Course Design

English 177: Literature and Popular Culture, The Graphic Novel

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Course Description

This section of English 177: Literature and Popular Culture, The Graphic Novel was designed to teach students to "make compelling arguments about and in various media" and to produce a "professional-like final product that represents their work to the world at large." While twice weekly lectures by Professor Robin Valenza explored the development of the graphic novel as a genre, my section meetings focused on multimodal composition, helping students hone analytical skills and guiding them to create multimodal texts. After analyzing comics as multimodal texts, students worked in teams to interview members of the comics community—cartoonists, librarians, comics store owners, researchers, etc.—and craft documentary videos. The course mobilized the analytic potential of the comics form and its multimodal nature to encourage production of authentic texts that students viewed as having value beyond the classroom.

Institutional Context

The Graphic Novel class was taught at University of Wisconsin-Madison, a large land grant university that pulls the majority of its 30,000 undergraduates from Wisconsin and Minnesota, while the rest are increasingly international students, with a small number of students from elsewhere in the US. The students in the course were from the Letters and Sciences division of the university, which, like many liberal arts programs, has breadth requirements that students must fulfill to obtain a degree. Many of the 250 students enrolled in this course were aiming to satisfy three of their twelve Humanities credits required for graduation. I had very few English majors in the three sections of twenty students I taught. Like many literature courses at UW-Madison, this course was structured as a literature lecture running parallel to a composition focused section. Consistent with the English department's stated goals, my section taught students how to write original papers that demonstrate analytical thinking, persuasiveness, significance, and organization.

However, unlike other literature courses, The Graphic Novel required students to create multimodal products, such as online library catalogues, documentary videos, and original graphic novels, rather than assessing student

learning through essays and exams. Instructors wanted students to use the comics form as a model to move beyond the traditional literature paper into the realm of multimodal composition. As students encounter numerous multimodal texts in their everyday lives, and as they are frequently presented with the opportunity to choose between modes when communicating in various contexts, it is important for students to practice analyzing and producing texts that convey meaning using multiple modes. The instructors' goal was to help students apply the analytical skills of the literature classroom to multimodal texts in order to move from analysis to production. To fulfill this goal, section instructors chose from various multimedia assignments, and then designed their sections in a way that positioned comics as texts students could analyze in the process of making their own multimodal products.

My students produced documentaries about members of the comics community in Madison, an outgrowth of my commitment to the Wisconsin Idea. The Wisconsin Idea is a social action based philosophy that connects the university to communities in Madison and elsewhere in Wisconsin. Introduced by Charles McCarthy in 1912, the Wisconsin idea originally referred to the university's involvement in legislation, but the idea has evolved over time to encompass the many ways that, as stated on *The Wisconsin Idea* website, "the boundaries of campus are the boundaries of the state," resulting in initiatives through which the university can serve the public. Disciplines employ different practices in line with the Wisconsin Idea, from university members educating the surrounding communities about environmental and public health issues, to building businesses that help improve the Wisconsin economy, to conducting medical research. Many composition teachers interpret the Wisconsin idea as an opportunity for students to explore the different rhetorical practices and situations of communities outside the university. In my experience, the Wisconsin Idea is a useful teaching concept because community connections foster curiosity in students and position research as alive and authentic. Comics lend themselves to community research particularly well because of their popular appeal and the enthusiasm of comics community members, who are eager to talk about the texts they are passionate about. People who love comics are used to proselytizing about their favorite medium, which they often see as misunderstood or undervalued. The desire to discuss comics makes those involved in the comics community eager to speak with students investigating the medium for a class. Moreover, the documentary assignment, for which students interviewed members of the comics community in Madison and then crafted documentary films about those people, creates the opportunity for students to engage with communities outside the university, even when teachers are not guided by something as specific as the Wisconsin Idea.

