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Julian Meinold



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Reading Comics Mila Bongco, 2000 First published in 2000 Routledge is an imprint of Taylor Francis an informa company

Comics and Language Hannah Miodrag, 2013 This title challenges many of the key assumptions about the grammar and formal characteristics of comics and offers a more nuanced theoretical framework that it argues will better serve the field by offering a consistent means for communicating critical theory in the scholarship This Book Contains Graphic Language

Rocco Versaci, 2007-12-15 No Marketing Blurbs

The Language of Comics: Word and Image Robin Varnum, Christina T. Gibbons, 2001

The Language of Comics Mario Saraceni, 2003 Making a case for comics as multi modal texts this title explores the semiotics of comics from the interaction between the verbal and visual to how texts interrelate to the way speech and thought are reported in narrative and point of view

History and Politics in French-Language Comics and Graphic Novels Mark McKinney, 2011-02-03 With essays by Baru Bart Beaty C cile Vernier Danehy Hugo Frey Pascal Lef vre Fabrice Leroy Amanda Macdonald Mark McKinney Ann Miller and Clare Tufts In Belgium France Switzerland and other French speaking countries many well known comics artists have focused their attention on historical and political events In works ranging from comic books and graphic novels to newspaper strips cartoonists have addressed such controversial topics as French and Belgian collaboration and resistance during World War II European colonialism and US imperialism anti Semitism in France the integration of African immigrant groups in Europe and the green and feminist movements History and Politics in French Language Comics and Graphic Novels collects new essays that address comics from a variety of viewpoints including a piece from practicing artist Baru The explorations range from discussion of such canonical works as Herg s Tintin series to such contemporary expressions as Baru s Road to America 2002 about the Algerian War Included are close readings of specific comics series and graphic novels such as C cile Vernier Danehy s examination of Cosey s Saigon Hanoi about remembering the Vietnam War Other writers use theoretical lenses as a means of critiquing a broad range of comics such as Bart Beaty s Bourdieu inspired reading of today s comics field and Amanda Macdonald s analysis of bandes dessin es French comic books in New Caledonia during the 1990s The anthology establishes the French language comics tradition as one rich with representations of history and politics and is one of the first English language collections to explore the subject

Linguistics and the Study of Comics Frank Bramlett, 2012-05-09 Do Irish superheroes actually sound Irish Why are Gary Larson s Far Side cartoons funny How do political cartoonists in India Turkey and the US get their point across What is the impact of English on comics written in other languages These questions and many more are answered in this volume which brings together the two fields of comics research and linguistics to produce groundbreaking scholarship With an international cast of contributors the book offers novel insights into the role of language in comics graphic novels and single panel cartoons analyzing the intersections between the visual and the verbal Contributions examine the relationship between cognitive linguistics and visual elements as well as interrogate the

controversial claim about the status of comics as a language The book argues that comics tell us a great deal about the sociocultural realities of language exploring what code switching language contact dialect and linguistic variation can tell us about identity from the imagined and stereotyped to the political and real

Evaluation of the Uses and Usefulness of Comics as a Tool in Second Language Teaching Julian Meinold, 2009-02-22 Essay from the year 2008 in the subject Didactics for the subject English Pedagogy Literature Studies grade 2 0 University of Dortmund course Academic Writing

Understanding Comics language English abstract Modern school books are filled with cartoons and comics which are supposed to support the students in their learning efforts Before it can be discussed whether comics are a useful tool in second language teaching or not it is necessary to understand why comics have made their way into the classroom Then a discussion about the effects of comics on children and their abilities follows The last part of this essay deals with concrete examples of how comics can be used in second language teaching It is very obvious that children are the major consumers of comic books Paul Burgdorf the author of the book *Comics im Unterricht* conducted a survey among students in which he found out that 82 4% of them read comics in their spare time Paul Witty a former professor of education and director of the Psycho Educational Clinic at Northwestern University of Illinois gave an answer to the question why children read comic books by providing these eight reasons

Early Writings on Visual Language Neil Cohn, 2003

The Language of Comics Robin Varnum, Christina T. Gibbons, 2007

The Language of Comics Jane Bedenham, 1996

Key Terms in Comics Studies Erin La Cour, Simon Grennan, Rik Spanjers, 2022-01-03

Key Terms in Comics Studies is a glossary of over 300 terms and critical concepts currently used in the Anglophone academic study of comics including those from other languages that are currently adopted and used in English Written by nearly 100 international and contemporary experts from the field the entries are succinctly defined exemplified and referenced The entries are 250 words or fewer placed in alphabetical order and explicitly cross referenced to others in the book *Key Terms in Comics Studies* is an invaluable tool for both students and established researchers alike

The ^AOxford Handbook of Comic Book Studies Frederick Luis Aldama, 2020-04-01

The *Oxford Handbook of Comic Book Studies* examines the history and evolution of the visual narrative genre from a global perspective The Handbook brings together readable jargon free essays written by established and emerging scholars from diverse geographic institutional gender and national backgrounds

