

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 Languages and Cultures
 Prefix: COM Number: 428 Title: Graphic Novels and Popular Culture Units: 3

Course description: **Rhetorical analysis, with a focus on the graphic novel as both persuasive product and practice. Explores the communicative, persuasive and cultural effects of this medium and specifically offers vocabulary and tools for critically viewing its influence on popular culture.**

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

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. _____ (Required)

Requested designation: Literacy and Critical Inquiry–L **Mandatory Review:**

*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 A. Cheree Carlson E-mail cheree.carlson@asu.edu Phone 602-496-2093

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Jacqueline Martinez Date: 9/20/2017

Chair/Director (Signature): 

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"/>	<p>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></p>
		Syllabus
<p>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.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">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".</p> </div> <p style="text-align: left; margin-left: 20px;">C-1</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>
		critical application of concepts (syllabus)
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">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".</p> </div> <p style="text-align: left; margin-left: 20px;">C-2</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>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.</p>
		syllabus and assignment sheets
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">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".</p> </div> <p style="text-align: left; margin-left: 20px;">C-3</p>		

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>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></p>	syllabus/assignment list/appendix
<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; margin: 20px auto; width: 80%;"> <p style="background-color: yellow; display: inline-block; padding: 5px;">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
COM	428	Graphic Novels and Popular Culture	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 checklist)	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 course content includes 55% written work involving critique and application of concepts, as well as an oral presentation requiring research.	Quizzes: 20% Three Critique Papers: 25% Presentation: 15% Final Project: 30% Class Participation: 10% Sections highlighted yellow and marked C1
2	Textbook and academic readings about evaluating visual rhetoric, narrative structure, and social/political contexts that provide the critical concepts. Students must present evidence based upon readings and in final papers do outside research on their topic.	Scott McCloud's Understanding Comics is "the Bible" for unpacking graphic novels. Critical papers all require outside research and have minimum source requirements. The Sections highlighted green and marked C2.
3	Research Paper and Oral Presentation	Oral report requires a written summary and bibliography. Traditional Paper is an eight to ten page critical analysis of a graphic novel. The original comic should have a coherent plot and address some topic or social issue discussed in class. Required research for each. Sections highlighted orange and marked C3.
4	Assignments increase in complexity and student freedom to choose texts. Three papers applying specific criteria before final papers that address issues in culture or graphic novels by writing either traditional or creative ways.	The Short Papers are shorter critical exercises intended to prepare for writing the lengthier Final Project. Discussion Posts to engage in interaction over texts. The first paper is on an assigned text and by the final project, students are choosing their own texts and critical tools. In packet, sections highlighted blue and marked C4

COM 428 Catalog Description

Rhetorical analysis, with a focus on the graphic novel as both persuasive product and practice. Explores the communicative, persuasive and cultural effects of this medium and specifically offers vocabulary and tools for critically viewing its influence on popular culture.

COM 428: Graphic Novels and Popular Culture Sample

Syllabus

"Along with jazz, the comic strip as we know it perhaps represents America's major indigenous contribution to world culture." -- Inge

Instructor: Dr. A. Cheree Carlson

Office: AZCNTR 386A

Phone: TBA

Email: cheree.carlson@asu.edu

Office hours: 3:00-4:00 TTH and by appointment

Blackboard Site can be accessed through log in at "My ASU"

< <http://my.asu.edu> >

OBJECTIVES

Upon completion of this course, the student should be able to

Understand comic books/graphic novels as a unique medium of communication;

Identify the governing principles of comic books/graphic novels as a form of communication;

Analyze the role of comic books/graphic novels in American society and culture;

Apply that knowledge to the criticism of comic books/graphic novels.

REQUIRED TEXTS

Physical:

These are available at the downtown ASU bookstore, Amazon, or any decent comic store.

Textbook:

Scott McCloud, *Understanding Comics: The Invisible Art*

Graphic Novels (Rotation):

Alan Moore and Dave Gibbons, *Watchmen*

Alison Bechdel, *Fun Home: A Family Tragicomic*

Art Spiegelman, *Maus*

Matt Johnson and Warren Pleece, *Incognegro*

Gene Luen Yang and Lark Pien, *Boxers and Saints*

Lynda Barry, *100 Demons*

Online:

Additional readings for this course are provided as online files kept on the Blackboard site. These may be read at the library, at school, at home, and/or printed out as you desire. If you are working at home, you'll need to download these free readers:

Adobe Acrobat reader, for academic articles:

<http://www.adobe.com/products/acrobat/readstep2.html>

Uncheck the box for the McAfee program, as all it really does is try to sell you software.

