香港城市大學
City University
of Hong Kong

Course Syllabus

**offered by Department of English
with effect from Semester A 2017/2018**

This form is for the completion by the *Course Leader*. The information provided on this form is the official record of course. It will be used for the City University's database, various City University publications (including websites) and documentation for students and others as required.

Please refer to the Explanatory Notes attached to this form on the various items of information required.

Prepared / Last Updated by:

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Part I   Course Overview

Course Title:	**The Graphic Novel**
Course Code:	**EN6520**
Course Duration:	**One Semester**
Credit Units:	**3 credits**
Level:	**P6**
Proposed Area: *(for GE courses only)*	☐ Arts and Humanities ☐ Study of Societies, Social and Business Organisations ☐ Science and Technology
Medium of Instruction:	**English**
Medium of Assessment:	**English**
Prerequisites: *(Course Code and Title)*	**None**
Precursors: *(Course Code and Title)*	**None**
Equivalent Courses: *(Course Code and Title)*	**None**
Exclusive Courses: *(Course Code and Title)*	**None**

Part II   Course Details

1.   Abstract

This course will focus on graphic novels of different genres and explore the ways in which the genre has developed in recent years. As students discuss influential contemporary graphic novels, they will consider how these visual/verbal texts can be interpreted from different theoretical points of view. Along with critical interpretation, students will also become familiar with the language of comics and develop a sense of how graphic narratives communicate meaning on different levels. The main assessment tasks include critical responses and a group project, that latter of which will involve students working collaboratively to create their own graphic narrative. Throughout the course students will also be given the opportunity to discuss how comics and graphic narratives can be used in the context of language teaching.

2.   Course Intended Learning Outcomes (CILOs)
(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs[#]	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	*A2*	*A3*
1.	Identify key, texts, concepts related to comics and graphic novels.		v	v	
2.	Examine the aesthetic and creative aspects of graphic narratives by exploring themes and styles of diverse texts		v	v	
3.	Apply critical reading, thinking, and writing skills in interpreting visual/verbal texts		v	v	v
4.	Discuss the characteristics of comics and understand their interdisciplinary possibilities		v	v	v
5.	Generate relevant creative responses in relation to comics and graphic novels		v	v	v

* If weighting is assigned to CILOs, they should add up to 100%.   100%
[#] Please specify the alignment of CILOs to the Gateway Education Programme Intended Learning outcomes (PILOs) in Section A of Annex.

A1:   Attitude
      Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.
A2:   Ability
      Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.
A3:   Accomplishments
      Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

3. Teaching and Learning Activities (TLAs)
(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No. 1	2	3	4	5		Hours/week (if applicable)
Interactive lecturing and discussion	Each week students will be introduced to texts and will be encouraged to discuss and analyse them in pairs and in groups	v	v	v	v			
Composition and critical analysis of key concepts and ideas	Students will write critical response papers to engage with key concepts and ideas introduced in class.	v		v	v	v		
Application of knowledge through discussion and presentation	Students will give a presentation related to their project. Presentations will involve the whole class as they provoke discussion and questions	v		v	v	v		
Creative response to comics and graphic novels	Students work collaboratively to create a comprehensive project could include verbal, visual, and auditory elements.	v		v	v	v		

4. Assessment Tasks/Activities (ATs)
(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No. 1	2	3	4	5		Weighting*	Remarks
Continuous Assessment: _100___%								
Critical Responses: Students reflect and analyse issues using analytical, argumentative, or comparative prisms. They will need to carry out research to support and develop their argument and ideas.	v	v	v	v	v		40%	Individual Work
Group Project: Drawing on theories and concepts from the course, students will create their own graphic narrative.			v	v	v		40%	Group Work
Class participation and attendance: Students are expected to contribute to in-class discussions and to demonstrate their learning in reading relevant materials	v	v	v	v	v		20%	Individual work

* The weightings should add up to 100%. 100%

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Adequate (C+, C, C-)	Marginal (D)	Failure (F)
Critical Responses	Organization and Cohesion	The organization between sentences, paragraphs, and ideas is effective and smooth. The writing is cohesive and logically organized.	Organization supports thesis. Transitions between ideas are clear and functional. There is a sense of progression as the argument unfolds.	Elements of Marginal and Good	Some signs of logical organization. May have abrupt or illogical shifts and ineffective flow of ideas. Generally very choppy.	Ideas are not clearly contextualized. Unclear organization.
	Language and Style	Language is used effectively and with a high level of precision.	Almost all sentences are error free. There is a sense of precision in word choice. The writer successfully uses complex sentence structures to convey ideas.	Some minor mistakes remain but these do not confuse the reader or impede meaning. The writer attempts to use complex grammatical patterns to convey ideas.	Many sentences have mistakes, which causes strain for the reader. The meaning is sometimes distorted or unclear.	There are several mistakes in grammar and word choice, often impeding communication and causing severe strain for the reader.
	Thesis / Argument	The essay contains well thought-out ideas that are clearly expressed, original,	Thesis and purpose are clear and appropriate for the writing task. There	Elements of Marginal and Good	Thesis and argument are vague or only loosely related to the writing task.	Reader cannot determine thesis & purpose OR thesis has no relation to the writing task

