

# HONG KONG BAPTIST UNIVERSITY

## COURSE OUTLINE

### 1. COURSE TITLE

Comics and Graphic Novels

### 2. COURSE CODE

ENGL4067

### 3. NO. OF UNITS

3 Units

### 4. OFFERING DEPARTMENT

Department of English Language and Literature

### 5. PREREQUISITES

ENGL2007 Literary and Comparative Studies

### 6. MEDIUM OF INSTRUCTION

English

### 7. AIMS & OBJECTIVES

- 1) To attend to the graphic form as a popular and an aesthetic form;
- 2) To apply theoretical/literary perspectives to graphic novels;
- 3) To close read;
- 4) To analyze formal and stylistic elements that distinguish graphic representation from other literary forms

### 8. COURSE CONTENT

Will Eisner, James Sturm, Alan Moore, Dave Gibbons, Eddie Campbell, Art Spiegelman, Julie Doucet, Chester Brown, Frank Miller, Daniel Clowes, Charles Burns, Alison Bechdel, Grant Morrison, Frank Quitely, Chris Weston, Warren Ellis, David Collier, Ben Katchor, Marjane Satrapi, Rutu Modan, Jason Lutes, Kurt Busiek, Alex Ross, Jeff Smith, Guido Crepax, Joe Sacco, David B., Chris Ware, Los Bros. Hernandez, Nick Abadzis, Rick Veitch, Phoebe Gloeckner, Neil Gaiman, Harvey Pekar, R. Crumb, Adrian Tomine, Jack Jackson, Craig Thompson, James Kochalka, Lynda Barry, and Scott McCloud

### 9. COURSE INTENDED LEARNING OUTCOMES (CILOs)

<b>CILO</b>	<b>By the end of the course, students should be able to:</b>
CILO 1	Critique the American Exceptionalism and Elitism that undermine the comics medium
CILO 2	Examine comics in their multiple modalities and genres
CILO 3	Evaluate the fundamental theories pertaining to graphic communication
CILO 4	Create an original, reflexive work that addresses the responsibilities of (global) literary citizenship

#### 10. TEACHING & LEARNING ACTIVITIES (TLAs)

<b>CILO alignment</b>	<b>Type of TLA</b>
CILO 1	<ul style="list-style-type: none"> <li>- Perform an oral presentation on a selected fictional text</li> <li>- Analyze, in short, response essays, emails, or other informal writing assignments, how graphic representation encodes racialism, classism, repression, masculinity, femininity, heroism, and legality</li> <li>- Report findings in informal group discussions about specific topics pertinent to thematic approaches studied</li> </ul>
CILO 2	<ul style="list-style-type: none"> <li>- Identify specific authors, works, and tendencies in recent graphic narratives</li> <li>- Close-read and analyze selected graphic literary forms in class as evidence for the specific or overriding themes of nationalism, protest, and aloneness</li> </ul>
CILO 3	<ul style="list-style-type: none"> <li>- Classify and analyze, in short in-class exercises on individual works and/or writers, the need for alternate forms literary representation and interpretation</li> </ul>
CILO 4	<ul style="list-style-type: none"> <li>- Compare and contrast the devices and strategies of graphic representation with those of more conventional - and typically more celebrated - prose fiction</li> <li>- Undertake sustained research (in the library and on-line) applying one or more of the thematic approaches studied to a specific author or graphic text relating to the responsibilities of (literary) citizenship in contemporaneity</li> </ul>

#### 11. ASSESSMENT METHODS (AMs)

<b>Type of Assessment Methods</b>	<b>Weighting</b>	<b>CILOs to be addressed</b>	<b>Description of Assessment Tasks</b>
Contribution	20 %	1, 2, 3	Coursework will consist of in-class presentations, papers, and writing assignments, formal and informal. Active participation in all class discussions is required.

			Additionally, e-pedagogy pertinent to digital humanities may also be introduced in support of graphic novels and their delivery, including gathering and analyzing data via social media and/or other digital tools.
Informal presentation	30 %	2, 3, 4	Students will be assessed on: - their knowledge of the graphic genre - their creative usage/critique of a graphic text/writer of their choice - their ability critically inform their uninformed audience about the particular attributes of a said text/writer
Poster Session	10 %	1, 4	Individual students will formally present their working Final Projects in order to solicit constructive critique from their peers.
Final Project	40 %	1, 3, 4	The creative final project will document student abilities to identify concepts motivating different forms of graphic representation. Students will be graded on the basis of cogency, originality, organization, style, and grammar vis-à-vis their persuasive critique (and responses to peer critique) of a self-selected text, texts, or more general graphic narrative topic or production.

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