

NewsReel2

2020-1-HU01-KA203-078824

Graphic Journalism and Comics Reportage

A syllabus for Journalism and Media
Studies programmes



New Teaching Fields for the Next Generation of Journalists

NewsReel2



1. Data on the programme

1.1 Field of study	Journalism/Communication and Media Studies
1.2 Recommended level [<i>Bachelor/ Masters</i>]	Bachelor
1.3 Recommended study programme/ qualification	Journalism/Communication and Media Studies

2. Data on the discipline

2.1 Name	Graphic Journalism and Comics Reportage
2.2 Recommended qualifications for the teacher [<i>practitioner, theoretician, PhD holder in a certain field of study, etc.</i>]	Theoretician; practitioner for seminars
2.3 Year of study [<i>entry level/ advanced</i>]	2nd and 3rd
2.4. Evaluation type [<i>examination/ project/ portfolio/essay</i>]	Essay, Project
2.5 Type of discipline [<i>facultative, compulsory</i>]	Facultative

3. Total time - estimated [hours per semester of student activity]

3.1 Number of hours per week	2	From which: 3.2 course [<i>theory</i>]	2 (6 weeks)	3.3 seminar [<i>theory & practice</i>]/laboratory [<i>practice & laboratory</i>]	2 (6 weeks)
3.4 Total number of hours <i>[3.1 X number of weeks; 12-14 weeks per semester]</i>	24	From which: 3.5 course [<i>theory</i>]	12	3.6 seminar [<i>theory & practice</i>]/ laboratory [<i>practice & laboratory</i>]	12
Time distribution					Hours
Individual study using a manual, course support, bibliography, notes from the course					70
Documentation online and/ or on the field					20
Preparing homework: individual or teamwork, portfolios, essays, etc.					50

Tutoring	0
Examinations	0
Other activities	0
3.7 Total hour of individual study	140
3.8 Total hours per semester (3.4. + 3.7)	164
3.9 Number of ECTS	6

4. Preconditions (if applicable)

[Who are the intended students]

4.1 curriculum preconditions (recommended previous courses)	Introductory courses in journalism and/or media studies
4.2 competences preconditions	NA

5. Infrastructure needed (if applicable)

5.1 for the course	Laptop, Projector, Screen, Internet access
5.2 for the seminar/laboratory	Laptop, Projector, Screen, Internet access

6. Specific abilities

[What do we want students to be able to do]

6.1. Professional competencies <i>[job skills to be developed]</i>	<p>Translate theoretical insights into journalistic practice and vice versa.</p> <p>Understand (English) terminology in the field.</p> <p>Skills to conduct critical analysis of the comics media and graphic journalism.</p> <p>Skills to review academic literature.</p> <p>Skills to plan case studies in the field.</p> <p>Essay writing skills.</p> <p>Presentation skills.</p> <p>Discussion and debate.</p>
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	Telling a journalistic story.
6.2. Transversal competencies <i>[team work, critical thinking, global citizenship, etc.]</i>	Critical thinking. Analytical thinking. Independent work. Intercultural skills. Media literacy (comics).

7. Discipline's objectives

[related to developing abilities & competencies]

7.1 General objective	The overall objective is that students gain knowledge about the different forms of graphic journalism and graphic journalism projects in their home country and abroad. They will also learn how to plan a graphic journalistic project.
7.2 Specific objectives <i>[Learning outcomes – observable, measurable]</i>	By the end of the semester, students in this course will: <ul style="list-style-type: none"> • have knowledge of different tools for analysing graphic narratives and be able to prepare your own analysis • explore, read, and discuss a variety of written/drawn text especially in graphic journalism • analysing comics reportages in graphic novel and other formats and write an analysis • be able to transfer acquired knowledge into own graphic journalistic project ideas

8. Content

[for 12 weeks]