When students interviewed those involved with comics in the community, they served as ambassadors for the class. Consequently, this course marked some of the first stirrings of comics studies as a collective enterprise at UW-Madison, which has culminated in an interdisciplinary workshop on comics supported by the A.W. Mellon Foundation and the current discussion of a PhD minor in comics studies. While this course speaks specifically to the coalescence of the comics studies community, the community research methods students used could be applied to help build communities for other emerging fields of study: in any field, teachers can integrate community networking with course preparation, while student ambassadors can help bring community members together through ethnographic research. When students serve as the vanguard for a program or initiative, they experience their research as authentic and consequential, rather than as an activity confined to the classroom.

Theoretical Framework

The course operated on the premise that comics serve as exemplary multimodal texts with discrete parts that lend themselves to analysis and as models for practice with multimodal composition. The sequence of assignments moved from analysis to production. More specifically, students analyzed comics, developed comic screenplays, and then created documentaries that integrated images and interviews. Each assignment encouraged students to think through inter-media translation, which highlights the affordances of each medium as well as the gaps of meaning that emerge during acts of translation.

At least since the formation of the New London Group, there has been a push towards multimodal instruction in composition classrooms, emphasizing the dynamic nature of multimodal literacy, the interplay between analysis and practice. The New London Group stresses a focus on "Design, in which we are both inheritors of patterns and conventions of meaning while at the same time active designers of meaning" (Cope and Kalantzis 7). Cynthia Selfe put the stakes of this argument best in 2004 when she warned that "if our profession continues to focus solely on the teaching of alphabetic composition—either online or in print—we run the risk of making composition studies increasingly irrelevant to students engaging in contemporary practices of communicating" (72). More recently, Frank Serafini claims that "multiliteracies" encompass "visual literacy, media literacy, critical literacy, computer literacy, and other types of literacies" as "a multidimensional set of competencies and social practices in response to the increasing complexity and multimodal nature of texts" (26). Selfe, with her emphasis on "practices of communicating," Serafini, with his emphasis on literacies as "social practices," and the New London Group highlight the active process of design (Cope and Kalantzis 7). Together, these positions suggest that teaching multimodal composition should increase stu-

dents' rhetorical flexibility by providing options for how best to communicate in any given social context. Additionally, Serafini's call to teach multiliteracies emphasizes the importance of examining modes (semiotic systems of meaning) and media (technologies of transmission) as part of multimodal composition instruction (13-15).

In keeping with an emphasis on both analysis and practice, The Graphic Novel employed Serafini's suggested order of assignments, starting with exposure, moving to exploration, and then providing opportunities for engagement (92). "Exposure," in my course, meant practicing summary, while "exploration" (which Serafini defines as "exploring the designs, features, and structures of… particular multimodal ensembles") meant analysis, and "engagement" meant practice, as it does for Serafini (92). The course included four major assignments: an interview summary with a visual counterpart, a traditional analytical paper about one of the texts we were reading, a screenplay in comic form, and a final documentary film.

 For the first assignment, students interviewed someone they knew about a typical day, wrote a summary of that interview, and then created a visual (e.g., comic, collage, drawing, painting, etc.) to accompany the summary. I chose this as the first assignment because I wanted students to think through questions of mode from the beginning of the course. Carl Whithaus stresses that "viewing multimedia literacy as a set of skills acquired after print-based literacy skills is detrimental to students' learning" (131), and John G. Nichols suggests that teaching with comics helps to keep alphabetic texts from becoming primary in the classroom (231). Beginning with this assignment helped keep the focus on the rhetorical choices involved in producing multimodal texts, already established by our reading and analysis of comics. The assignment also gave students an opportunity to practice the interview skills they would need as they researched for their documentaries and allowed me to assess student skill in drawing and writing, which I considered as I formed students into groups for their documentary assignment.

