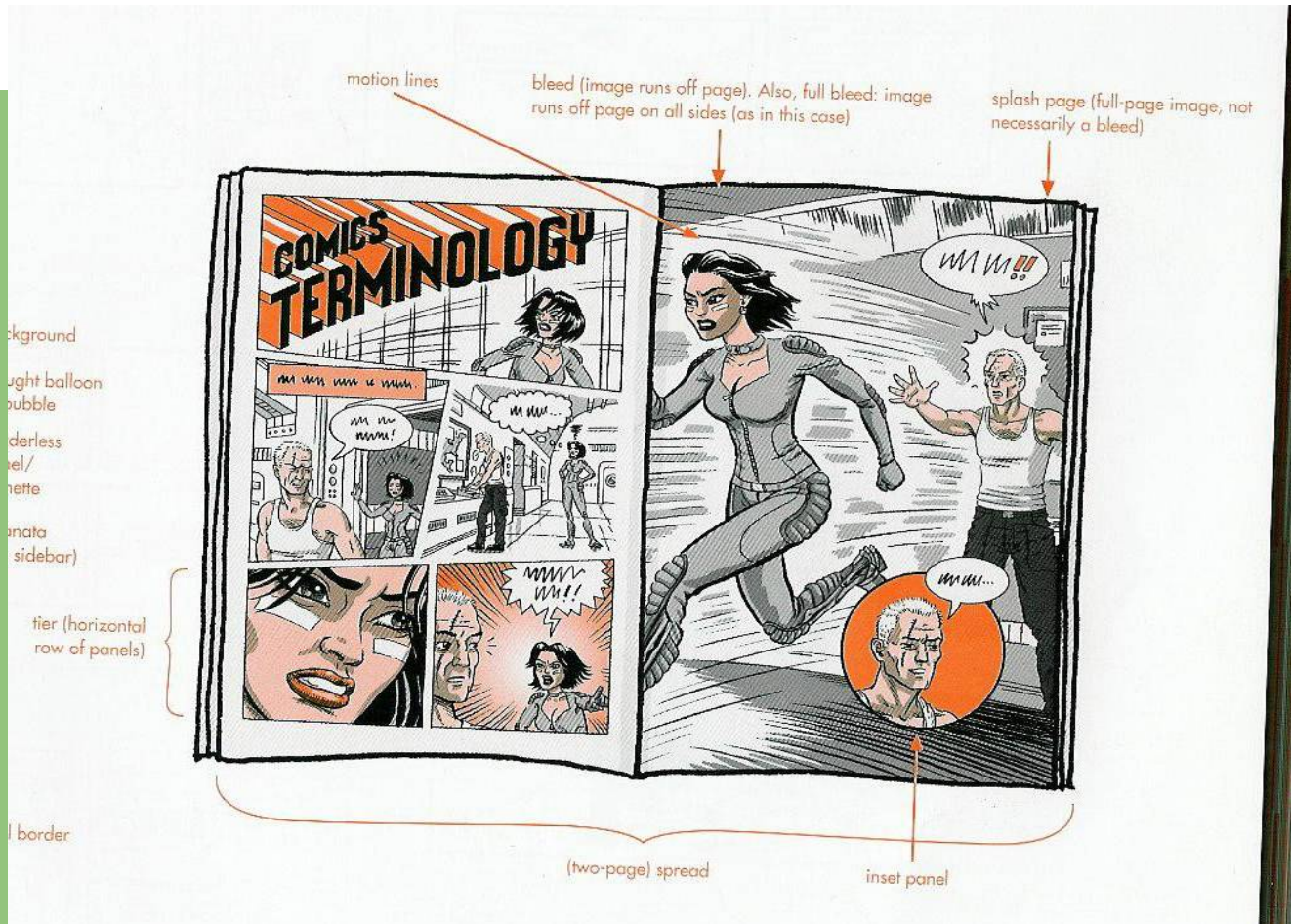
(Abel & Madden, 7)



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(Abel & Madden, 7)



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(Magritte, 1929)

## Part II: Iconography –The Language of Comics

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THIS IS NOT A MAN.



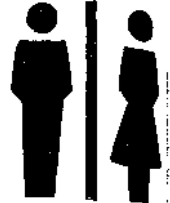
THESE ARE NOT IDEAS.



THIS IS NOT A COUNTRY.



