

craig thompson carnet de voyage

Craig Thompson Carnet de Voyage: Exploring the Art of Visual Storytelling Through Travel

craig thompson carnet de voyage is a phrase that resonates deeply with lovers of graphic novels, travel diaries, and visual storytelling. Craig Thompson, renowned for his evocative graphic novels like **Blankets** and **Habibi**, has also ventured into the captivating realm of travel sketchbooks, or **carnets de voyage**. These travel journals combine his exceptional artistic talent with personal reflections and cultural insights, providing readers with a unique window into the world through his eyes. If you've ever wondered how a graphic novelist approaches the art of travel documentation, Craig Thompson's carnet de voyage is a compelling example worth exploring.

What is a Carnet de Voyage?

Before diving deeper into Craig Thompson's specific works, it's helpful to understand what a **carnet de voyage** truly means. The term is French for "travel notebook" or "travel journal," traditionally filled with sketches, notes, maps, and observations collected during a journey. Unlike conventional travel guides or photo albums, a carnet de voyage is an artistic and personal record, often blending visual art with narrative storytelling.

The Artistic Tradition of Travel Sketchbooks

Travel diaries have long been a cherished practice among artists and writers. Historically, explorers and painters would document their travels with watercolors and handwritten notes, capturing not only landscapes but also the essence of the places and cultures encountered. Today, this tradition continues with modern graphic artists who use their sketchbooks as a way to process and share their experiences. Craig Thompson's carnet de voyage fits squarely within this rich tradition, but with his

distinctive graphic novel style that adds emotional depth and narrative complexity.

Craig Thompson's Unique Approach to Carnet de Voyage

Craig Thompson's carnet de voyage works stand out because they go beyond mere travel sketches. His journals are intimate explorations that blend personal emotion, cultural commentary, and intricate illustrations. Where many travel sketchbooks focus primarily on visual records, Thompson's approach incorporates storytelling techniques that engage the reader on multiple levels.

Combining Graphic Novel Techniques with Travel Journals

One of the most fascinating aspects of Thompson's carnet de voyage is his use of graphic novel conventions—panel layouts, sequential storytelling, and character-driven narratives—to structure his travel experiences. This technique transforms what might be a simple travel diary into a dynamic, immersive story that readers can follow as if reading a book. His drawings often feature people he meets, scenes of everyday life, and moments of introspection, all woven into a cohesive narrative thread.

Emotional and Cultural Depth

Craig Thompson's travel journals are not just about places but about the emotions and cultural encounters that travel engenders. His art reflects a sensitivity to the environments and people around him, capturing moments of beauty, tension, humor, and melancholy. This emotional resonance invites readers to connect with the journey on a personal level, making his carnet de voyage a meaningful exploration of both outer landscapes and inner worlds.

Highlights from Craig Thompson's Carnet de Voyage

While Craig Thompson has traveled to various destinations, some of his carnet de voyage works have gained particular attention for their vivid and heartfelt portrayals.

Sketches from Europe

In his travels across Europe, Thompson's journals reveal a fascination with urban architecture, street life, and the subtle nuances of daily existence. His sketches capture everything from bustling markets to quiet corners of old cities, often accompanied by thoughtful observations. The use of ink and wash techniques lends a timeless quality to these pages, evoking a sense of history and place.

Exploring Middle Eastern Landscapes

Thompson's travels in the Middle East have been especially influential in his artistic development. His carnet de voyage from this region reflects a deep respect and curiosity for the cultures he encounters, with intricate depictions of traditional dress, architecture, and social rituals. These sketches often serve as a visual counterpart to his broader thematic interests in identity, spirituality, and human connection, which are prevalent in his longer graphic novels.

Why Craig Thompson Carnet de Voyage Inspires Artists and Travelers Alike

Many artists and travelers find inspiration in Thompson's carnet de voyage due to the honesty and craftsmanship evident in his work. Here's why his approach resonates with so many:

- **Authenticity:** Thompson's willingness to show vulnerability and personal reflection in his travel journals encourages others to approach their own experiences with openness.
- **Integration of Art and Writing:** By blending sketches with narrative text, Thompson demonstrates how visual storytelling can deepen the impact of travel documentation.
- **Attention to Detail:** His meticulous drawings and careful observations remind artists to slow down and truly observe the world around them.
- **Cultural Sensitivity:** Thompson's respectful portrayal of diverse cultures serves as a reminder to approach travel with curiosity and humility.

