MASTER SYLLABUS

ENGL/TCOM 314 – Digital Graphic Storytelling

CIP Code: 230101

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SCHOOL OF BUSINESS AND LIBERAL ARTS
DEPARTMENT OF ENGLISH AND HUMANITIES
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A.   <u>**TITLE**</u>:   Digital Graphic Storytelling

B.   <u>**COURSE NUMBER**</u>: ENGL/TCOM 314

C.   <u>**CREDIT HOURS**</u><u>:</u>
     3 Credit Hours

3 Lecture Hours: 3 per week

Course Length: 15 Weeks

D.   <u>**WRITING INTENSIVE COURSE**</u>: Determined By Semester

E.   <u>**COURSE LENGTH**</u>: 15 weeks

F.   <u>**SEMESTER(S) OFFERED**</u>: Spring

G.   <u>**HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY**</u>:
3 lecture and workshop hours per week

H.   <u>**CATALOG DESCRIPTION**</u>:
This course explores the graphic narrative through the digital medium. Students explore the literary, architectural, interactive, and design elements of graphic narratives by reading and engaging novels, memoirs, and narrative games written from the 1970s to the present. In order to create effective graphic narrative texts, students critique several germinal graphic works and then apply their knowledge of this visual medium to their own narratives. The class will design original graphic works in various software platforms (Google Earth, Comic Life, InDesign, Pixton, Comic Maker) using both literary and design frameworks. Units include: memoir, graphic medicine, digital/online comics, and interactive narrative games. Through close textual analysis, peer critique, and iterative thinking/practice, students learn to create digital projects that use image/text to tell stories and analyze literature. Projects may include: digital theory comix, graphic essays, graphic narrative maps in Google Earth, and video essays.
Course texts may include works by Alison Bechdel, Miriam Libicki, Scott McCloud, Nam Le, Chinese Room, The Fulbright Company, Simogo, and 11 Bit Studio.

     <u>**PRE-REQUISITES/CO-REQUISITES**</u>:
         a. Pre-requisite(s): ENGL 101
         b. Co-requisite(s): none

I.   <u>**STUDENT LEARNING OUTCOMES**</u>:

Course Student Learning Outcome [SLO]	*PSLO*	*GER*	*ISLO*
a. Argue for specific interpretations of stories in various media genres.	1	7	1 [W]

b. *Analyze* the stylistic differences employed by the course authors and genres	2	7	2 [CA]
c. *Evaluate* historical and sociological events as they are reflected in and impact the development of graphic narratives.	2		2 [IA]
d. *Design and create* digital narratives in various software platforms for specific audiences.	1		1 [W]
e. Develop and apply computer skills in visual design, interactive design, web research, and persuasive writing/designing	1	8	1 [O]
f. Understand and apply industry-specific terminology and design frameworks	6		5

KEY	Institutional Student Learning Outcomes [ISLO 1 – 5
ISLO #	ISLO & Subsets
1	**Communication Skills** Oral [O], Written [W]
2	**Critical Thinking** *Critical Analysis [CA] , Inquiry & Analysis [IA] , Problem Solving [PS]*
3	**Foundational Skills** *Information Management [IM], Quantitative Lit,/Reasoning [QTR]*
4	**Social Responsibility** *Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]*
5	**Industry, Professional, Discipline Specific Knowledge and Skills**

J.   **APPLIED LEARNING COMPONENT:**   Yes__X____   No_____

    X CLSR

K.   **TEXTS:**

Bechdel, Alison. *Fun Home: A Family Tragicomic*. NY: Houghton Mifflin Books, 2007.
Chast, Roz. *Can't We Talk About Something More Pleasant?* NY: Bloomsbury, 2014.
Chinese Room. *Dear Esther*. http://www.thechineseroom.co.uk/games/dear-esther, 2012
Eisner, Will. *The Contract with God Trilogy*. NY: Norton, 1978.

11 Bit Studio. *This War of Mine*.
  http://www.11bitstudios.com/games/16/this-war-of mine, 2014.
Fulbright Company. *Gone Home*. http://fullbright.company/gonehome/, 2013.
Folman, Ari. *Waltz with Bashir*. NY: Metropolitan Books, 2009. (Amazon $3.99; iTunes $3.99)
Ingitchuna, Kisima. *Never Alone*. Upper One Games. http://neveralonegame.com/, 2014.
Jones, J.G. and Mark Waid. *Strange Fruit*. Los Angeles: BOOM! Studios, 2015.
Le, Nam. *The Boat*. Graphic adaptation. http://www.sbs.com.au/theboat/, 2014.
Libicki, Miriam. *jobnik!: an american girl's adventures in the israeli army.* Canada: Real Gone
  Girl, 2008.
Muir, John. *The Healthy Aboriginal.net, http://thehealthyaboriginal.net/* 2015.
Page, Tyler. *Raised on Ritalin*. Online Zine. http://raisedonritalincomic.blogspot.com/
  2011-15.
Porcellino, John. *Hospital Suite*. Drawn and Quarterly.
Simogo. *Device 6*. http://simogo.com/work/device-6/, 2013.
Spiegelman, Art. *Maus: My Father Bleeds History*. NY: Pantheon Books, 1973.
Spiegelman, Art. *Maus II: And Here My Troubles Began*. NY: Pantheon Books, 1986.
Tomasula, Steve. *TOC*. http://www.tocthenovel.com/, 2014.