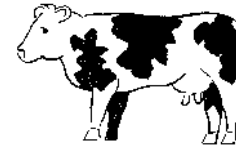
THIS IS NOT A LEAF.



THESE ARE NOT PEOPLE.



THIS IS NOT MUSIC.



THIS IS NOT A COW.



THIS IS NOT MY VOICE.



THIS IS NOT SOUND.



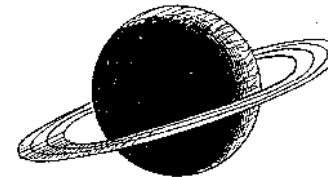
THESE ARE NOT FLOWERS.



THIS IS NOT ME.



THIS IS NOT LAW.



THIS IS NOT A PLANET.



THIS IS NOT FOOD.



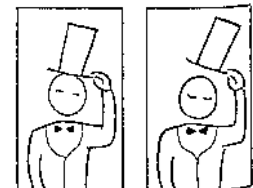
THIS IS NOT A CAR.



THIS IS NOT A COMPANY.



THIS IS NOT A FACE.



THESE ARE NOT SEPARATE MOMENTS.

(McCloud, 26)

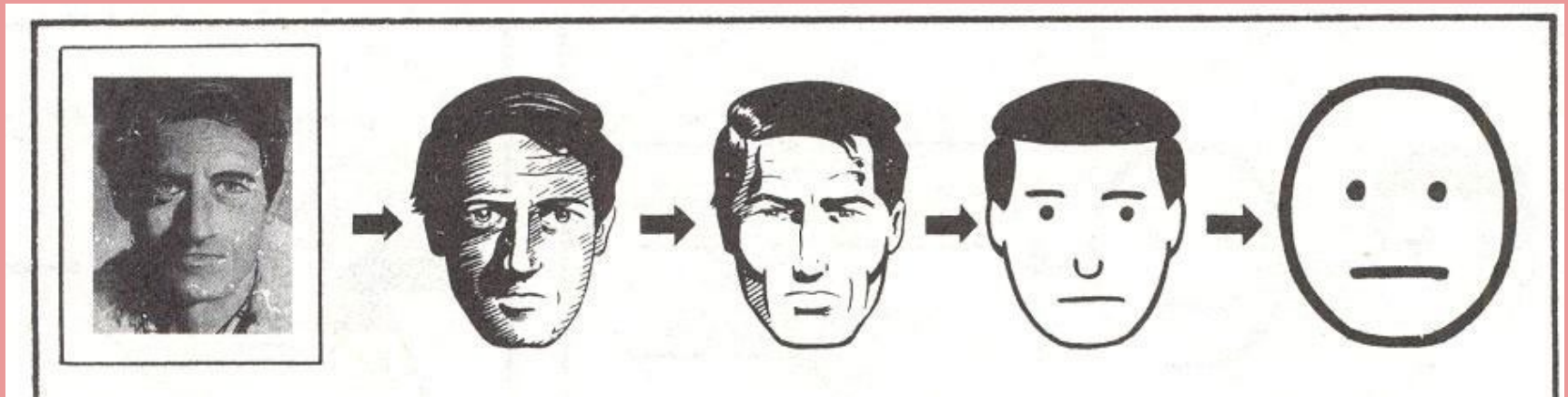
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How many people in the world are represented by each image below?



(McCloud, 29)

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What are you really seeing?





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What are you really seeing?

