COURSE OUTLINE

ENGL 314 – Digital Graphic Storytelling

Prepared By: Laini Kavaloski
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 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 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:

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


11 Bit Studio. *This War of Mine.*


Porcellino, John. *Hospital Suite.* Drawn and Quarterly.


L. REFERENCES:
   (Representative references; references chosen by instructor)


McGonigal, Jane. *Reality is Broken: Why Games Make Us Better and How They Can Change*


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.