The ethnographic methodology of interviews helped to foster curiosity and allowed students time to practice verbal communication and listening skills, while also increasing student engagement. As Suzanne Blum Malley and Ames Hawkins state in the introduction to *Engaging Communities*, their online open-source textbook on ethnographic research, "[e]thnographic research provides a hands-on method for critical inquiry, through which students learn how to evaluate, question, synthesize, and apply what they are learning." Additionally, as Jennifer Arias states, "when we allow [students] latitude to explore, question, and create" as ethnographic research methods do, "engagement is increased" (93). In my class, evidence of student engagement came in the form of students doing extra research on their subjects and coming to office hours

eager to talk about their projects. Barbara A. Morris argues that the specific research method of interviewing helps students recognize the importance "of prioritizing and organizing information," as they create a narrative out of what they learned from their subjects (287). Together these authors highlight the engagement, critical thinking, and analysis I expected from students as they interviewed two separate subjects and made decisions about how to present the information they learned in a multimodal format. In the first assignment, students had to analyze and summarize the information they acquired from their interviews. In the documentary assignment, student groups had to move beyond summary to craft a narrative based on the information they learned from their interview subjects.

Moving from interviews, the second assignment was an analytical essay, which gave students practice with a more traditional form within the context of our multimodal composition class. As Lisa Ede and Andrea Lunsford argue, "we must help our students to learn to conceive and produce a repertoire of texts," including the "convincing academic argument" (59). To that end, students analyzed multimodal texts and made arguments about how the various modes worked together for a particular purpose. In the process, they gained practice and feedback on the kind of traditional academic writing that remains prevalent in the university context, while also honing analytical skills that would help them in everyday life.

As a medium, comics, with their combination of text and image, provide unique opportunities for analysis. Both Scott McCloud (*Understanding Comics*) and Thierry Groensteen (*The System of Comics*) emphasize how the comics reader must actively weave together the various elements of a comic in order to make sense of the story: McCloud calls this "closure," while Groensteen calls it "braiding." Regardless of the name, this emphasis on the reader weaving elements together highlights the many discrete parts of comics—panels, pages, spreads, text boxes, word balloons, line, color, etc. This discreteness, particular to comics, means that comics more easily offer themselves up for analysis—which comes from the root for "to pick apart"—than other kinds of multimodal texts. Medium-specific analytical vocabulary, such as that discussed by McCloud in *Understanding Comics* or the more film-oriented vocabulary that Jessica Abel and Matt Madden use in *Drawing Words and Writing Pictures*, calls attention to the various parts of the comics page and provides students with the language to talk about those different parts. Once students can see these different parts and talk about them, they are more likely to think of the many choices comics authors must make in creating their texts and to consider the kinds of choices they will have to make in creating their own multimodal texts. Students can then use this analysis of mode when they create comics,

where they must decide which information to include in each discrete element of the assemblage.

The Abel and Madden text, as well as McCloud's *Making Comics*, demonstrate that analyzing comics as models is one step toward crafting comics, which my students did in their third assignment for this course. In the comic screenplay assignment, students combined visual and written modes to produce a comics version of the documentary they planned to film, a task that involved making decisions about how to tell a story in what McCloud refers to as "a medium of fragments" (129). Abel and Madden and McCloud stress how drawing a comic involves discerning the most important parts of the story you want to tell, and focusing on those particular pieces of the story in the panels, leaving the reader to fill in what might happen between each panel. Abel and Madden refer to panel choices as guided by "rhythm and pacing," aligning the effect with music (26-30), while McCloud refers to panel choices as "choices of moment" (11-18). Similarly, creating these comic screenplays drawn from interview material involved analyzing and making choices. Students had to analyze the information they got from their interviews, decide what story that information told, and then depict that story using panels.

In depicting their stories, the students didn't just have to make choices regarding which pieces of the story were most salient, they also had to make choices about which mode would best represent each piece of information they wanted to convey. In *Making Comics*, McCloud stresses how cartoonists' choices are choices of mode because they involve "choice of moment, choice of frame, choice of image, choice of word, and choice of flow," where moment, frame, image, and flow are focused on visual presentation, and word choice involves thinking about how words and images work together to make meaning (10). When students crafted their comic screenplays, they had to think through what parts of the story they should tell in words (and which sets of words—speech bubbles, sound effects, or narration boxes—would work best) and what would be most effectively conveyed via image. Assembling comics thus provided students with an opportunity to practice design using multiple modes.