For Windows

CDisplay EX

<http://www.cdisplayex.com/>

Comicrack, (Loads of features for the serious comics nerd)

<http://comicrack.cyolito.com/downloads>

For MAC

Simple-comic

<http://simple-comic.en.softonic.com/mac>

Optional:

Young, H. P. *APA for the Modern Student: A Practical Guide for Citing Internet and Book Resources*. This is APA "lite" and makes a nice cheat sheet for writing papers. Given that you will likely be citing a lot of electronic sources, it might be useful. It is available on paper or as an e-book

COMPUTING REQUIREMENTS:

1. A large portion of information in this class will be posted on Blackboard. It is up to you to check in to read announcements and see whether there are exercises to complete before class. If you signed up for the course recently you might not be on the server for a day or two. If you have not been automatically subscribed to the **COM 494** website, and you signed up for the course ages ago, contact me as soon as possible.
2. All students must prepare papers in Adobe .pdf format. Any good word processing software is capable of saving files as Adobe. Just remember to "save as" a .PDF file.

NOTE: For *myASU* technical support, email myasu-q@asu.edu or call 480.965.6500

COURSE ASSIGNMENTS

Quizzes: 20%

Instead of big exams, we have lots of little ones. Quizzes are intended to encourage keeping up with the readings. They will be announced ahead of time. This is not intended as a punishment, but as an insurance policy. It will be hard to have class discussions if several people are unable to contribute!

C1

Three Critique Papers: 25%

Papers will critique various selections from Graphic Novels. Each will be about **three** pages. They are mainly to assess how well you are learning the concepts.

Presentation: 15%

Each student will present on selected topics related to the class. Everyone has to do one. Thus the audience will be very sympathetic.

Final Project: 30%

Option one is a traditional research Paper

Option two is to write your own graphic novel script (requires research on a social issue)

Class Participation: 10%

Mere attendance is not participation. This is an informal class, so it shouldn't be too hard to speak up. Just in case, there will be a discussion board in Black Board to create "start up" topics.

ATTENDANCE POLICY

It is not easy to master class material if one is not in class. It is impossible to earn class participation credit under the same circumstances. Your instructor does not lecture directly from the readings. I will gladly provide copies of missed handouts. The student will be on his/her own to collect class notes from a fellow student. If you simply don't show up on a day something is assigned, there is no make-up. There is the usual exception for absences due to illness, accident, and religious holidays.

GRADING

Grades for this class will be based on class assignments as outlined above. If your final, weighted, percentage is:

97.0 thru 100	=	A+
93.0 thru 96.9	=	A
90.0 thru 92.9	=	A-
87.0 thru 89.9	=	B+
83.0 thru 86.9	=	B

80.0 thru 82.9	=	B-
77.0 thru 79.9	=	C+
70.0 thru 76.9	=	C
60.0 thru 69.9	=	D
Less than 60.0	=	E

COURSE PHILOSOPHY:

It takes more than one person to communicate successfully. Here's what is expected of **you**.

1. **BE AN ACTIVE LEARNER.** What you get out of this course depends on how much you put in. A good start is to have the assigned readings done prior to class discussion. You are then in a position to engage in classroom rhetoric. Speak up, ask questions, and contribute to the class.

2. **BE RESPONSIBLE.** Communication is inherently controversial due to its close ties to politics, relationships, culture, religion, and ethics. A responsible communicator will give respect to varied points of view. If you have problems with the course, talk to me about them. I am willing to spend time with you to answer questions, discuss complaints, etc. My office hours are available for drop-ins, but you may also make an appointment for another day or time, or use email.

3. **BE ETHICAL.** Don't cheat or plagiarize. This means that when you write a paper you must cite the source of anything that is not your original work. This not only means direct quotations, but anything you paraphrase, or any ideas you borrow. Cheating or plagiarizing in any form is grounds for failing the course and may lead to formal university action. The formal college policy is included on the syllabus below.

4. **ALLOW YOURSELF TIME.** Work always piles up faster than you think. Do not try to do all the readings the night before an exam: concepts build on one another and must be learned thoroughly. For the research paper, give yourself time to proofread and edit. As college students you should write on a college level. This also takes rewriting. Spelling and grammar count. All papers must be typed in correct APA format.

Here's what you can expect of **me**.

1. **RESPECT FOR IDEAS.** The instructor has a duty to make students think critically about their beliefs so that they can make choices in the world and defend them. This activity should always be respectful of those beliefs while testing their limits.

