

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	College of Integrative Sciences and Arts	Department/School	IHC
Prefix: EN G	Number: 446	Title: Visual Narratives	Units: 3.0

Course description: [From Catalog]: Reads, analyzes and crafts visual narratives including graphic novels, picturebooks, films, commercials and videogames.

Is this a cross-listed course?	No	If yes, please identify course(s):
Is this a shared course?	No	If so, list all academic units offering this course:

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a permanent-numbered course with topics?	No	Chair/Director Initials
If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.		IFM (Required)
Requested designation: Humanities, Arts and Design–HU		Mandatory Review: No

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2018 Effective Date: October 1, 2017

For Spring 2019 Effective Date: March 10, 2018

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- ☒ Signed course proposal cover form
- ☒ [Criteria checklist](#) for General Studies designation being requested
- ☒ Course catalog description
- ☒ Sample syllabus for the course
- ☒ Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name	Ian Moulton	E-mail	ian.moulton@asu.edu	Phone	480 727-1172
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Department Chair/Director approval: (Required)

Chair/Director name (Typed): Ian Moulton	Date: 5/7/17
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Chair/Director (Signature):	
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Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i>	Syllabus and justification
1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1". </div> C-1			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.	Syllabus and Justification
1. Please describe the way(s) in which this criterion is addressed in the course design.			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2". </div> C-2			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.	Syllabus and Justification
1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3". </div> C-3			

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i>	Syllabus and Justification
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
ENG	446	Visual Narratives	L

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	The two analysis papers together comprise 51% of the course grade.	Analysis paper 1 (5-7 pages) is worth 21% of the course grade. Analysis paper 2 (8-10 pages) is worth 30% of the course grade. (See p. 1 of syllabus)
2	Both analysis papers involve scholarly analysis of materials studied.	Analysis paper 1 (5-7 pages) asks students to analyze a picture book, comic, or graphic novel. Analysis paper 2 (8-10 pages) asks students to analyze a TV show, film, animated work, or videogame. (See p. 1 of syllabus)
3	The two analysis papers are substantial in depth, quality, and quantity	Analysis paper 1 is 5-7 pages; analysis paper 2 is 8-10 pages. Both are formal academic papers that demand critical inquiry and evaluation. (See p. 1 of syllabus)
4	Feedback from analysis paper 1 is given before students begin the longer analysis paper 2.	Analysis paper 1 is due in Week 5; analysis paper 2 is due in Week 12.

ENG 446: Visual Narratives

Instructor: Dr. Wendy Williams
Email: Wendy.R.Williams@asu.edu
Office Hours: By appointment
Office Location: SANCA 251D (Poly)

Course Description

Students will read, analyze, and craft visual narratives in this course. Some of the forms of visual narratives we will work with include videogames, picturebooks, comics, graphic novels, photo essays, TV shows, film, animation, short films, vines, commercials, and music videos.

Course Goals

1. Become familiar with common design elements.
2. Explore a range of different kinds of visual narratives.
3. Analyze the design elements at work in visual narratives, considering both the possibilities and limitations of visual storytelling.
4. Compose multiple visual narratives with effective design elements in mind.

Required Textbooks

Eisner, W. (2008). *Graphic Storytelling and Visual Narrative*. New York: W.W. Norton & Company.
Block, B. (2008). *The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media*, 2nd ed. Burlington, MA: Focal Press.
Tan, S. (2006). *The Arrival*. New York: Arthur A. Levine Books.

Grading Scale

A = 90-100% B = 80-89.99% C = 70-79.99% D = 60-69.99% E = 50-59.99%

Point Breakdown

21%	Analysis Paper #1: Picturebook, comic, or graphic novel (5-7 pages) [CRITERIA 1-3]
30%	Analysis Paper #2: TV show, film, animated work, or videogame (8-10 pages) [CRITERIA 1-3]
5%	Videogame Slides
10%	Creative Piece #1: Picturebook, comic, or graphic novel
5%	Creative Piece #2: Photo essay
15%	Creative Piece #3: Short film
5%	Course Reflection
9%	Participation

Attendance and Participation

Your attendance and participation are essential components of this course. Please be on time and remain for the entire class. Arriving late, vanishing, leaving early, or being absent will result in lost classwork points that cannot be reclaimed. Missing more than 15 minutes of a class will count as an absence for that day. Students may miss 1 class without penalty; beyond that, the following deductions will apply: 2 absences = -3%, 3 absences = -6%, 4 absences = -9%. A student with 5 absences will automatically fail the course.

Bring the assigned readings with you to class each day, and be prepared to demonstrate your familiarity with texts through discussions and other class activities.

Missed Assignments and Late Work

Late work will receive a penalty of -10% per week beginning immediately after collection. No work will be accepted after our class on April 28. If you are absent on a day when a paper is due, email it to your instructor before the class start time to avoid late penalties.

Academic Dishonesty

Academic dishonesty is not tolerated at ASU, and it will result in a grade of zero for an assignment and a semester grade of "E" with accompanying transcript notation. Always do your own work, and cite any sources you use. See ASU's policy on academic dishonesty for more information.

Offensive or Upsetting Content

This course may contain content that some people deem offensive or upsetting. After all, we will sometimes explore narratives about real life, which contains offensive and upsetting language, acts, etc. If you think a particular text will be painful for you, please send me an email or talk to me. I am happy to work with you to find a suitable replacement.