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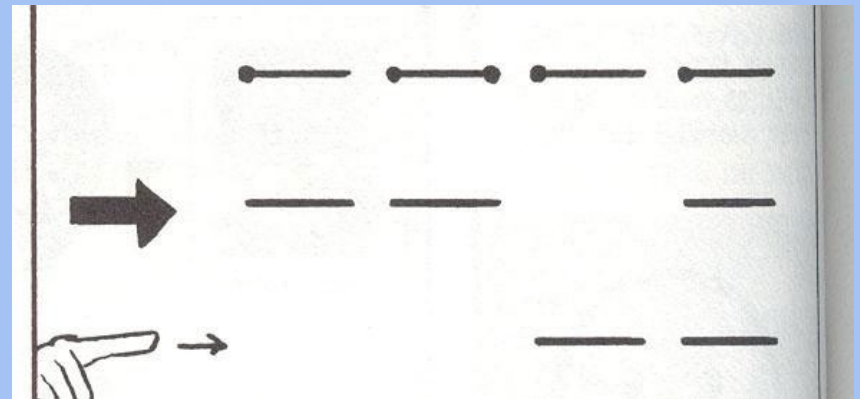
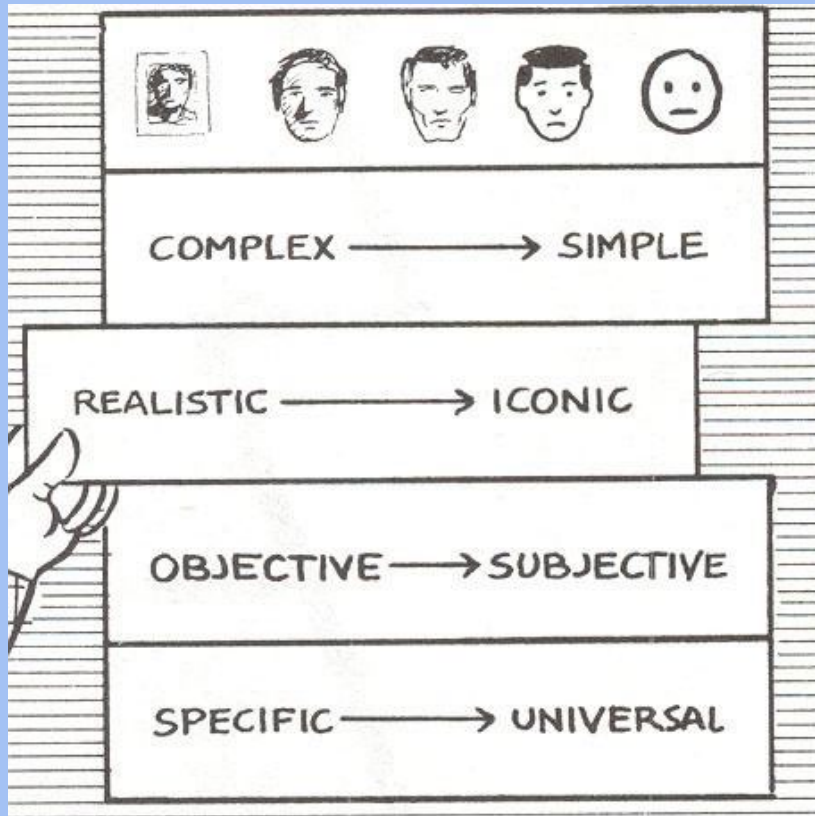
What are you  
really seeing?



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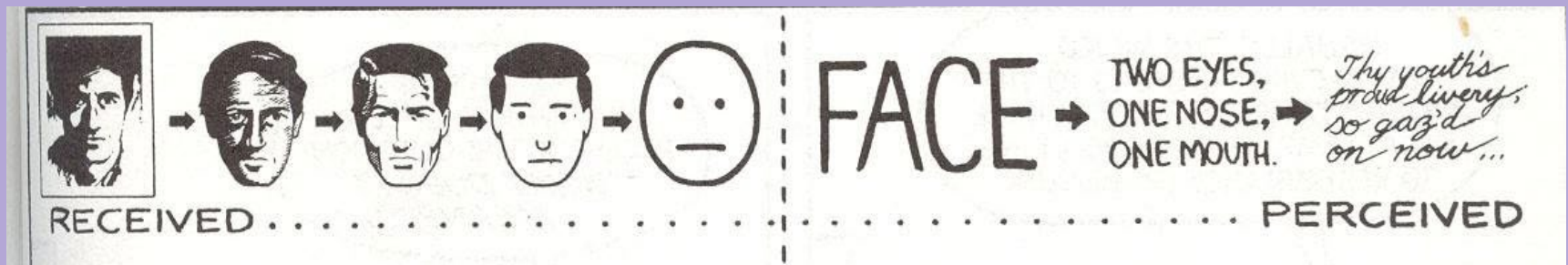
(McCloud, 46)



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(McCloud, 49)