Tips for Creating Your Own Carnet de Voyage Inspired by Craig Thompson

If you're inspired by Craig Thompson's style and want to start your own travel journal, here are some practical tips:

1. **Carry a Compact Sketchbook:** Choose a portable sketchbook that encourages frequent use without being cumbersome.
2. **Use Mixed Media:** Experiment with ink, watercolor, and pencil to capture different moods and textures.
3. **Write Short Notes:** Combine sketches with quick reflections or dialogue to build narrative depth.
4. **Focus on People and Culture:** Try to capture moments of interaction, local customs, or

expressions to add emotional richness.

5. **Practice Daily:** Even brief sketches or notes made consistently can accumulate into a rich visual diary.

The Growing Popularity of Travel Sketchbooks in Graphic Literature

Craig Thompson's carnet de voyage is part of a broader movement where graphic artists use travel journals as a form of literary and artistic expression. This trend has brought considerable attention to the genre, with many contemporary illustrators and graphic novelists publishing their travel diaries. These works offer a refreshing alternative to traditional travel writing by emphasizing visual storytelling and personal narrative.

How Carnets de Voyage Enrich Travel Literature

Unlike conventional travelogues that rely heavily on prose, carnets de voyage provide a multisensory experience. Readers can immerse themselves in the artist's perspective, seeing the world through sketches that capture fleeting moments and emotions. This approach not only documents the physical journey but also the mental and emotional transformations that travel often inspires.

Where to Find Craig Thompson's Carnet de Voyage Works

While Thompson's travel journals may not be as widely published as his graphic novels, fans can find selections of his carnet de voyage in various art books, exhibitions, and sometimes as bonus materials

accompanying his major works. Additionally, online platforms and interviews occasionally showcase his travel sketches, providing a glimpse into his creative process on the road.

Exploring Craig Thompson's carnet de voyage offers more than just beautiful drawings—it's an invitation to slow down, observe deeply, and connect with the world in a meaningful way. For anyone fascinated by the intersection of travel, art, and storytelling, his work remains a rich source of inspiration and insight.

Frequently Asked Questions

What is 'Carnet de Voyage' by Craig Thompson?

'Carnet de Voyage' is a graphic novel by Craig Thompson that combines travel journal entries, sketches, and reflections from his journey through France, Spain, and Morocco.

When was Craig Thompson's 'Carnet de Voyage' published?

'Carnet de Voyage' was first published in 2004.

What inspired Craig Thompson to create 'Carnet de Voyage'?

Craig Thompson was inspired to create 'Carnet de Voyage' after traveling through Europe and North Africa, documenting his experiences and observations in a sketchbook format.

What artistic style is used in 'Carnet de Voyage'?

'Carnet de Voyage' features a hand-drawn, sketchbook style with black-and-white illustrations, combining detailed line work and watercolor washes.

How does 'Carnet de Voyage' differ from Craig Thompson's other

works?

Unlike his narrative graphic novels like 'Blankets,' 'Carnet de Voyage' is more of a visual travel journal, focusing on real-life experiences and spontaneous sketches.

What themes are explored in 'Carnet de Voyage'?

'Carnet de Voyage' explores themes of travel, self-discovery, cultural encounters, and artistic creativity.

Is 'Carnet de Voyage' suitable for all ages?

'Carnet de Voyage' is generally suitable for young adults and older readers due to its introspective and artistic content.

Where can I purchase or read Craig Thompson's 'Carnet de Voyage'?

'Carnet de Voyage' is available for purchase through major book retailers, comic book stores, and online platforms like Amazon. Libraries may also have copies.

Has 'Carnet de Voyage' received any notable reviews or awards?

'Carnet de Voyage' has been praised for its unique blend of travel writing and graphic art, receiving positive reviews from critics and fans for its heartfelt and authentic storytelling.

Additional Resources

Craig Thompson *Carnet de Voyage*: A Journey Through Art and Storytelling

craig thompson carnet de voyage represents an intriguing intersection of travel, personal narrative, and graphic artistry. Renowned graphic novelist Craig Thompson, celebrated for his evocative storytelling and intricate illustrations, ventures beyond traditional comics in this work, offering readers a visual and emotional exploration of his travels. This carnet de voyage, or travel journal, captures not only the places he visits but also the internal landscapes shaped by these experiences. Analyzing this unique

piece provides insight into how travelogue and graphic art converge to create a compelling form of narrative expression.