8.1. Course	Teaching methods <i>[connected to professional & transversal competencies]</i>	Observations <i>[link among proposed teaching methods and intended competences]</i>
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<p>Course - week 1</p> <p>Introduction of the course, Comics Studies</p>	<p>E-learning, lecture, discussion, questions/answers</p>	<p>Presenting the objectives and the structure of the course, the assignments and evaluation methods.</p> <p>Introduction to Comics Studies.</p>
<p>Course - week 2</p> <p>Comics as Media Culture</p>	<p>E-learning, lecture, discussion, questions/answers</p>	<p>Comics as Media Culture</p> <ul style="list-style-type: none"> a. Production, Texts and Audiences b. Transcultural Flows and Geopolitics of Comics
<p>Course - week 3</p> <p>Tools for analysing Graphic Narratives</p>	<p>E-learning, lecture, discussion, questions/answers</p>	<p>Tools for analysing Graphic Narratives</p> <ul style="list-style-type: none"> a. Genres and Formats b. Narration in Comics c. Visual Language of Comics
<p>Course - week 4</p> <p>From Comics Reportage to Graphic Journalism</p>	<p>E-learning, lecture, discussion, questions/answers</p>	<p>From Comics Reportage to Graphic Journalism</p> <ul style="list-style-type: none"> a. Comics Reportage as a (Trans)media Genre b. Contemporary Panorama and Historical Overview c. Authenticity in Comics Journalism
<p>Course - week 5</p> <p>Media Genres of Comics Journalism</p>	<p>E-learning, lecture, discussion, questions/answers</p>	<p>Media Genres of Comics Journalism</p> <ul style="list-style-type: none"> a. Comics Reportages b. Feuilleton: Comics Journalism and Everyday Life c. "Expat" Graphic Novels (?)
<p>Course - week 6</p> <p>Final discussions and preparing the presentations</p>	<p>Discussion, questions/answers</p>	<p>Final discussions and preparing the presentations.</p>

8.2 Seminar/laboratory	Teaching methods <i>[connected to professional & transversal competencies]</i>	Observations <i>[link among proposed teaching methods and intended competences]</i>
Seminar - week 7 Individual Presentations: Analyses	Presentations, discussions	Presenting analyses (10 min. presentations) focused on comics reportages in graphic novel and other formats.
Seminar - week 8 Individual Presentations: Analyses	Presentations, discussions	Presenting analyses (10 min. presentations) focused on comics reportages in graphic novel and other formats.
Seminar - week 9 Individual Presentations: Analyses	Presentations, discussions	Presenting analyses (10 min. presentations) focused on comics reportages in graphic novel and other formats.
Seminar - week 10 Individual Presentations: Analyses	Presentations, discussions	Presenting analyses (10 min. presentations) focused on comics reportages in graphic novel and other formats.
Seminar - week 11 Group Presentations: Plan	Presentations, discussions	Designing a graphic journalistic project in group. Presenting a plan (15 min. presentation).
Seminar - week 12 Group Presentations: Plan	Presentations, discussions	Designing a graphic journalistic project in group. Presenting a plan (15 min. presentation).

9.1. Compulsory (core) bibliography

9.1.1. Primary sources

- Delisle, G. 2003. Pyongyang. Paris: L'Association.
- Delisle, G. 2007. Chroniques birmanes. Paris: Delcourt.
- Delisle, G. 2011. Chroniques de Jérusalem. Paris: Delcourt.
- Guibert, E., Lefèvre, D., Lemercier, F. 2008. Photographe. Édition intégrale. Paris: Dupuis.
- Sacco, J. 1993. Palestine: A Nation Occupied. Seattle: Fantagraphics Books.
- Sacco, J. 1996. Palestine: In the Gaza Strip. Seattle: Fantagraphics Books.
- Sacco, J. 2000. Safe Area Goražde: The War in Eastern Bosnia 1992–1995. Seattle: Fantagraphics Books.
- Sacco, J. 2001. Palestine. London: Jonathan Cape.
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- Sattouf, R. 2004. No Sex in New York. Paris: Dargaud.
- Sattouf, R. 2005. Retour au collège. Paris: Hachette Littératures.
- Sattouf, R. 2007. La Vie secrète des jeunes 1. Paris: L'Association.

La Revue Dessinée: <https://www.larevuedessinee.fr/>
XXI: <https://www.revue21.fr/>
Alphabet des Ankommens: <http://alphabetdesankommens.de/>
Dan Archer: www.archcomix.com, <https://lostineurope.eu/journalist/dan-archer>,
Drawing the Times: <https://drawingthetimes.com/>
Patrick Chappatte: <http://www.graphicjournalism.com/>
Josh Neufeld: <http://www.joshcomix.com/>

