

CAPILANO UNIVERSITY COURSE OUTLINES			
TERM: Spring 2016		COURSE NO: AHIS 430	
INSTRUCTOR:		COURSE NAME: DRAWN! The Art of Graphic Novels, Memoirs, Histories	
OFFICE: E-MAIL:	LOCAL:	SECTION NO(S): 01	CREDITS:
OFFICE HOURS:			

COURSE FORMAT:

Three hours of class time, plus an additional hour delivered through on-line or other activities for a 15-week semester, which includes two weeks for final exams.

COURSE PREREQUISITES:

45 credits of 100-level or higher coursework.

COURSE DESCRIPTION:

This course will look at the historical development of the graphic novel, graphic memoirs, illustrated histories, and comics journalism. In particular it will examine those that deal with autobiography, political instability, and collective or personal trauma. We will read several iconic examples, as well as learn about their stylistic innovations and about the image-text relationship in terms of viewing-reading, particularly how artists use the concepts of time and space. It will become clear, if it formerly was not, that graphic novels, memories, illustrated histories are genres worthy of adult attention and contribute to serious knowledge formations in contemporary societies.

The material in the course is presented as a series of power point lectures in tandem with seminar-style group discussions. All students must complete the assigned weekly readings and be prepared to discuss them in class. Students will also be required to work in groups and be responsible for summarizing and presenting the readings to the rest of the class.

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

- demonstrate an understanding of the historical development of the graphic novel in its various manifestations;
- articulate both how graphic storytelling is a cultural and artistic process that shapes and is shaped by popular culture, and how graphic novels, memoirs, and histories contribute to autobiography, political history, and memory work;

- utilize a specialized vocabulary in relation to graphic genres;
- analyze the image-text relationship and stylistic characteristics of the graphic novel, graphic memoir, illustrated history, and comics journalism.

COURSE WEBSITE:

A Moodle site accompanies the class and students are expected to check it regularly for messages, assignments, relevant links and suggestions for further readings.

REQUIRED TEXTS:

- Bechdel, Alison. *Fun Home: A Family Tragicomic*. Houghton Mifflin, 2006.
- Chaney, Michael A. *Graphic Subjects. Critical Essays on Autobiography and Graphic Novels*. Madison: University of Wisconsin Press, 2011.
- Leavitt, Sarah. *Tangles. A Story about Alzheimer's, My Mother and Me*. Calgary: McCloud, Scott. *Understanding Comics. The Invisible Art*. New York: HarperCollins Publishers, Inc., 1993.
- Sacco, Joe. *Palestine. The Special Edition*. Seattle: Fantagraphics Books, 2000.
- Small, David. *Stitches. A Memoir*. Toronto: McClelland & Stewart Ltd., 2009.
- Spiegelman, Art. *The Complete MAUS (I & II)*. New York: Pantheon, 1991 [1973, 1986].

COURSE CONTENT:

Topics roughly correspond to the weeks of the term, while allowing for adaptability in terms of student progress through the material. More details for each week and a list of accompanying assignments, links, additional references, a glossary, and textbook readings can be found on the Moodle site. Always defer to the Moodle site for the most up-to-date information.

Weeks 1 & 2	Introduction to Comics and Graphic Novels and a Brief History of Their Development (Wordless Books, Superheroes, Underground Commix, Manga, and the Contemporary Rise in Popularity of the Graphic Novel)
Weeks 3 & 4	Introduction to the Critical Analysis of Comics and Graphic Novels
Weeks 5 & 6	Autobiography (or Autography) and the Graphic Memoir
Weeks 7 & 8	Politics and Comics Journalism
Week 9	Stylistic Characteristics and Stylistic Innovations
Week 10	The Future of the Graphic Novel
Week 11	Debrief: What We Now Know
Week 12	Final Project Presentations
Week 13	Final Project Presentations

Weeks 14 & 15 Final Exam Period (No Final Exam for this class)**COURSE ASSIGNMENTS:**

Assignments will consist of two reading summaries, an in-class midterm, and a final project (that is presented to the class, as well as handed in). A participation grade will be assigned for attendance, presentation of the readings, and contribution to class discussions.

