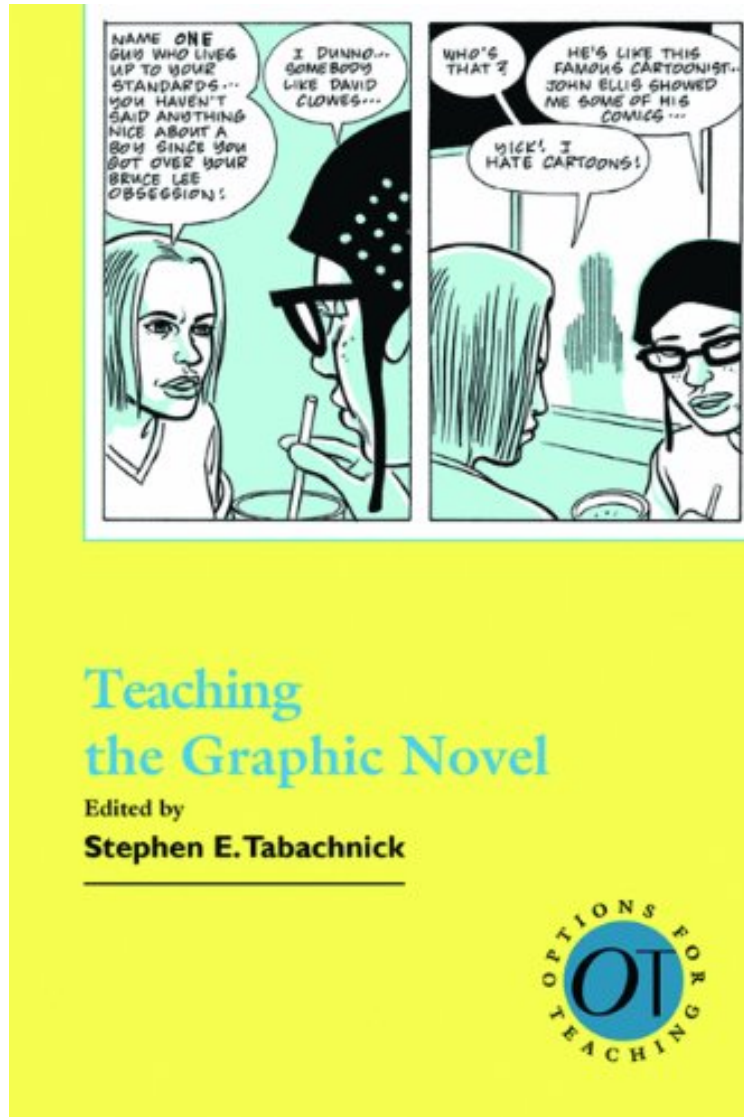


[FREE] Teaching the Graphic Novel (Options for Teaching)

## Teaching the Graphic Novel (Options for Teaching)

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**From Brand: Modern Language Association of America : Teaching the Graphic Novel (Options for Teaching)**  
before purchasing it in order to gauge whether or not it would be worth my time, and all praised Teaching the Graphic Novel (Options for Teaching):

14 of 14 people found the following review helpful. Great information, difficult read By RBarran This book read like a college textbook. The articles were obviously well researched and included great information, but some of them were very heavy and difficult to read. It was also aimed at university/college level courses, students, teachers. I was looking for something more in tune with the needs of high school students. While it didn't suit my purpose, it did provide much

food for thought. If you're a high school teacher looking for a way to use graphic novels in your classroom, I'd recommend reading "Building Literacy Connections with Graphic Novels Page by Page, Panel by Panel" edited by James Bucky Carter. 3 of 3 people found the following review helpful. Really informative text with varying viewpoints on how to teach comics and graphic novels. By Laura Hollis I bookmarked many pages, and found the insights of faculty outside of my own discipline (which is fine art) worthwhile. Great if you are incorporating even just one graphic novel into your course. 1 of 2 people found the following review helpful. Disappointed By K. Smith I am a high school teacher using graphic novels for the first time. This book might be helpful if you are teaching one of the graphic novels about which a specific chapter in this book is written, however, it is not helpful to me in terms of providing guidance for helping students begin to approach and analyze graphic novels. It contains pages or bits of comics as examples, but many are so small that they can barely be read. Many of the chapters start out with pages of "waxing philosophical" about topics tangentially related to the purported focus of the chapter (or essay). Likely appealing to an academic who is not teaching students who need pragmatic instruction in order to approach IB exams.

Graphic novels are now appearing in a great variety of courses: composition, literature, drama, popular culture, travel, art, translation. The thirty-four essays in this volume explore issues that the new art form has posed for teachers at the university level. Among the subjects addressed are terminology (graphic narrative vs. sequential art, comics vs. comix) the three outstanding comics-producing cultures today: the American, the Japanese (manga), and the Franco-Belgian (the bande dessinée) the differences between the techniques of graphic narrative and prose narrative, and between the reading patterns for each the connections between the graphic novel and film the lives of the new genres practitioners (e.g., Robert Crumb, Harvey Pekar) women's contributions to the field (e.g., Lynda Barry) how the graphic novel has been used to probe difficult moments in history (the Holocaust, 9/11), deal with social and racial injustice, and voice political satire postmodernism in the graphic novel (e.g., in the work of Chris Ware) how the American superhero developed in the Depression and World War II comix and the 1960s counterculture the challenges of teaching graphic novels that contain violence and sexual content The volume concludes with a selected bibliography of the graphic novel and sequential art.

"[A]n immensely practical guide for anyone faced with teaching graphic narratives, whether in classes dedicated to the graphic novel or as additions to other literature courses. . . . [M]akes plunging into comics a little less daunting... Teaching the Graphic Novel leans toward making a canon of comics and graphic narratives visible for instructors and in so doing provides a compelling argument for why graphic narratives should be included in courses at colleges and universities in the first place." Jennifer H. Williams, *Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and* From the Back Cover Graphic novels are now appearing in a great variety of courses: composition, literature, drama, popular culture, travel, art, translation. The thirty-four essays in this volume explore issues that the new art form has posed for teachers at the university level. Among the subjects addressed are \* terminology (graphic narrative vs. sequential art, comics vs. comix) \* the three outstanding comics-producing cultures today: the American, the Japanese (manga), and the Franco-Belgian (the bande dessinée) \* the differences between the techniques of graphic narrative and prose narrative, and between the reading patterns for each \* the connections between the graphic novel and film \* the lives of the new genre's practitioners (e.g., Robert Crumb, Harvey Pekar) \* women's contributions to the field (e.g., Lynda Barry) \* how the graphic novel has been used to probe difficult moments in history (the Holocaust, 9/11), deal with social and racial injustice, and voice political satire \* postmodernism in the graphic novel (e.g., in the work of Chris Ware) \* how the American superhero developed in the Depression and World War II comix and the 1960s counterculture \* the challenges of teaching graphic novels that contain violence and sexual content The volume concludes with a selected bibliography of the graphic novel and sequential art. About the Author Stephen E. Tabachnick, professor in the English Department at the University of Memphis, is the author or editor of books on Victorian and modern British literature, as well as articles and papers on the graphic novel.