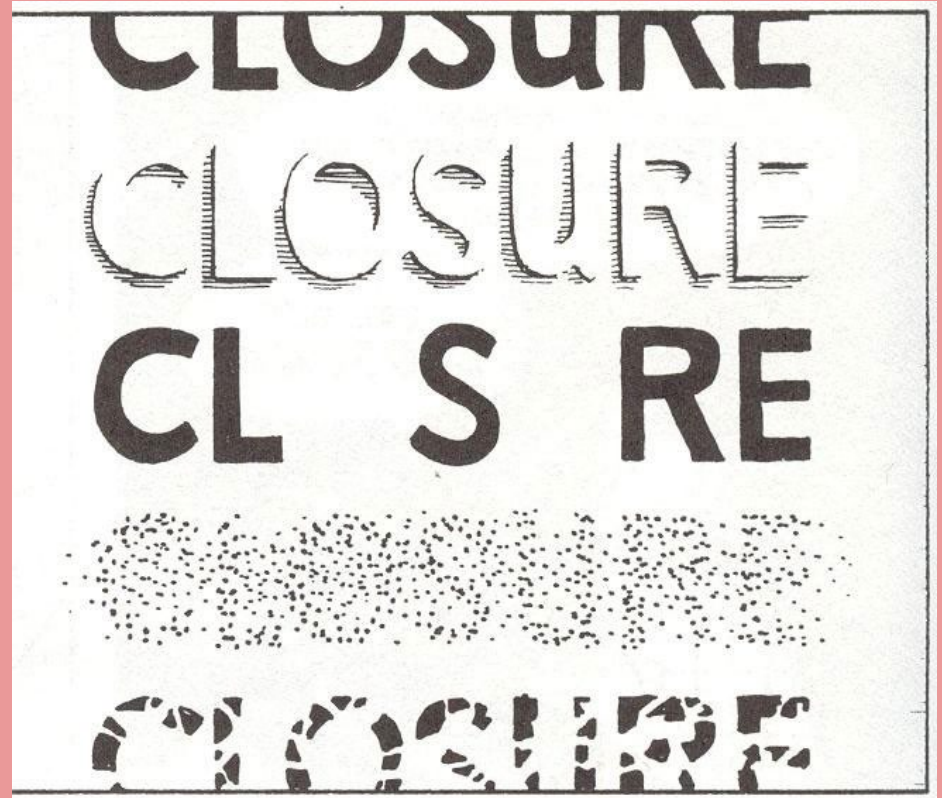
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## Part III: Closure—The Grammar of Comics



(McCloud, 64)

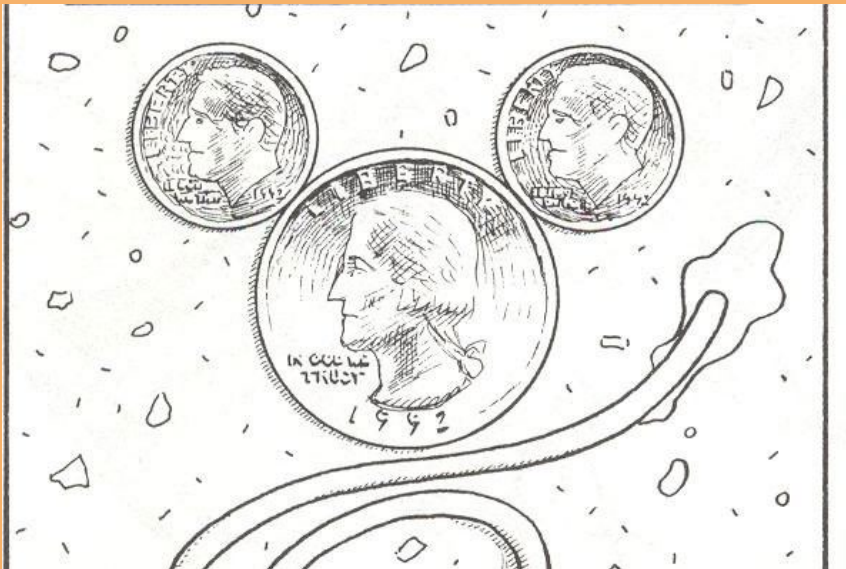
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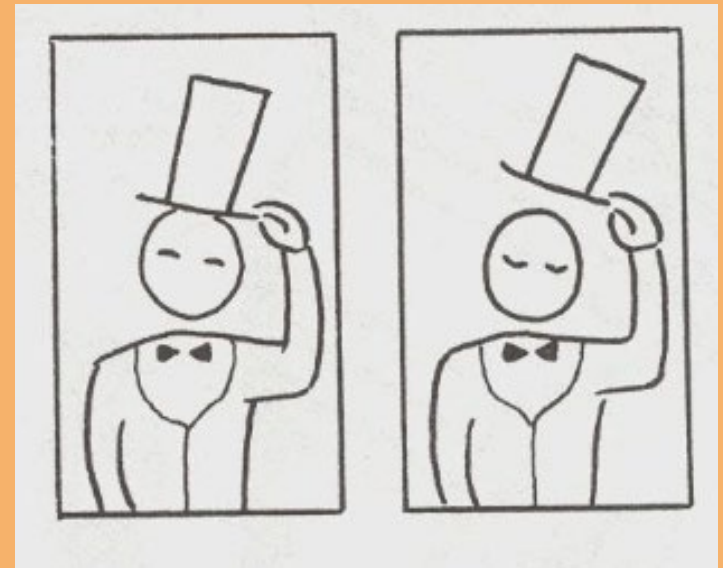