Use of Technology

Please put away cell phones, laptops, and tablets. Using technology for texting, tweeting, social media, or other purposes not directly related to our class session pulls your attention away from us and can distract others around you. Those who engage in this sort of behavior will lose some or all of the points available for the day at the instructor's discretion. Please note: E-books are allowed.

Accommodations for Students with Disabilities

Any student in need of an accommodation for a disability should register with the Disability Resource Center immediately. DRC paperwork is necessary to receive accommodations.

Religious Holidays and School-Sanctioned Events

If a class meeting conflicts with one of your religious holidays or a required school-sanctioned event, please notify your instructor in writing during the first week of the semester so a reasonable accommodation can be made.

Unexpected Instructor Absence

In the unlikely event that your instructor is not in the classroom for the first 15 minutes of class, you are free to go. Check your email account that is linked to Blackboard for instructions.

Course Calendar

Jan. 13 **Week 1: Course Overview / Videogames**

In class: Welcome to the course
Introduction to visual design principles - Serafini PDF
Examine videogames as visual narratives
Directions for videogame slides

Jan. 20 **Week 2: Videogames**

Due: **Videogame Slides (5%)**
Read GSVN Chapters 1-5: The Story of Storytelling, What Is a Story?, Telling a Story, Images as Narrative Tools, & All Kinds of Stories
In class: Present videogames
Discuss assigned reading

Jan. 27 **Week 3: Wordless Picturebooks**

Due: Read *The Arrival*
Read GSVN Chapters 6-7: The Reader & Reader Influences
In class: Discuss assigned reading
Directions for paper #1

Feb. 3 **Week 4: Picturebooks**

Due: Read GSVN Chapter 8: Ideas
In class: Discuss assigned reading
Examine picturebooks as visual narratives

Feb. 10 **Week 5: Comics and Graphic Novels**

Due: **Analysis Paper #1: Picturebook, comic, or graphic novel (5-7 pages) (21%)**
[CRITERION 4]
Read GSVN Chapters 9-12: The Writing Process, Storytellers, Artistic Style and Storytelling, & Comics and the Internet
In class: Discuss assigned reading
Examine comics and graphic novels as visual narratives
Workshop time for creative piece #1

Feb. 17

Week 6: Photo Essays

Due:

Creative Piece #1: Picturebook, comic, or graphic novel (10%)

In class:

Share picturebooks, comics, and graphic novels

View photography how-to videos (see Blackboard for links) / Discuss

Examine photo essays as visual narratives

Workshop time for creative piece #2

Feb. 24

Week 7: TV

Due:

Creative Piece #2: Photo Essay (5%)

In class:

Read VS Chapters 1-2: The Visual Components & Contrast and Affinity

Share photo essays

Discuss assigned reading

Analyze TV shows as visual narratives

Mar. 3

Week 8: Film

Due:

Read VS Chapter 3: Space

In class:

Discuss assigned reading

Overview of film terminology

Analyze *Strictly Ballroom* as a visual narrative

Mar. 17

Week 9: Film

Due:

Read VS Chapter 4: Line and Shape

In class:

Discuss assigned reading

Analyze *Once Upon a Time in the West* as a visual narrative

Mar. 24

Week 10: Animation

Due:

Read VS Chapters 5-6: Tone & Color

In class:

Discuss assigned reading

Analyze animated works as visual narratives

Animation studio videos

Directions for paper #2

Mar. 31

Week 11: Animation

Due:

Read VS Chapter 7: Movement

In class:

Discuss assigned reading

Analyze *Totoro* as a visual narrative

Apr. 7 Week 12: Short Films

Due: **Analysis Paper #2: TV show, film, animated work, or videogame (8-10 pages) (30%)**
[CRITERION 4]

In class: Read VS Chapter 8: Rhythm
 Discuss assigned reading
 Analyze short films as visual narratives
 Workshop time for creative piece #3

Apr. 14 Week 13: Videos

Due: Read VS Chapter 9: Story and Visual Structure
In class: Discuss assigned reading
 Analyze vines, commercials, and music videos as visual narratives

Apr. 21 Week 14: Short Films / Videos

Due: **Creative Piece #3: Short film (15%)**
 Read VS Chapter 10: Practice, Not Theory
In class: Discuss assigned reading
 Share short films
 Directions for course reflection

April 28 Week 15: Course Wrap-Up

Due: **Course Reflection (5%)** (What did you learn about visual storytelling this semester?
 Write a visual narrative depicting your journey.)
In Class: Share course reflections
 Course wrap-up

The instructor reserves the right to make changes to this syllabus.

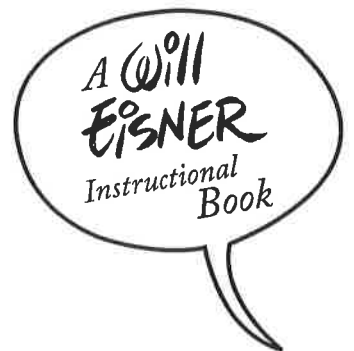
GRAPHIC STORYTELLING AND VISUAL NARRATIVE

PRINCIPLES AND PRACTICES FROM THE LEGENDARY CARTOONIST

Will EISNER



W. W. NORTON & COMPANY
NEW YORK • LONDON



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THE VISUAL STORY

**CREATING THE VISUAL STRUCTURE OF
FILM, TV AND DIGITAL MEDIA**

SECOND EDITION

BRUCE BLOCK



Focal Press
Taylor & Francis Group
NEW YORK AND LONDON

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✱ THE ARRIVAL ✱



Shaun Tan



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