Understanding the Concept of Carnet de Voyage in Craig Thompson's Work

The term “carnet de voyage” originates from French, translating to “travel notebook” or “travel journal.” Traditionally, such journals blend sketches, notes, and reflections, serving as personal records of journeys. Craig Thompson's adaptation of this format is significant because it merges his graphic novel expertise with the spontaneity and intimacy of travel documentation. Unlike polished graphic novels, a carnet de voyage often has raw, immediate sketches and annotations that emphasize the transient nature of travel.

In Craig Thompson's carnet de voyage, readers encounter a fusion of visual storytelling and travel memoir. This approach contrasts with his more structured works like “Blankets” or “Habibi,” where narratives unfold in a linear, carefully composed manner. Here, the carnet becomes a canvas of exploration, both geographically and artistically, allowing Thompson's distinctive style to capture fleeting moments, cultural nuances, and personal reflections.

Artistic Style and Techniques

Thompson's carnet de voyage employs a blend of pen-and-ink drawings, watercolor washes, and handwritten commentary, creating a layered sensory experience. The immediacy of sketches conveys the freshness of first impressions, while the selective use of color highlights emotional or environmental details. This method contrasts with the dense, cross-hatched shading and meticulously planned layouts typical of his longer graphic novels.

Moreover, the carnet format encourages a looser, more experimental approach. Thompson's lines

sometimes appear tentative or exploratory, reflecting his process of discovery. This contrasts with the polished precision of his published graphic novels, lending authenticity and vulnerability to the travelogue.

Comparative Analysis: Craig Thompson Carnet de Voyage Versus Traditional Travel Journals

Travel journals have a long history, with explorers, artists, and writers chronicling their voyages through words and images. However, Thompson's carnet de voyage stands out by integrating graphic storytelling techniques usually reserved for narrative fiction. This blend challenges traditional travelogue conventions by prioritizing emotional resonance and visual narrative over mere documentation.

Traditional travel journals often focus on detailed descriptions and factual reporting of places and events. Conversely, Thompson's carnet emphasizes subjective experience. The drawings and annotations do not simply record what he sees but interpret how these scenes affect him personally. This approach offers readers a more immersive and nuanced understanding of travel, emphasizing the interplay between external environments and internal responses.

The Role of Narrative in the Carnet de Voyage

While the carnet de voyage is episodic and fragmentary, a subtle narrative thread emerges through recurring themes and motifs. Thompson reflects on cultural contrasts, moments of solitude, and the challenges of navigating unfamiliar spaces. These reflections provide cohesion, transforming the carnet from a series of isolated sketches to a cohesive story of exploration and self-discovery.

In this sense, the carnet functions similarly to a graphic memoir, albeit with a more immediate and less edited voice. The narrative is less about plot and more about mood, atmosphere, and personal insight,

offering a fresh perspective on what travel writing can achieve.

Key Features and Highlights of Craig Thompson Carnet de Voyage

Several distinguishing features characterize the carnet de voyage, contributing to its appeal and significance within both travel literature and graphic arts:

- **Authentic Visual Documentation:** The sketches capture spontaneous moments, from bustling markets to quiet landscapes, providing a vivid sense of place.
- **Emotional Depth:** The integration of personal reflections alongside visuals reveals Thompson's internal dialogue and emotional responses.
- **Hybrid Format:** Combining elements of diary, sketchbook, and graphic novel, the carnet defies easy categorization, appealing to diverse audiences.
- **Exploration of Cultural Diversity:** Thompson's travels expose him to various cultures, which are sensitively portrayed through both observation and empathy.
- **Dynamic Use of Medium:** The interplay of line work, color, and text showcases Thompson's mastery of graphic techniques adapted to a travel journal context.

These features collectively elevate the carnet beyond a mere souvenir or casual diary, positioning it as an important work within the genre of visual travel narratives.

Pros and Cons of the Carnet de Voyage Format

While the carnet de voyage offers unique strengths, it also presents certain limitations worth considering:

1. Pros:

- Immediate, authentic portrayal of travel experiences
- Blends artistic creativity with personal storytelling
- Accessible format for readers interested in art and travel
- Encourages a reflective and intimate connection with place

2. Cons:

- Less structured narrative may challenge readers expecting traditional storytelling
- Sketches and handwritten text can sometimes lack clarity
- May appeal primarily to niche audiences familiar with graphic arts or travel journals

Understanding these strengths and weaknesses helps contextualize the carnet's reception among

critics and readers.