What do you most closely associate with this image?



(McCloud, 64)

What is “happening” in these panels?



(McCloud, 65)



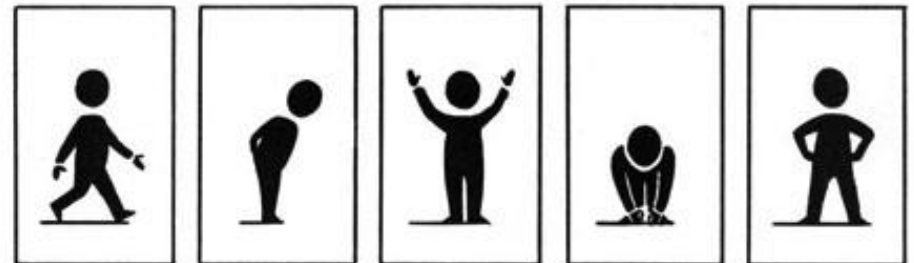
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(McCloud, 67)



(McCloud, 67)

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(McCloud, 69)

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(McCloud, 68)



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## Part IV: Visual Techniques of Comics

Panel Shots  
(Think zooming in and out)

**Close-Up:** Tightly frames a person or an object. Little of the person or object is revealed but usually used to emphasize detail.

Scene/background almost non-existent.



(Fraction and Aja)

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**Medium Shot:** Falls between a close-up and a long distance shot. You can almost see all of an object or person.

Some hints of a scene/  
background or none at all.



(Morrison and Quitely)

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(Fraction and Aja)

**Long Shot:** Typically shows the entire object or human figure and its surroundings.

Scene/background is obvious.



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## Establishing Shot



(MxDagger)

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Panel Angles  
(Think: “Where’s  
the ‘camera’?”)

**High Angle or Bird’s-Eye  
View:** A high angle shot,  
looking down on a scene.



(Thompson and Casagrande)

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**Eye-Level View:** A straight-on angle of a scene, as if you were standing directly in front of the moment.

(Moore and Bolland)



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**Low Angle or  
Worm's-Eye View:** A  
low angle shot, as if you  
were on the floor looking  
up.

(Hill and Ferreyra)

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- × **What's the shot?**
  - Close
  - Medium
  - Long
- × **What's the Angle?**
  - Bird's-eye view
  - Worm's-eye view
  - Eye level
- × **And the more important question: Why make these choices here?**

(Yang and Gurihiru)



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## Emanata

Other emanata reveal internal conditions.



Man with  
squeans —  
slightly  
drunk.



Man with  
squeans and  
a spurl —  
loaded!



Squeans, spurl,  
crottle eyed,  
surmounted by  
thrush — it's  
“never-again” time!