Comics provided ideal models for the assembly of information into a narrative, documentary format. As scholars have recognized, the fragmented, multimodal form of comics calls attention to the process of its construction, making the medium ideal for autobiographical and documentary material. Hillary Chute has discussed how the comics form allows for a layering of women's experience, from the secret and tragic to the mundane (2-6), while Jared Gardner has argued that the comics form uniquely represents the complex relationships between the past and present evident in the archive (802). Both of these authors position comics as calling attention to their own making, as Art Spiegelman does in *Maus* by including panels of him interviewing his father.

Documentary comics like *Maus* served as models for student documentaries because, by analyzing comics, students could see not just a complete narrative, but glimpse how the author put that narrative together. Seeing this assemblage then helped students think through how they would assemble their own research into a coherent narrative, organizing and analyzing as they put their stories together and wrote their screenplays.

In their fourth and final assignment, students translated their comic screenplays into films, mobilizing the potential for what Fiona Doloughan refers to as "intermedial translation," or translation across media, a process that highlighted the affordances of each medium, comics and film. Comics' connection to film allows students to hone their media literacy by thinking through how the affordances of print comics differ from the affordances of film as they translate one medium into the other. John G. Nichols has discussed how studying film adaptations of superhero comics helps students see the affordances of each medium (231). Like Nichols's students, my students compared a comic to a film during class discussion and then adapted a comic into a film, though they created original comics as screenplays for their films, rather than using a published text. This act of intermedial translation helped "[bring] to the fore a focus on process, as well as production" because the "cultural and linguistic topographies" of print and film, "while they may overlap, do not map directly onto one another and cannot be reduced to a set of one-to-one correspondences" (47). Thus, translation across media highlights the gaps in each medium, while also showing what each does well. For example, students learned that comics portray fantasy better than films because you can draw anything, but translating your drawings into film, which relies on real actors, is difficult without access to expensive special effects. Intermedial translation highlighted the affordances of hand drawn comics that were not available in films. Seeing the gaps across media allowed students to learn more about the available means of design in both film and print comics through active practice with that design (Kress 6-7). Together, all of the assignments helped students hone their analytical and production skills in regards to multimodal texts.

Critical Reflection

The course accomplished its primary goal of helping students hone their multiliteracies. From the first assignment, the visual component of the interview summary, accompanied by our in class analysis of comics, encouraged students to make deliberate choices about visual design based on what they had learned about their subject. For example, one student interviewed a family friend who worked as a freelance photographer. In his interview, the friend had talked a lot about how his job had changed as digital technology became more prevalent, so that he had to master many kinds of skills, such as writing

emails and keeping a website, that he hadn't had to think about before the Internet. The student's visual for the assignment depicted the man with his camera on a computer desktop background surrounded by folder icons with titles like "Website," "Work Photos," and "Scanned Photos." Another student created a McCloud-style comic about the professor she had interviewed, astutely asserting that McCloud's instructional style fit the subject matter.

The analytical papers engaged with details in the comics in a way that assumed each detail was an authorial choice made in service of some larger argument. I have found it difficult to draw out this kind of response when talking about alphabetic literature, potentially because analyses of alphabetic literature involve no translation across modes. Moreover, students also tend to view alphabetic literature, particularly novels, as a cohesive whole. By contrast, analysis of comics requires students to translate the discrete fragments on the page—the panels, the speech bubbles, the narrative boxes, etc.—into alphabetic text. Because students can see how a comic is constructed, they are more likely to think of each detail as purposeful. One student discussed Frank Miller's assertion that the media was a pervasive influence by looking at a page of *The Dark Knight* that included many talking heads pictured on televisions. He ended his essay by highlighting that comics themselves were also a form of media, but that their print nature made them less all-encompassing than the television, which employed sound and moving images to get its message across. This assignment shows medium specific analysis that engages with the multiple modes of comics.