9.1.2. Secondary sources

Bake, J., & Zöhrer, M. 2017. Telling the Stories of Others: Claims of Authenticity in Human Rights Reporting and Comics Journalism. *Journal of Intervention and Statebuilding* 11(1): 81–97. doi:10.1080/17502977.2016.1272903
Bulić, J. 2012. The Travelling Cartoonist. Representing the Self and the World in Guy Delisle's Graphic Travel Narratives. *Narodna umjetnost: hrvatski časopis za etnologiju i folkloristiku* 49: 61-80. Retrieved from <https://hrcak.srce.hr/84963>
Chappatte, P. 2010. The Power of Cartoons. TEDGlobal, Filmed Jul 2010. Retrieved from http://www.ted.com/talks/patrick_chappatte_the_power_of_cartoons
Chappatte, P. 2011. Un nouveau modèle de reportage. TEDxParis, Filmé à l'Espace Pierre Cardin le 15 janvier 2011b. Retrieved from https://www.youtube.com/watch?v=Ti_rWjIN4m4
Duncan, R., Taylor M. R., & Stoddard, D. 2016. *Creating Comics as Journalism, Memoir & Nonfiction*. New York/London: Routledge.
Weber, W., & Rall, H.-M. 2017. Authenticity in Comics Journalism. *Visual Strategies for Reporting Facts. Journal of Graphic Novels and Comics* 8(4): 376–397. doi:10.1080/21504857.2017.1299020

9.2. Additional bibliography

9.2.1. Primary sources

Chappatte, P. 2011. *BD Reporter. Du „printemps arabe” aux coulisses de l'Élysée*. Nyon: Glénat (Suisse).
Delisle, G. 2000. *Shenzhen*. Paris: L'Association.
Sattouf, R. 2010. *La Vie secrète des jeunes 2*. Paris: L'Association.
Sattouf, R. 2012. *La Vie secrète des jeunes 3*. Paris: L'Association.
Sattouf, R. 2016. *Les cahiers d'Esther: Histoires de mes dix ans*. Paris: Allary Éditions.
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9.2.2. Secondary sources

Auquier, L. 2015. *La BD documentaire: Comment la bande dessinée, un média hautement subjectif, gagne-t-elle sa légitimité dans le monde du documentaire? Analyse des Chroniques de Jérusalem de Guy Delisle*. Mémoire de fin d'études (Master en Communication appliquée). Bruxelles: Haute École Galilée Institut des Hautes Études des Communications Sociales (IHECS).
Bourdieu, S. 2012. Le reportage en bande dessinée dans la presse actuelle: un autre regard sur le monde. *CONTEXTES* 2012/11. Retrieved from <http://contextes.revues.org/5362>

- Fall, J. J. 2014. Put Your Body on the Line: Autobiographical Comics, Empathy and Plurivocality. In Dittmer, J. Comic Book Geographies, 91-108. Stuttgart: Franz Steiner.
- Koren, R. 1996. Les enjeux éthiques de l'écriture de la presse et la mise en mots du terrorisme. Paris: L'Harmattan.
- Le Masurier, M. (Ed). 2020. Slow Journalism. London, New York: Routledge.
- Marion, P. 1997. Narratologie médiatique et médiagenie des récits. Recherches en Communication 7: 61–87. doi: 10.14428/rec.v7i7.46413
- Mazerand, C. 2016. "Les cahiers d'Esther": le retour de Riad Sattouf chez les enfants. ViaBooks 23 février 2016. Retrieved from <http://www.viabooks.fr/article/les-cahiers-desther-le-retour-de-riad-sattouf-chez-les-enfants-52595>
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10. How is the discipline connected to the expectations of the professional / epistemic community

Comics journalism are nowadays even more relevant (digital and print formats of comics journalism are both equally important), but not widespread. Comics reportage is an emerging field that exists on the margins of mainstream media. Yet, it seems to be a promising kind of journalism. Comics can play the traditional roles of media in a new way: information, entertainment, education in graphic expression. Instead of the indigestible, constantly rolling and multiplying images of news and actualities, comics reportages provide the opportunity for a slower, and deeper reception – potentially reflecting the trend of Slow Journalism.

11. How is the discipline connected to the rest of the journalistic / communication studies curriculum

The course is linked to existing media studies and journalism courses. It aims to enhance students' skills in aspects of graphic journalism. This graphic journalism course will introduce students to new practices in journalistic storytelling.

12. Evaluation

[How to measure students' acquired abilities, through different instruments, such as: tests; analyses of existing journalistic examples; essays; suggested portfolio]

Type of activity	12.1 Evaluation criteria	12.2 Evaluation methods
Course	Class participation (10 %)	Knowledge of the compulsory reading, ability to answer questions during the lecture or/and discuss topics.