Craig Thompson Carnet de Voyage in the Context of Graphic Travel Literature

Craig Thompson's carnet de voyage is part of a broader movement that sees graphic artists documenting their travels in visual journals. This genre has gained traction as artists recognize the potential of combining illustration and text to convey complex experiences.

Compared to other graphic travelogues, Thompson's work stands out due to his established reputation in graphic novels, his distinctive artistic style, and his deep engagement with narrative. His carnet offers a nuanced alternative to more commercial travel guides or photographic collections, emphasizing subjective experience over objective reporting.

Influence and Reception

Critics and fans of Craig Thompson have praised the carnet de voyage for its honesty and artistic innovation. It provides a window into the creative mind of an artist navigating unfamiliar territories, both external and internal. The work also encourages readers to consider how travel shapes identity and perception, themes central to much of Thompson's oeuvre.

Furthermore, the carnet has inspired other artists and writers to experiment with hybrid formats that defy genre conventions. Its emphasis on process and imperfection resonates in an era where polished digital imagery often dominates travel media.

Craig Thompson's carnet de voyage exemplifies the power of graphic storytelling when applied to the

art of travel journaling. Through its evocative sketches and candid reflections, it invites readers to embark on a journey that transcends physical destinations, exploring the intersections of culture, memory, and creativity. This work not only enriches the landscape of travel literature but also expands the possibilities of graphic art as a medium for personal and artistic expression.

Craig Thompson Carnet De Voyage

craig thompson carnet de voyage: Carnet de Voyage Craig Thompson, 2004 A visual diary and travel sketchbook chronicles two months of the artist's wanderings through Africa and Europe.

craig thompson carnet de voyage: Comics as Communication Paul Fisher Davies, 2019-11-07 This book explores how comics function to make meanings in the manner of a language. It outlines a framework for describing the resources and practices of comics creation and readership, using an approach that is compatible with similar descriptions of linguistic and multimodal communication. The approach is based largely on the work of Michael Halliday, drawing also on the pragmatics of Paul Grice, the Text World Theory of Paul Werth and Joanna Gavins, and ideas from art theory, psychology and narratology. This brings a broad Hallidayan framework of multimodal analysis to comics scholarship, and plays a part in extending that tradition of multimodal linguistics to graphic narrative.

craig thompson carnet de voyage: The Rough Guide to Graphic Novels Danny Fingeroth, 2008 The ultimate companion to the expanding world of the literary comic book is written by comic industry insider Fingeroth and includes the medium's history, from sequential art in Egyptian tombs, through the superhero boom of the 1940s to the birth of the graphic novel movement and the latest online offerings. Rough Guides

craig thompson carnet de voyage: The Rise of the Graphic Novel Alexander Dunst, 2023-07-20 Bringing digital humanities methods to the study of comics, this monograph traces the emergence of the graphic novel at the intersection of popular and literary culture. Based on a representative corpus of over 250 graphic novels from the United States, Canada, and Great Britain, it shows how the genre has built on the visual style of comics while adopting selected features of the contemporary novel. This argument positions the graphic novel as a crucial case study for our understanding of twenty-first-century culture. More than simply a niche format, graphic novels demonstrate how contemporary literature reworks elements of genre narrative, reconfiguring rather than abolishing distinctions between high and low. The book also puts forward a new historical periodization for the graphic novel, centered on integration into the literary marketplace and leading to an explosive growth in page length and a diversification of aesthetic styles.

craig thompson carnet de voyage: Frame Escapes: Graphic Novel Intertexts Mikhail Peppas, Sanabelle Ebrahim, 2019-07-22 This volume was first published by Inter-Disciplinary Press in 2016. The graphic narrative – in merging text with image – showcases an experiential panorama of visceral emotions for the users. Central to the format are considerations about the place of the image story in history and location. Both the comic and the graphic novel appropriate and are appropriated by diverse media in the enactment of individual, social and cultural identity. Intermediality morphs literature into pictures, films into graphic fiction, images into frames, and incorporates a host of flexible production values linked to high/low graphic arts. The structure of the graphic novel, city imaging, food fetishes, autographics, parallel worlds, Superhero guises, character patterning and shifting identities are explored in the eclectic volume by a range of authors using multimodal devices to analyse the composition, reading and interpretation of graphic narratives. The

unstoppable momentum of holistic literature promises a converged means of expression that transcends the separation of print, digital and screen while transporting the dialogue about comics into a central scenario of popular culture. Throughout, the story stands strong in parallel with the probing of key concepts such as boundary transgression, moral searching, and the predictiveness of 'frame-casting' that allows feedback between the comic book frame and the silhouette of the future city.