While both of these assignments demonstrated enhanced student ability to analyze and create multimodal texts, their understanding of how various modes worked became most apparent during the intermedial translation from comic to film. In their evaluations, students cited this transition as one of the most difficult and most rewarding. Whether because our class had spent so much time looking at static print comics as opposed to moving pictures on film or television, or because assignment parameters were unclear, students created interesting and imaginative comics that they had difficulty translating to film. One group used photographs of posed Lego figurines for their comic with the intention of doing a stop-motion film, but eventually abandoned that project due to time constraints. Another group used interesting color technique in their comic to depict the fantastical elements of their story, which used superhero iconography to show their subject serving as an ambassador for comics in academic settings. The comics included one panel of the subject discovering comics for the first time. The panel is half black and white, and half in vivid color. They found it difficult to film this fantastical narrative, and particularly this panel, because, while they could draw anything, they had to rely on real

actors and settings—plus deal with their technical limitations—for the film. As a result, the project changed entirely during the translation.

Part of this difficulty with translation across media may have stemmed from the choice of compared film and comic. I chose *The Dark Knight* as our study of adaptation because the movie had recently come out on DVD and I hoped to tap into student interest surrounding that film. However, Christopher Nolan's adaptation of the comic is more in the spirit of the comic than an actual translation; he captures the gritty feel Miller used for Batman without pulling visuals from specific panels of the comic. While the comparison helped show creative ways to accomplish adaptation, it focused too much on the gaps between media without addressing their similarities. In the future, I might use Marjane Satrapi's comic *Persepolis* and the film of the same title to ensure that students can see both the gaps and the similarities between print and film.

More generally, my enthusiasm for the material meant the course sometimes felt unfocused as I tried to cover too much ground in terms of genre. Because this was the first course on comics taught in the English department, we tried to provide a broad overview of the medium with little attention to genre. When I teach this again, I might limit our exploration of comics to documentary and autobiographical comics, of which there are many. While this might cause students to lose some of the exciting superhero-inspired imagery they decided to use in their final documentaries—one group cast their documentary as a superhero story with the subject, a librarian in Madison who stocks the comics titles, as the superhero—being exposed to more documentary-style comics could help with student frustration stemming from having to translate fantastic comics to the more reality-oriented medium of film. In the new syllabus, I would replace "Heartburst" with one of Phoebe Gloeckner's shorter stories, *The Dark Knight* comic and film with the *Persepolis* comic and film, and add Joe Sacco's *Palestine* early in the term, which shows him interviewing people to put together his comic.

Despite some of these drawbacks, this documentary project helped students realize the value of multimodal literacy beyond the classroom. A year after I taught the course, I received an email from one of my students letting me know she had gotten into graduate school for journalism. In the email, she thanked me for assigning the documentary group project because, in her personal statement, she had talked about her experience interviewing a community member and working as a group to create a professional looking documentary about that community member. When she had her interview with the graduate school, she impressed them by talking more about her experience in my class, particularly about the process of editing footage to craft an interesting story, first by using the comic and then by editing the film. My students often come to appreciate the rhetorical choices at their disposal, choices related to mode and medium,

not to mention being able to think critically about the different multimedia texts that surround them. Starting with comics, multimodal in nature, and making the transition to film helps students become thoughtful designers.

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English 177: Literature and Popular Culture, The Graphic Novel

Course Overview
We are surrounded by multimodal texts: television, webpages, print advertisements, billboards, and movies are just some of the examples of the many multimodal texts you have to "read" every day. This class is designed to help you read those multimodal texts more critically. In service of that goal, we will analyze comics and, in a more limited way, films, both of which are multimodal texts. You will craft multiple multimodal texts of your own. In your quest for knowledge, you will be engaging with both your peers and with members of the non-University community in Madison. By the end of the course, you will be able to make arguments in and about various media and will have produced a documentary in collaboration with your group members that you can share with the world beyond our classroom.