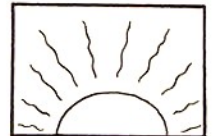
Emanata can come from things as well as people to show what's going on. Here are a few:



**Waftarom**  
Shows that the  
pie smells good.



**Indotherm**  
The coffee  
is hot.



**Solrads**  
You can almost  
feel the warmth  
radiating from  
the sun.



**Lapsebeams**  
Used by cartoonists  
to show that time has  
passed.



**Neoflect**  
Lets us know that something is spanking new.

(Walker)



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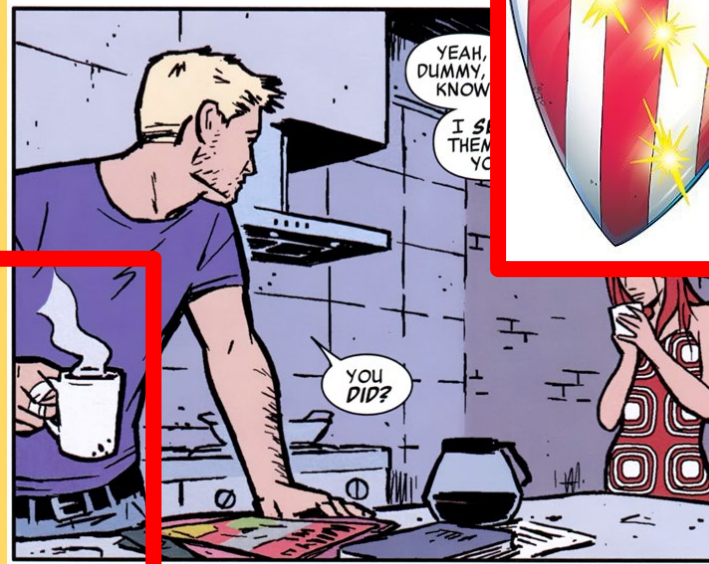
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(Bendis and Bagley)

(Fraction and Aja)



(Waid and Garney)

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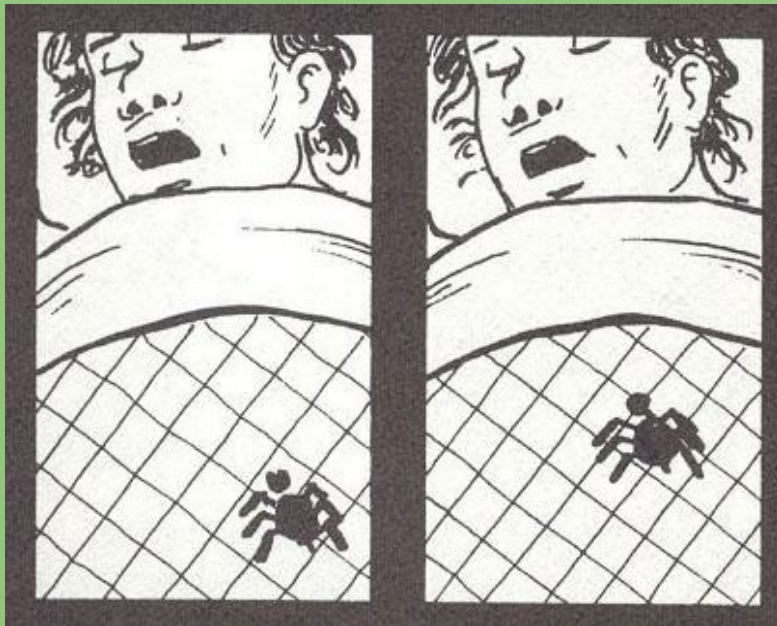
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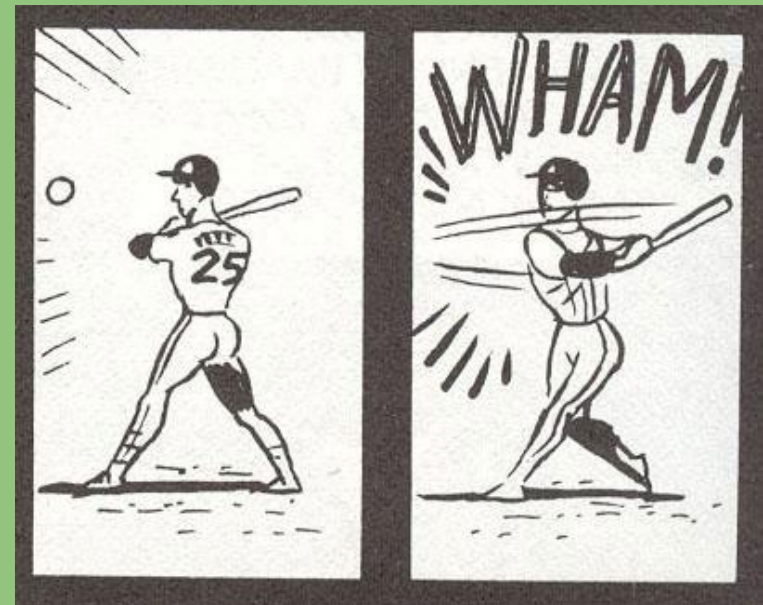