		and supported.	is a sense of originality in the purpose.			
	Engagement with the relevant texts	Shows a deep understanding of the relevant texts. Sophisticated reading/interpretative skills apparent.	The discussion of the primary texts is sufficiently detailed. There is a sense of the writer interpreting the text.	Elements of Marginal and Good	Some discussion of the relevant texts, but mostly in general and broad terms. Lacks details.	Very little if any engagement with the primary texts

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Adequate (C+, C, C-)	Marginal (D)	Failure (F)
Group Project	Application of key concepts	Excellent and thorough understanding of key concepts. Shows insightful and subtle ideas.	Very good understanding of key concepts. Shows some insightful and subtle ideas.	Fair understanding of key concepts. Ideas may not always be clearly expressed.	Rather limited understanding and weak application of key concepts.	Poor application of key concepts. Ideas not clearly expressed.
	Team Work	Dynamic teamwork. All members show great support to one another.	Good team effort. Members work closely together to put all parts together.	Satisfactory team effort. Most members show good support for one another. Parts are generally well connected.	Limited team effort shown. Some members may not participate actively. Some parts are not well connected.	An overall of lack of support for members and organization is not evident.
	Creativity and Originality	Shows very high level of creativity and originality in the project	Shows high level of creativity and originality in the project	Not much creativity and originality in the project.	The presentation lacks creativity and originality.	The project is completely lacking in creativity and originality

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Adequate (C+, C, C-)	Marginal (D)	Failure (F)
Participation	Participation in in-class activities (such as group discussion and writing tasks)	Makes significant contribution to in-class discussion and completes writing tasks satisfactorily.	Makes occasional contribution to in-class group discussion and completes the writing tasks satisfactorily.	Seldom makes contribution to in-class group discussion; completes most of the in-class writing tasks	Little evidence of participation in class; completes very few in-class writing tasks	Fails to sufficiently participate in in-class activities (including discussion and writing)

Part III   Other Information (more details can be provided separately in the teaching plan)

1.   **Keyword Syllabus**

graphic novels, comics, multi-modality and language teaching

2.   **Reading List**

2.1   **Compulsory Readings**
(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Bechdal, Alison, *Fun Home* (2007)
2.	Sacco, Joe, *Safe Area Goražde: The War in Eastern Bosnia 1992–1995* (2000)
3.	Satrapi, Marjane, *Persepolis* (2004)
4.	Yang, Gene, *American Born Chinese* (2013)

2.2   **Additional Readings**
(Additional references for students to learn to expand their knowledge about the subject.)

1.	Chute, Hillary. "Comics as Literature? Reading Graphic Narrative." *PMLA* 123.2 (2008): 452-465.
2.	Eisner, Will, *Graphic Storytelling and Visual Narrative* (2008)
3.	Lunsford, Andrea and Adam Rosenblatt. "'Down a Road and into an Awful Silence': Graphic Listening in Joe Sacco's Comics Journalism." *Silence and Listening in Rhetorical Arts.* Eds. Cheryl Glenn and Krista Ratcliffe. Carbondale: University of Southern Illinois Press, 2011.130-146.
4.	McCloud, Scott, *Understanding Comics* (1994)
5.	McCloud, Scott, *Reinventing Comics: How Imagination and Technology Are Revolutionizing an Art Form* (2000)
6.	Jacobs, Dale "Marveling at *The Man Called Nova*: Comics as sponsors of multimodal literacy." *College Composition and Communication* 59(2) (2007): 180–205.
7.	Mandaville, Alison and Avila, J. P. "It's a word! It's a picture! It's comics! Interdisciplinary approaches to teaching comics." In Stephen E. Tabachnick (ed.) *Teaching the Graphic Novel* (2009): 245–253. New York: The Modern Language Association of America.
8.	Versaci, Rocco *This book contains graphic language: comics as literature* New York: Continuum. (2007)