AN EIGHT-DAY INTENSIVE COURSE UNDER GLOBAL INITIATIVE OF SCIENTIFIC NETWORKS (GISEN) SCHEME OF MHRD

The course is open to students and research scholars. The participants may be awarded credit/graduate on successful completion of the course. The participation fee for taking the course is as follows:

- Ø 18000
- Ø 12000
- Ø 5000
- Ø 3000
- Ø 2000
- Ø 1000

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 is 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.

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.

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
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 Gibbons’ 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.