## Panel-to-Panel Transitions

Moment-to-moment



Action-to-action



(McCloud, 70)



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Subject-to-subject



Scene-to-scene



(McCloud, 71)



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Aspect-to-aspect



(McCloud, 72)



# Part V: Putting It All Together

(McCloud, 84)



\* "BRUM" APPEARS COURTESY OF M. FEAZELL



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(McCloud, 85)



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(McCloud, 85)

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(McCloud, 85)

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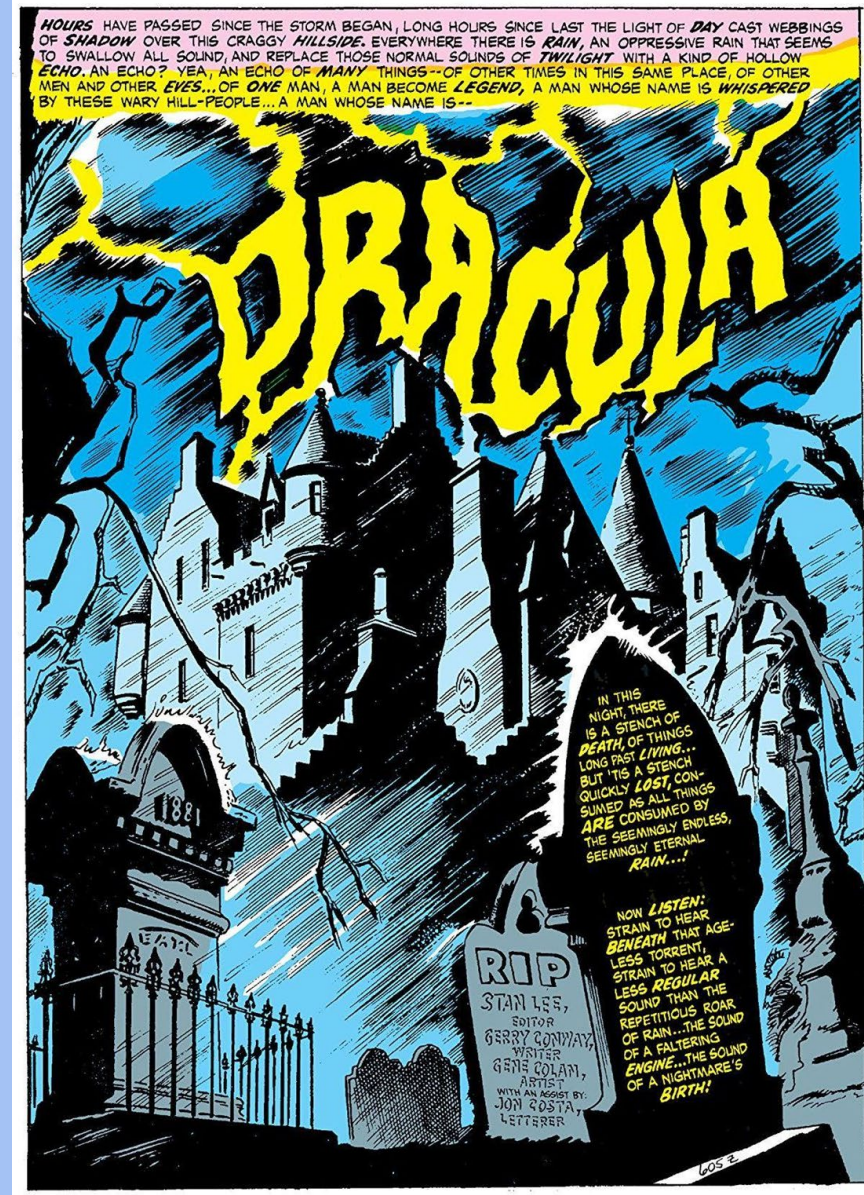
## Paralleling Form and Content

What is the creators' intent for the conceptual movement of the story?

What techniques do they use to achieve their goals?

Why are these the best choices given their intent?

(Conway and Colan, 1)





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