Course Objectives
At the end of this course, students will be able to:
- Read images
- Listen actively
- Analyze how multiple modes work together to convey a message
- Compare and contrast how comics differ from other forms of media that use language and images (e.g. film, webpages, television)
- Use multiple modes thoughtfully to convey information
- Make movies using iMovie

Required Texts
Abel, Jessica, and Matt Madden. *Drawing Words and Writing Pictures: Making Comics, Manga, Graphic Novels, And Beyond*. New York: First Second, 2008. Print.
Veitch, Rick. "Heartburst." *Heartburst and Other Pleasures*. West Townshend: King Hell Press, 2008. Print.
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Miller, Frank. *Batman: The Dark Knight Returns*. New York: DC Comics, 1986. Print.

The Dark Knight. Dir. Christopher Nolan. Warner Bros, 2008. DVD.

Course Requirements

Interview (15%): This assignment is designed to help you practice interviewing before you have to do so for your documentary. You will film yourself (or have someone film you) interviewing someone from the Madison community. This can be someone at the university (a professor, a student, a staff member) or someone from outside the university (waiter at a restaurant, store manager at the mall, leader of a community organization). Using the information you gather from the interview, you will write a summary of what you learned about that person, painting a clear picture, in other words, of that person for your audience and providing a visual accompaniment. 750-1000 words (3-4 pages double spaced, not including the illustration).

Comics Visual Analysis (CVA) (20%): This assignment will allow you to practice reading images and analyzing how text and images work together in comics and other media. You will discuss one of the texts for this course by analyzing the visual and textual elements of two pages of the book (we will practice this in class). This is not a summary, but a paper that pays attention to details in the book that enhance the author's message. This assignment will help you write your reflection for your screenplay, where you will be making choices about how to communicate in multiple modes. 1000-1250 words (4-5 pages double spaced).

Comic Screenplay (25%): This assignment will be done in groups as a sort of rough draft for your documentary. As a group, you will write a screenplay including images for your documentary. **As individuals**, you will write reflections about the screenplay explaining why you chose to present the material in the way you did. We will talk more in depth about elements of filming as this assignment approaches. 500 words (2 pages double spaced).

Documentary (25%): As a group, you will film a documentary about comics culture in the Madison area and at UW. This documentary will include an interview with either

- A librarian
- A store manager
- A comics artist
- A professor who teaches a course on comics

In order to spread out the interviews, you will hand in preferences to me and I will make assignments based on those preference sheets. We will do this early on because the **interview must be completed two weeks prior to the due date.** The final movie should use the tools in Adobe Premiere Pro thoughtfully to make a professional looking product. We will talk more about the documentary genre of film in class. As part of this assignment, you will turn in a one-page reflection on how your group worked together. This allows me to see who did what and to assign grades accordingly.

Participation (10%): Much of class time is spent discussing course materials and working in groups to share and respond to each other's writing. You cannot learn from them and they cannot learn from you if you aren't there. Similarly, if you do not participate in group discussions or activities, you are not learning and no one is learning from you. Class activities give you multiple ways to engage with others, formulate and express your ideas, and ultimately help you improve your ability to write, think, and communicate. Hence, attendance to section is required and you are only counted as present if you participate.

