

COMIC BOOKS, GRAPHIC NOVELS AND THE IMAGINATION AUTONOMIES AND SYNERGIES

7 NOV-15 NOV
2017

AN EIGHT-DAY SHORT-TERM COURSE UNDER
GLOBAL INITIATIVE OF ACADEMIC NETWORKS (GIAN)
SCHEME OF MHRD

You Should Attend If...

You are interested and intrigued by comics and graphic novels and want to plunge deeper to be able to understand and appreciate them better



GURU GHASIDAS VISHWAVIDYALAYA
BILASPUR (C.G.)
(A Central University established under
the Central Universities Act of 2009)

CONTACT

COURSE COORDINATOR:

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DEEL AND REGISTRATION

The course is open to all teachers, students and research scholars. The participants may be awarded credit(s) on successful completion of the course.

The participation fees for taking the course is as follows :

PARTICIPANTS FROM ABROAD :

USD 150

STUDENTS:

INR 1200

RESEARCH SCHOLARS:

INR 2000

FACULTY/OTHERS (ACADEMIC INSTITUTIONS):

INR 3000

PARTICIPANTS FROM INDUSTRY:

INR 4000

The above fee includes all instructional materials, working lunch, coffee on breaks, computer use for tutorials and assignments, and free internet facility. The participants may be provided accommodation with nominal charges on shared basis that too on request, on first come first serve basis.

For any queries regarding registration or other practical information, please contact the Coordinator/Head of the Department/ Local Coordinator/ Co-coordinator.

VENUE

HRDC, GURU GHASIDAS VISHWAVIDYALAYA, BILASPUR, C.G. (INDIA)
VISIT US AT: WWW.GGU.AC.IN

SCHEDULE

DAY 1: TERMS AND CONDITIONS

Lecture 1: Exploring Our Syllabus
Lecture 2: Reading the Grid
Tutorial: The Comics Project

DAY 2: THE GOLDEN AGE

Lecture 1: The Book As a Library
Lecture 2: Frames of the Imagination
Tutorial: A Close Reading Exercise

DAY 3: CENSORSHIP AND CONTROL

Lecture 1: Recursion & Resistance
Lecture 2: Big Brother Steps in
Tutorial: Comic Project Workshop

DAY 4: THE SILVER AGE

Lecture 1: Marvel Rises
Lecture 2: Three Undergrounds
Tutorial: A Close Reading Exercise

DAY 5: THE TRIFECTA

Lecture 1: The Graphic Novel
Lecture 2: Deconstruction and the Superhero
Lecture 3: The Clock Strikes

DAY 6: FANTASIES OF DESIRE

Lecture 1: Into the Literary Imagination
Lecture 2: The Graphic Novel II
Tutorial: Comic Project Workshop

DAY 7:

LECTURE 1: COMICS ART:

Formal innovations in global comics scene with close study of contemporary experimental works

LECTURE 2: IN SEARCH OF INDIAN COMICS: FOLK ROOTS AND TRADITIONS

Tutorial: Indian graphic tradition vis-à-vis the Western one

DAY 8:

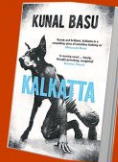
LECTURE 1: COMICS JOURNALISM

Reportage of contemporary events through comics or sequential visual narrative with special reference to certain works.

LECTURE 2

INDIAN COMICS: CONTEMPORARY SCENE AND FUTURE POSSIBILITIES

A discussion of popular Indian comics series
Tutorial: The scope of anthologies



OVERVIEW

Visual story telling has been around as long as inscription. More recently, comics have entered into a process of transformation, moving from a species of pulp fiction on the margins of children's literature to an autonomous form, one Will Eisner popularized as the *Graphic Novel*. This transformation has been marked by a range of major awards, such as Art Spiegelman's 1992 special Pulitzer Prize for *Maus*, Chris Ware's 2001 American Book Award and Guardian First Book Award for *Jimmy Corrigan, The Smartest Kid on Earth*, Alan Moore and Dave Gibbon's 2005 *Time Magazine* All-TIME 100 Greatest Novels for *Watchmen*, and Alison Bechdel's 2006 National Book Critics Circle Award for *Fun Home*. The British Library is currently hosting a comics exhibit, *The New York Times* runs a bestseller list of graphic novels, and comics are a mainstay of blockbuster movies. That way, comics, graphic novels, and children's literature have broken the myths about the distinction between 'mainstream' literature and 'popular' literature.

The course also takes into account Indian comics with their folk roots and traditions. Understanding forms like Gond, Kavad, Patua, Patchitra, and Warli give insights into the way our literary, visual, and imagistic culture has developed.