Seminar/laboratory	Individual assignment – Presentation (20%) and Essay (30%) Group assignments – Develop a graphic journalistic project idea in group. Presentation (20%), Written version (20%)	Presenting and writing an analysis (10 min. presentation and 7-12 pages academic essay) focused on one comics reportage in graphic novel or another format. Designing a graphic journalistic project in group. Presenting and writing a plan (15 min. presentation and 7-12 pages).
12.3 Minimum performance standard [linked to specific objectives/ learning outcomes]		
60 % of the overall score; all tasks must be finished and submitted/performed		

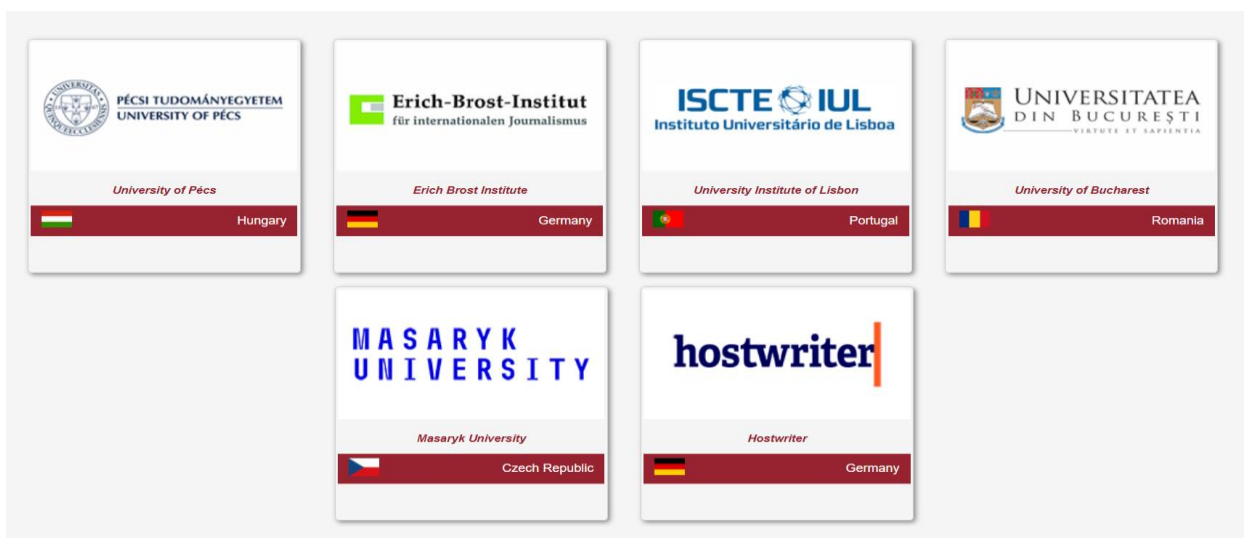
13. Rationale

Benchmarking courses

<https://mau.se/en/study-education/course/kk166a#00Z9VM-0HMC4NB9U6EUN>
https://english.uoregon.edu/sites/english1.uoregon.edu/files/syllabus/eng399_202101_kelpstebbins_22056_syl.pdf
http://henryjenkins.org/blog/2011/11/comics_and_graphic_storytellin.html
https://english.uoregon.edu/sites/english1.uoregon.edu/files/syllabus/eng607_201802_kelpstebbins_27077_syl.pdf
<https://docs.google.com/document/d/1cch7MJ52TyOxUI4FtbQ2hIrspkt89eFXk9w5XD82N3o/edit>
<https://spinweaveandcut.com/wp-content/uploads/2015/09/R-Duncan-2016-Nonfiction-syll-student-2-2.pdf>
https://www.unistra.fr/etudes/decouvrir-nos-formations/par-type-de-diplomes/master/master/cursus/ME151?tx_unistrarof_pi1%5Bprof-course%5D=FRUAI0673021VCOEN28589&cHash=25c6cb3a52ad65cadd44dee35e2ac109
<http://formations.univ-poitiers.fr/plugins/odf-web/odf/content/course-ue1-162-fr-fr-fr/UE1%20Enseignements%20fondamentaux%20%20La%20narration%20en%20images%20%20sc%C3%A9nario,%20storyboard,%20bande%20dessin%C3%A9e.pdf>



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