craig thompson carnet de voyage: Autobiographical Comics Elisabeth El Refaie, 2012-10-10 A troubled childhood in Iran. Living with a disability. Grieving for a dead child. Over the last forty years the comic book has become an increasingly popular way of telling personal stories of considerable complexity and depth. In *Autobiographical Comics: Life Writing in Pictures*, Elisabeth El Refaie offers a long overdue assessment of the key conventions, formal properties, and narrative patterns of this fascinating genre. The book considers eighty-five works of North American and European provenance, works that cover a broad range of subject matters and employ many different artistic styles. Drawing on concepts from several disciplinary fields--including semiotics, literary and narrative theory, art history, and psychology--El Refaie shows that the traditions and formal features of comics provide new possibilities for autobiographical storytelling. For example, the requirement to produce multiple drawn versions of one's self necessarily involves an intense engagement with physical aspects of identity, as well as with the cultural models that underpin body image. The comics medium also offers memoirists unique ways of representing their experience of time, their memories of past events, and their hopes and dreams for the future. Furthermore, autobiographical comics creators are able to draw on the close association in contemporary Western culture between seeing and believing in order to persuade readers of the authentic nature of their stories.

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craig thompson carnet de voyage: Rain Taxi Review of Books , 2004

craig thompson carnet de voyage: Writing the Dark Side of Travel Jonathan Skinner, 2012 The travel experience filled with personal trauma; the pilgrimage through a war-torn place; the journey with those suffering: these represent the darker sides of travel. What is their allure and how are they represented? This volume takes an ethnographic and interdisciplinary approach to explore the writings and texts of dark journeys and travels. In traveling over the dead, amongst the dying, and alongside the suffering, the authors give us a tour of humanity's violence and misery. And yet, from this dark side, there comes great beauty and poignancy in the characterization of plight; creativity in the comic, graphic, and graffiti sketches and comments on life; and the sense of profound and spiritual journeys being undertaken, recorded, and memorialized.

craig thompson carnet de voyage: The Comics Journal , 2005

craig thompson carnet de voyage: HackSlash: First Cut - Vol.1 Tim Seeley, 2011

craig thompson carnet de voyage: Concrete vol. 2: Heights Paul Chadwick, 2015-01-28 Big as a boulder and strong as an ox, he's Concrete, seven-feet of stony celebrity. That he's a government-created cyborg is the cover story, but in truth he's the mind of one Ronald Lithgow trapped inside a rocky shell of alien origin. Possessing powers allowing him to scale the highest mountain unaided or peel back the roof of a car like a pull tab, he is yet denied the simple human pleasures of fragile flesh. The return of Paul Chadwick's award-winning *Concrete* has ushered in a resurgence of interest in the acclaimed series that Harlan Ellison called ...probably the best comic being published today by anyone, anywhere. This value-priced volume collects *Concrete* issues #6-10; *Concrete Color Special*, the short stories: *World Beneath the Skin* and *Brighter*, and a gallery of hard-to-find *Concrete* illustrations.

craig thompson carnet de voyage: The French Comics Theory Reader Ann Miller, Bart Beaty, 2014-06-24 Key French-language theoretical texts on comics translated into English for the first time. The French Comics Theory Reader presents a collection of key theoretical texts on comics, spanning a period from the 1960s to the 2010s, written in French and never before translated into English. The publication brings a distinctive set of authors together uniting theoretical scholars, artists, journalists, and comics critics. Readers will gain access to important debates that have taken place among major French-language comics scholars, including Thierry Groensteen, Benoît Peeters, Jan Baetens, and Pierre Fresnault-Deruelle, over the past fifty years. The collection covers a broad range of approaches to the medium, including historical, formal, sociological, philosophical, and psychoanalytic. A general introduction provides an overall context, and, in addition, each of the four thematic sections is prefaced by a brief summary of each text and an explanation of how they have influenced later work. The translations are faithful to the originals while reading clearly in English, and, where necessary, cultural references are clarified.