Discussion Board Postings (5%): Before some class periods, each class member will post a question about the text we are reading in order to spark discussion. These questions should not be about facts in the text (characters' names or events), but inquire into the text in a way that sparks analysis. "Why" questions are always good for this purpose, and "how" questions (when thinking about authorial technique) can spark discussion as well. The discussion board allows for posting of both images and text, and I encourage you to practice multimodal communication by including both in your posts. **These postings are due no later than 11am the day before class.**

Course Schedule

WEEK 1:
   IN CLASS:
   - Introduction to multimodality and media specificity
   - Tips for interviewing
   - Interview a classmate
   HOMEWORK:
   - Read first two chapters of Abel & Madden and "Heartburst"
   - Discussion board post on "Heartburst"
WEEK 2:
   IN CLASS:

- Discuss "Heartburst" using Abel & Madden's language
- Summary vs. Analysis

HOMEWORK:
- Read McCloud
- Discussion board post on McCloud
- Set up interviews

WEEK 3:

IN CLASS:
- Discuss how McCloud's text performs his theories
- Gleaning information from interviews: read McCloud interview and work in pairs to write a summary
- Project groups assigned
- Fill out preference forms for interview subjects

HOMEWORK:
- Brainstorm interview questions
- Read Matt Madden *99 Ways to Tell a Story*
- Discussion board post making connections between Abel & Madden and McCloud

WEEK 4:

IN CLASS:
- Speed workshop interview questions: work with a partner for five minutes, then switch and work with someone else. Repeat three times.
- Quick group summary of Madden
- Analyze Madden as a whole group

HOMEWORK:
- Work on interviews
- Read *Maus I*
- Discussion board post analyzing a page from *Maus I*

WEEK 5:

IN CLASS:
- **Interview Assignment Due**
- Interview gallery
- Introduction to iMovie
- Introduce CVA
- Documentary subjects assigned

HOMEWORK:
- Read *Maus II*
- Discussion board post summarizing and analyzing a page from *Maus II*

(Between Week 6 and Week 9, all students meet with me for individual conferences about the Comics Visual Analysis (CVA): students should come prepared with their idea and any questions)

WEEK 6:

    IN CLASS:

- iMovie Training (continued)
- Analyze *Maus I* and *II* using discussion board posts in pairs then share with group
- Identify pages you want to discuss in CVA by talking in pairs

    HOMEWORK:

- Discussion board post about chosen pages (brainstorm)
- Bring chosen comic with you to class next week

WEEK 7:

    IN CLASS:

- Speed workshop on CVA brainstorm
- Paired activity: write a one sentence summary of a page; switch books with your partner and see if he or she can find that page; discuss and modify accordingly
- Draft email to documentary subject in groups
- Brainstorm interview questions in groups

    HOMEWORK:

- Email documentary subject immediately
- Read *The Dark Knight*
- Rough draft of CVA due next week
- Email rough draft to group members the day before class

WEEK 8:

    IN CLASS:

- Introduction to peer workshops
- Peer workshop of CVA in project groups

    HOMEWORK:

- Revise CVA based on peer workshop and individual conference

WEEK 9:

    IN CLASS:

- **CVA Due**
- Group work time

    HOMEWORK:

- Watch *The Dark Knight*
- Discussion board post on a scene from *The Dark Knight*
- Bring the comic version of *The Dark Knight* with you next week

Week 10:

    In class:

- Discuss *The Dark Knight* film
- Discuss film and comic together—adaptation and translation

    Homework:

- Work with group to complete interview and summarize it
- **Interview must be completed by the end of this week**

Week 11:

    In class:

- Group workshop: brainstorm ideas for comic (sketch, write, talk)

    Homework:

- Comic due next week

Week 12:

    In class:

- **Comic Screenplay due**
- Comics gallery and presentations
- Those not presenting provide written feedback on the presentation

    Homework:

- As a group, plan how you want to film your documentary

Week 13:

    In class:

- Individual group meetings with me (during class time)

    Homework:

- Work on your documentary as a group

Week 14:

    In class:

- Share ideas with another group and get feedback
- Group work time

    Homework:

- Implement feedback from individual meeting and from share session
- Documentary due next week

Week 15:

    In class:

- **Documentaries due**
- Screen documentaries
- Semester wrap up: review what we did and what we learned in a class discussion