L.   REFERENCES:

Bogost, Ian. *Persuasive Games: The Expressive Power of Video Games*. Cambridge, MA: MIT Press, `   2007.
  _____. "The Rhetoric of Video Games." *The Ecology of Games: Connecting Youth,*
    Games, and Learning. Ed. Katie Salen. The John D. and Catherine T. MacArthur Foundation Series on
    Digital Media and Learning. Cambridge, MA: The MIT Press, 2008. 117-140
Chute, Hilary. "Comics as Literature? Reading Graphic Narrative." *PMLA*. 123.2.   (2008): 452-465.
Critical Art Ensemble. "Nomadic Power and Cultural Resistance." *The Electronic Disturbance*. NY:
  Autonomedia, 1994.
Graphic Medicine. *Graphicmedicine.com*. Wellcome Trust. http://www.graphicmedicine.org/about/
  2012-15.
Harde, Roxanne. "'Give 'em Another Circumcision': Jewish Masculinities in the Golem's Mighty
  Swing." *The Jewish Graphic Novel*. Ed. Samantha Baskind and Ranen Omer-Sherman. New
  Jersey: Rutger's University Press, 2010. Print.
Jaschik, Scott. "The Lost tribe." *Inside Higher Education*. 18 Dec. 2009. Web. 1 Sept. 2010.
Laurel, Brenda. "The Six Elements and the Causal Relations Among Them." *The New Media Reader*.
  Ed. Noah Warprin- Fruin and Nick Montfort. Cambridge: MIT Press, 2003.
Leitner, Helga. "The Politics of Scale and Networks of Spatial Connectivity." *Scale and Geographic
  Inquiry: Nature, Society, Method*. Ed. Eric Sheppard and Robert McMaster. United Kingdom:
  Blackwell, 2004. Print.
Libicki, Miriam. "Jewish Memoir Goes Pow! Zap! Oy!" *The Jewish Graphic Novel*. Eds. Samantha Baskind
  and Ranen Omer-Sherman. New Jersey: Rutgers University Press,
  2010.
Madden, Matt. *99 Ways to Tell a Story: Exercises in Style*. NY: Chamberlain Bros, 2005.
Manovitch, Lev. "New Media from Borges to HTML." *The New Media Reader*. Ed. Noah Warprin- Fruin
and Nick Montfort. Cambridge: MIT Press, 2003.

Marion, Phillipe. *Traces en Cases. Essai sur la bande dessinée*. Louvain-la-Neuve: Académia, 1993.
Massey, Doreen. *Space, Place, and Gender*. Minneapolis: University of Minnesota Press,
  1994.
McCloud, Scott. *Understanding Comics: The Invisible Art*. New York: HarperCollins, 1993.
McGonigal, Jane. *Reality is Broken: Why Games Make Us Better and How They Can Change
  the World.* New York: Penguin Press, 2011.

Queneau, Raymond. *Exercises in Style*. Paris: Gallimard, 1947.

Tabachnick, Stephen E. "Of Maus and Memory: The Structure of Art Spiegelman's Graphic Novel of

the Holocaust." *Word &Image* 9.2 (1993): 154-62

M.   <u>**EQUIPMENT**</u>**:** Technology-enhanced classroom with desktop computers or laptops (preferred)

N.   <u>**GRADING METHOD**</u>**:** A-F

O.   <u>**MEASUREMENT CRITERIA/METHODS**</u>
- Analysis papers
- Formal illustrated project proposals
- Video demonstrations
- Critical design team project
- Original digital graphic narrative
- Class Participation

P.   <u>**DETAILED COURSE OUTLINE**</u>**: The genres covered depend on the time period and authors selected for an individual semester.**

    I. Graphic narrative: form, time, technique, and devices
        A. Foundational elements of comic form
        B. Spatial narratives
        C. The use of time and chronology in visual narratives
        D. Artistic devices: overlay, rogue images, bleeds, style
        E. The impact of new technologies on graphic text
    II. Memoir in graphic form
        A. Cities, urban decay, war
        B. Intersectionality (Crenshaw) in the visual medium
        C. Traumatic representation in graphic narrative
    III. Graphic Medicine
        A. History of narrative and graphic medicine
        B. Graphic medicine narratives
        C. Online graphic medicine narratives
    IV. Playable Digital Narratives and Interactive Comix
        A. Introduction to Interactive Narratives
        B. Interactive elements and design features
        C. Software platforms for interactive comics

Q.   <u>**LABORATORY OUTLINE**</u>**:** None.