craig thompson carnet de voyage: *Reading Comics* Douglas Wolk, 2008-07-31 Suddenly, comics are everywhere: a newly matured art form, filling bookshelves with brilliant, innovative work and shaping the ideas and images of the rest of contemporary culture. In *Reading Comics*, critic Douglas Wolk shows us why this is and how it came to be. Wolk illuminates the most dazzling creators of modern comics—from Alan Moore to Alison Bechdel to Dave Sim to Chris Ware -- and introduces a critical theory that explains where each fits into the pantheon of art. *Reading Comics* is accessible to the hardcore fan and the curious newcomer; it is the first book for people who want to know not just what comics are worth reading, but also the ways to think and talk and argue about them.

craig thompson carnet de voyage: Artist's & Graphic Designer's Market , 2007

craig thompson carnet de voyage: *2007 Artist's & Graphic Designer's Market* Mary Cox, 2006-10-30 This resource has been the creative professional's bible for more than 30 years. Including hundreds of sales leads, it also tells artists and designers exactly how to put these listings to work. There's also a wealth of tips and advice on everything from paying taxes and shipping artwork to copyright basics and self-promotion.

craig thompson carnet de voyage: Reading Graphic Novels Achim Hescher, 2016-02-22 Distinguishing the graphic novel from other types of comic books has presented problems due to the fuzziness of category boundaries. Against the backdrop of prototype theory, the author establishes the graphic novel as a genre whose core feature is complexity, which again is defined by seven gradable subcategories: 1) multilayered plot and narration, 2) multireferential use of color, 3) complex text-image relation, 4) meaning-enhancing panel design and layout, 5) structural performativity, 6) references to texts/media, and 7) self-referential and metafictional devices. Regarding the subcategory of narration, the existence of a narrator as known from classical narratology can no longer be assumed. In addition, conventional focalization cannot account for two crucial parameters of the comics image: what is shown (point of view, including *mise en scène*) and what is seen (character perception). On the basis of François Jost's concepts of ocularization and focalization, this book presents an analytical framework for graphic novels beyond conventional narratology and finally discusses aspects of subjectivity, a focal paradigm in the latest research. It is intended for advanced students of literature, scholars, and comics experts.

craig thompson carnet de voyage: *After the American Century* Brian T. Edwards, 2015-12-01 When Henry Luce announced in 1941 that we were living in the American century, he believed that the international popularity of American culture made the world favorable to U.S. interests. Now, in the digital twenty-first century, the American century has been superseded, as American movies, music, and video games are received, understood, and transformed. How do we make sense of this shift? Building on a decade of fieldwork in Cairo, Casablanca, and Tehran, Brian T. Edwards maps new routes of cultural exchange that are innovative, accelerated, and full of diversions. Shaped by the digital revolution, these paths are entwined with the growing fragility of American soft power. They indicate an era after the American century, in which popular American products and

phenomena—such as comic books, teen romances, social-networking sites, and ways of expressing sexuality—are stripped of their associations with the United States and recast in very different forms. Arguing against those who talk about a world in which American culture is merely replicated or appropriated, Edwards focuses on creative moments of uptake, in which Arabs and Iranians make something unexpected. He argues that these products do more than extend the reach of the original. They reflect a world in which culture endlessly circulates and gathers new meanings.

craig thompson carnet de voyage: The Power of Comics and Graphic Novels Randy Duncan, Matthew J. Smith, Paul Levitz, 2023-09-21 After the successful and innovative first two editions, now in a new, restructured 3rd edition, this remains the most authoritative introduction for studying comic books and graphic novels, covering their place in contemporary culture, the manifestations and techniques of the art form, the evolution of the medium and how to analyze and write about them. The new edition includes: - A completely reworked introduction explores the comics community in the US and globally, its history, and the role of different communities in advancing the medium and its study - Chapters reframed to get students thinking about themselves as consumers and makers of comics - Reorganized chapters on form help to unpack encapsulation, composition and layout - Completely new chapters on comics and how they can be used to report, document, and persuade, as well as a new Preface by Karen Green Illustrated throughout, with discussion questions and activities for every chapter and an extensive glossary of key terms, The Power of Comics and Graphic Novels also includes further updated resources available online including additional essays, weblinks and sample syllabi.

craig thompson carnet de voyage: U-X-L Graphic Novelists Tom Pendergast, Sara Pendergast, 2007 Contains articles that profile twenty-six authors, writing teams, and illustrators of graphic novels, arranged alphabetically from Joe Sacco to Marv Wolfman, and includes sidebars, photographs, and illustrations.

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