

**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**COURSE OUTLINE**

**ENGL 314 – Digital Graphic Storytelling**

**Prepared By: Laini Kavaloski**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
DEPARTMENT OF ENGLISH AND HUMANITIES  
October 2015**

- A. **TITLE:** Digital Graphic Storytelling
- B. **COURSE NUMBER:** ENGL 314
- C. **CREDIT HOURS:** 3
- D. **WRITING INTENSIVE COURSE:** Determined By Semester
- E. **COURSE LENGTH:** 15 weeks
- F. **SEMESTER(S) OFFERED:** Spring
- G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:**  
3 lecture hours per week

H. **CATALOG DESCRIPTION:**

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 seminal 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 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.

I. **PRE-REQUISITES/CO-REQUISITES:**

- a. Pre-requisite(s): ENGL 101
- b. Co-requisite(s): none

J. **GOALS (STUDENT LEARNING OUTCOMES):**

By the end of this course, students will be able to:

<b><i>Course Objective</i></b>	<b><i>Institutional SLO</i></b>
<b>a. Apply</b> terms common to the humanities.	<b>1. Communication 2. Crit. Thinking</b>
<b>b. Analyze</b> the stylistic differences employed by the course authors and genres	<b>1. Communication 2. Crit. Thinking</b>
<b>c. Argue</b> for specific interpretations of course materials.	<b>1. Communication 2. Crit. Thinking</b>
<b>d. Evaluate</b> historical and sociological events as they are reflected in and impact the development of graphic narratives.	<b>1. Communication 2. Crit. Thinking</b>
<b>e. Design and create</b> digital graphic narratives in various software platforms	<b>2. Crit. Thinking 3. Professional confidence</b>

K. **TEXTS:**

(Representative texts; texts chosen by instructor)

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://fullbrightcompany.com/gonehome/>, 2013.

Folman, Ari. *Waltz with Bashir*. NY: Metropolitan Books, 2009.

Ingitchuna, Kisima. *Never Alone*. Upper One Games. <http://neveralonestory.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:

(Representative references; references chosen by instructor)

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: Rutgers'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. **EQUIPMENT:** Computer Lab

N. **GRADING METHOD:** A-F

O. **MEASUREMENT CRITERIA/METHODS**

- Analysis papers
- Formal illustrated project proposals
- Video demonstrations
- Critical design team project
- Original digital graphic narrative
- Class Participation

P. **DETAILED COURSE OUTLINE:** Which genres are covered depends 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. **LABORATORY OUTLINE:** None.