EVALUATION PROFILE:

Two Reading Summaries (15% each)	30%
In-Class Midterm	25%
Final Project Presentation	10%
Final Project	25%
Participation	10%
TOTAL	100%

GRADE PROFILE:

A+ = 90 - 100%	B+ = 77 - 79%	C+ = 67 - 69%	D = 50 - 59%
A = 85 - 89	B = 73 - 76	C = 63 - 66	F = 0 - 49
A- = 80 - 84	B- = 70 - 72	C- = 60 - 62	

OPERATIONAL DETAILS:

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. These and other policies are available on the University website.

Attendance: Attendance will be taken. Failure to attend classes regularly will inevitably result in poor grades.

Late Assignments: Late assignments will be penalized two points per week, unless a formal extension is given in advance of the deadline. An extension is given only under exceptional circumstances, usually requiring a doctor's note.

Missed Exams: Make-up tests are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crisis. Students should be prepared to provide proof of inability to write the test on the scheduled date (e.g. letter from doctor).

English Usage: It is the responsibility of students to proof-read all written work for any grammatical, spelling and stylistic errors. Marks will be deducted for incorrect grammar and spelling in written assignments.

Incomplete Grades: Given at the discretion of the instructor. Generally given only in medical emergencies or severe personal crises.

Electronic Devices: No personal electronic devices (cell phones, laptops) may be used during an exam. During class, please turn off all cell phones. Laptops can be used for note-taking purposes only.

Emergency Procedures:

Students are expected to familiarise themselves with the emergency procedures posted on the wall of the classroom.

DRAWN! Reading List from which to make selections

- McCloud, Scott. *Understanding Comics. The Invisible Art*. New York: HarperCollins Publishers, Inc., 1993.
- Weiner, Stephen. *Faster Than a Speeding Bullet: The Rise of the Graphic Novel*. 2nd Ed. New York: NBM, 2012.

Graphic Novels, Memoirs, Histories:

- B. David. *Epileptic*. New York: Pantheon Books, 2005.
- Barry, Lynda. *One Hundred Demons*. Seattle: Sasquatch Books, 2002.
- Bechdel, Alison. *Fun Home: A Family Tragicomic*. Houghton Mifflin, 2006.
- Hill, Gord. *The 500 Years of Resistance Comic Book*. Vancouver: Arsenal Pulp Press, 2010.
- Katin, Miriam. *We Are on Our Own*. Montreal: Drawn and Quarterly, 2006.
- Leavitt, Sarah. *Tangles. A Story about Alzheimer's, My Mother and Me*. Calgary: Freehand Books, 2010.
- Neyestani, Mana. *An Iranian Metamorphosis*. Minneapolis, Minnesota: Uncivilized Books, 2014.
- Pekar, Harvey, and JT Waldman. *Not the Israel My Parents Promised Me*. New York: Hill and Wang, 2012.
- Sacco, Joe. *Palestine. The Special Edition*. Seattle: Fantagraphics Books, 2000.
- Small, David. *Stitches. A Memoir*. Toronto: McClelland & Stewart Ltd., 2009.
- Spiegelman, Art. *The Complete MAUS (I & II)*. New York: Pantheon, 1991 [1973, 1986].
- Strapi, Marjane. *Persepolis: The Story of a Childhood*. New York: Pantheon, 2003.
- Zinn, Howard, Mike Konopacki, and Paul Buhle. *A People's History of American Empire. A Graphic Adaptation*. New York: Metropolitan Books, Henry Holt and Company, 2008.

ADDITIONAL READINGS:

Excerpts will be included from the following and will be made available to students:

- Chaney, Michael A. *Graphic Subjects. Critical Essays on Autobiography and Graphic Novels*. Madison: University of Wisconsin Press, 2011.
- Chute, Hillary L. *Graphic Women. Life Narrative & Contemporary Comics*. New York: Columbia University Press, 2010.
- Duncan, R., and M.J. Smith. *The Power of Comics: History, Form and Culture*. New York: Continuum, 2009.
- Eisner, Will. *Graphic Storytelling and Visual Narrative. Principles and Practices from the Legendary Cartoonist*. New York and London: W.W. Norton & Company, 2008.
- Wolk, Douglas. *Reading Comics: How Graphic Novels Work and What They Mean*. Cambridge, MA: Da Capo Press, 2007.