Language Play in Contemporary Swedish Comic Strips Kristy Beers Fägersten, 2020-06-08

This book focuses on the unexplored context of contemporary Swedish comic strips as sites of innovative linguistic practices where humor is derived from language play and creativity often drawing from English and other European languages as well as social and regional dialects of Swedish The overall purpose of the book is to highlight linguistic playfulness in Swedish comic strips as an example of practices as yet unobserved and unaccounted for in theories of linguistic humor as applied to comics scholarship The book familiarizes the reader with the Swedish language and linguistic culture as well as contemporary Swedish comic strips with chapters

focusing on specific strategies of language play and linguistic humor such as mocking Swedish dialects and Swedish accented foreign language usage invoking English language popular culture swearing in multiple languages and turn final code switching to English to signal the punchline The book will appeal to readers interested in humor comics or how linguistic innovation language play and language contact each can further the modern development of language exemplified by the case of Swedish

The Routledge Companion to Comics Frank Bramlett, Roy Cook, Aaron Meskin, 2016-08-05 This cutting edge handbook brings together an international roster of scholars to examine many facets of comics and graphic novels Contributor essays provide authoritative up to date overviews of the major topics and questions within comic studies offering readers a truly global approach to understanding the field Essays examine the history of the temporal geographical and formal development of comics including topics like art comics manga comix and the comics code issues such as authorship ethics adaptation and translating comics connections between comics and other artistic media drawing caricature film as well as the linkages between comics and other academic fields like linguistics and philosophy new perspectives on comics genres from funny animal comics to war comics to romance comics and beyond The Routledge Companion to Comics expertly organizes representative work from a range of disciplines including media and cultural studies literature philosophy and linguistics More than an introduction to the study of comics this book will serve as a crucial reference for anyone interested in pursuing research in the area guiding students scholars and comics fans alike

Novel Perspectives on German-Language Comics Studies Lynn M. Kutch, 2016-06-15 Novel Perspectives on German Language Comics Studies History Pedagogy Theory gathers an international team of contributors from two continents whose innovative scholarship demonstrates a regard for comics and graphic novels as works of art in their own right The contributions serve as models for further research that will continue to define the relationship between comics and other traditional high art forms such as literature and the visual arts Novel Perspectives on German Language Comics Studies is the first English language anthology that focuses exclusively on the graphic texts of German speaking countries In its breadth this book functions as an important resource in a limited pool of critical works on German language comics and graphic novels The individual chapters differ significantly from one another in methodology subject matter and style Taken together however they present a cross section of comics and graphic novel scholarship being performed in North America and Europe today Moreover they help to secure a place for these works in a globalized culture of comics This volume's contributors have helped create a new critical language within which this rapidly expanding medium can be read and interpreted

[The Language of Comic Narratives](#) Isabel Ermida, 2008-12-10 The book offers a comprehensive account of how humor works in short stories by presenting a model of narrative comedy that is pragmatically as well as semantically grammatically and stylistically informed It is the first study to combine a sequential analysis of the comic short story with a hierarchical one merging together horizontal and vertical narratological perspectives in a systematic way The book covers the main areas of linguistic analysis and is deliberately

interdisciplinary using input from philosophy sociology and psychology so as to touch upon the nature motivations and functions of humor as a cognitive phenomenon in a social context Crucially The Language of Comic Narratives combines a scholarly approach with a careful explanation of key terms and concepts making it accessible to researchers and students as well as non specialists Moreover it reviews a broad range of historical critical data by examining the source texts and it provides many humorous examples from jokes to extracts from comic narratives Thus it seeks to anchor theory in specific texts and also to show that many linguistic mechanisms of humor are common to jokes and longer literary comic narratives The book tests the model of humorous narratives on a set of comic short stories by British and American writers ranging from Evelyn Waugh and Dorothy Parker through Graham Greene and Corey Ford to David Lodge and Woody Allen The validity of the model is confirmed through a subsequent discussion of apparent counter examples

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The Visual Language of Comics Neil Cohn, 2013-12-05 Drawings and sequential images are an integral part of human expression dating back at least

as far as cave paintings and in contemporary society appear most prominently in comics Despite this fundamental part of human identity little work has explored the comprehension and cognitive underpinnings of visual narratives until now This work presents a provocative theory that drawings and sequential images are structured the same as language Building on contemporary theories from linguistics and cognitive psychology it argues that comics are written in a visual language of sequential images that combines with text Like spoken and signed languages visual narratives use a lexicon of systematic patterns stored in memory strategies for combining these patterns into meaningful units and a hierarchic grammar governing the combination of sequential images into coherent expressions Filled with examples and illustrations this book details each of these levels of structure explains how cross cultural differences arise in diverse visual languages of the world and describes what the newest neuroscience research reveals about the brain s comprehension of visual narratives From this emerges the foundation for a new line of research within the linguistic and cognitive sciences raising intriguing questions about the connections between language and the diversity of humans expressive behaviours in the mind and brain

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