The study of comics and graphic novels as literature offers a powerful way into the history of western and westernized forms, as well as the more insular and relevant indigenous forms. More specifically, comics carry, in their narratives, textuality as well as components of performance, kinetic energy, and visual appeal, so that while they retain their peculiar features and autonomous identity, they also evince overlapping issues, thus presenting conceptual and creative synergies. It follows that if comic are literature, then they ask us to think about the value of literature and a literary education in the twenty-first century. Since all education is transformative, the study of comics has the ability to teach us, not just about the history but about our relationship to our selves.



1. **Factual-Understanding:** Students will understand the fundamentals of comics, graphic novels, and children's literature, as well as the relevant terminology
2. **Conceptual-Evaluative:** Students will demonstrate their ability to recognize, identify and communicate the role of ideology in comics, graphic novels, and children's literature
3. **Procedural-Understanding:** Students will understand pedagogical issues involved in teaching comics, graphic novels, and children's literature
4. **Procedural-Analysis:** The participants should be able to analyze visual and textual documents, synthesize the elements of this analysis, and then articulate a compelling interpretation of the texts under study
5. **Metacognitive-Creative:** Students will be able to create a basic comic that synthesizes their mastery of the course concepts towards self-expression.



forgettable stories that

FACULTY



WILLIAM KUSKIN IS VICE PROVOST AND ASSOCIATE VICE CHANCELLOR FOR STRATEGIC INITIATIVES AT UNIVERSITY OF COLORADO, BOULDER (USA). HE IS RESPONSIBLE FOR DIGITAL EDUCATION, INTERNATIONAL STRATEGY, FACULTY GUIDANCE ON CLASSROOM SPACE, AND THE BOULDER CAMPUS'S OFFERINGS AT CU SOUTH DENVER IN PARKER, CO. PREVIOUSLY, HE HAS SERVED AS CHAIR OF ENGLISH AT TWO AMERICAN UNIVERSITIES. DR. KUSKIN HAS OVER TWELVE YEARS OF EXPERIENCE IN DIGITAL EDUCATION. HE HAS TAUGHT IN ALL DIGITAL FORMATS FROM DISTANCE EDUCATION, THROUGH ONLINE COURSES, TO MASSIVE OPEN ONLINE COURSES. IN 2013 HE LAUNCHED THE MOOC, "COMIC BOOKS AND GRAPHIC NOVELS," WHICH ULTIMATELY SERVED OVER SEVENTY-THOUSAND STUDENTS AND WHICH RECEIVED SPECIAL MENTION FROM COURSERA FOR ITS INNOVATIVE DELIVERY OF HUMANITIES MATERIAL, INCLUDING WRITING AND CRITICAL THINKING. A TENURED, FULL PROFESSOR, DR. KUSKIN'S RESEARCH AREA IS THE HISTORY OF THE BOOK. HE HAS WRITTEN BOOKS AND ARTICLES ON MEDIEVAL MANUSCRIPT PRODUCTION, THE EMERGENCE OF PRINTING IN THE FIFTEENTH CENTURY, WILLIAM SHAKESPEARE, THE MODERN COMIC BOOK, AND THE DIGITAL CODEX, AS WELL AS ONLINE PEDAGOGY.



PINAKI DE AN ASSOCIATE PROFESSOR OF ENGLISH AT RAJA PEARY MOHAN COLLEGE, UTTARPARA (WWW.RPMC.COLLEGE.ORG) (AFFILIATED TO UNIVERSITY OF CALCUTTA) IS WELL KNOWN GRAPHIC DESIGNER AND ILLUSTRATOR. HE HAS EXPERIENCE OF DESIGNING OVER 600 BOOK COVERS AND ENTIRE DESIGN LAYOUTS OF ABOUT 50 BOOKS FOR VARIOUS INTERNATIONALLY RENOWNED PUBLISHERS LIKE PENGUIN (AROUND 60 TITLES), HARPER COLLINS (AROUND 80 TITLES), HACHETTE (12 TITLES), RANDOM HOUSE (6 TITLES) ROUTLEDGE (AROUND 25 TITLES), PRIMUS (AROUND 90 TITLES), OXFORD UNIVERSITY PRESS (25 TITLES), SINGAPORE UNIVERSITY PRESS (NUS), ORIENT BLACKSWAN (20 TITLES), WORLDVIEW (AROUND 50 TITLES), PAN PICADOR (AROUND 15 TITLES), PERMANENT BLACK, ALCHEMY, SAGE, ROLI, SAHITYA ACADEMY, RUPA AND MANY OTHERS. WINNER OF THE OXFORD BOOKSTORE PRIZE FOR THE BEST COVER DESIGN IN INDIA 2017 AWARDED AT JAIPUR LITERARY FEST 2017. THE AWARD WAS FOR THE DESIGN OF THE BOOK KALKATTA WRITTEN BY KUNAL BASU AND PUBLISHED BY PAN PICADOR.