



Module II. Technical

Comics
Course

Topic 1. Understanding Comics

Lesson 3. Noises and words



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In this lesson, we will learn...

And understand the right relationship between text and images in the media, their complementarity and functionality.



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The text-image association is very old, but it was not until the 15th century that the first ancestor of the balloon appeared, the 'phylactery'.



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Scrolls unrolled in the air that start from the characters' mouths to report direct speech.



As in theatre or cinema, the dialogue between the characters becomes the main way, together with the actions, on which the story flows.



Realistic or didactic, brief or verbose, a balloon influences the narrative style of the story. Words contribute to the overall visual impact.



Before balloons, the text lived in the caption, a rectangular container the same size as the panel. Basically the voice of a narrator, which for decades was also associated with balloons, resulting incredibly verbose.



Balloons are also constantly evolving, for example the dotted border may be replaced by a smaller font; as if a whispered word took up less sound space in the ether.



The form can be revisited, but the order is fundamental, because obviously the balloons are not placed at random.



Within balloons, the letters represent the tone of the character's voice, his or her timbre, the intonation.

Onomatopoeia, invariable words or groups of words that reproduce or evoke a particular sound, such as the cry of an animal or the noise of an object or an action.



They are letters, but they are also drawings.

And according to the grammar of the various countries of origin, they are different.

The sound stimulus somehow exists as well as the other senses.



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Conclusions

The symbols of kinetic movement are also a code.

Lines and fragmentations of the figure give sense of movement, animating the inanimate.

But this is not the end of the graphic inventions of comics, which often border on the metaphysical.



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CREDITS

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