2. PROFESSIONALISM. The instructor should behave professionally at all times. This means being prepared for lectures, sticking to the syllabus, responding to phone calls or emails in a timely manner, and keeping office hours.

3. OPEN COMMUNICATION. Students should be able to voice any concerns about the class without fear of reprisal.

4. JUSTICE. The instructor should grade papers and exams strictly on their merits. Students should never have to fear arbitrary or capricious grading.

OFFICIAL ACADEMIC HONESTY POLICY

Arizona State University and the College of Letters Arts and Sciences strongly believe in academic integrity; thus cheating and plagiarism is not tolerated. If a student is charged with academic dishonesty and found to be in violation, disciplinary action will be taken and a student's name will be kept on file. Disciplinary action may result in the student being suspended or expelled from the College, given an XE on his or her transcript, and/or referred to Student Judicial Affairs. For further information, please read the Student Academic Integrity policy at <http://provost.asu.edu/academicintegrity>

Disability Accommodations for Students

Students who feel they may need a disability accommodation(s) in class must provide documentation from the Disability Resource Center to the class instructor verifying the need for an accommodation and the type of accommodation that is appropriate. Students who desire accommodations for a disability should contact DRC as early as possible (i.e., before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the DRC.

This course is offered by the College of Letters and Sciences. For more information about the school, visit our website: <https://sls.asu.edu/>. If you have questions or concerns, please send your inquiry to sls@asu.edu.

Title IX Policy

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or

someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/>

This course is offered by the College of Letters and Sciences. For more information about the school, visit our website: <https://sls.asu.edu/>. If you have questions or concerns, please send your inquiry to sls@asu.edu.

The Discussion Board (for class participation)

For each Class period, you will post **one *thought provoking*** discussion question **and** a paragraph response (*at least 100 words, each*) on the question. The question may be either an actual question you have, or a question you have for the rest of the class to discuss. These posts are due by 11:59 pm the night before class.

C2a

The Short Papers

These are shorter critical exercises intended to prepare you for writing the lengthier Final Project that you will prepare later in the term.

There is **no** need to explain at length the overall plot of the graphic novel, introduce its prominent characters, or provide any background on the author or the publication of the text unless one or more of those elements is key to your argument. Your overall aim is to illuminate how content and form combine to create the substance (meaning, effectiveness, etc.) of the work.

General Criteria for All Short Papers

1. Your paper must be structured around a clearly identifiable **thesis statement**. A thesis puts forth an argument that the rest of the essay then attempts to prove.
2. Your thesis can be supported **applying concepts** from the class or from insights you might gain from the work. Obviously, you are expected to use more concepts and methods as you learn them. Those concepts will be discussed in class prior to each due date.
3. Your thesis should be supported by the use of **evidence** from the graphic novel. Be specific and descriptive, cite pages. It is fine to use external sources as support, but the argument itself needs to be yours, not someone else's.
4. Overall, your aim should be to explore the messages that are found or how they are constructed.

Each paper will be **three pages long, typed, in correct APA, and saved as .pdf files**. They will be turned in through good old reliable **Safe Assignment**.

Response 1 will be on a story supplied for the class. Yes, you all do the same one. (This year it was Captain America)

Response 2 will be on *Watchmen* by Alan Moore and Dave Gibbons, which you are reading for class. You are free to select any aspect of this novel.

Response 3 will be on a popular comic book or graphic novel. This time you get to choose one. Obviously, availability of comics will vary; you may or may not want to lay down money. In case you are afraid to be seen entering a comic book store, a list of places to buy electronic comics will be provided.

The Oral report

C3

This is a communication class – of course there is a verbal component! You will research and present information on one of the topics listed below. Your presentation should be around 10 minutes in length. You should use a minimum of four sources in addition to your textbook. Your topics are visual in nature, so prepare a power point or prezi presentation that reflects this.

C2b

Prepare a written summary and bibliography, and be ready to hand that in to me before you start talking.

Topics:

"Auteurs" or artists who are considered huge influences (reading on auteur theory provided in class).

Examples:

Will Eisner
Jack Jackson
Dave Sim
Frank Miller
Alan Moore
Eddie Campbell
Chris Ware
Neil Gaiman
Garth Ennis

Genres of comics and how they influence popular culture.

Examples:

Superheroes and Gender norms
Crime comics and Violence
Comics in Education
War comics and public memory
Graphic Autobiography

International Works and what they tell us about other cultures. Many foreign comics get translated into English, especially Japanese Manga. If you do not wish to go foreign, you can look at comics concerning diversity (Asian Americans, Latinos, LGBT, etc.) as long as they are not a group you are familiar with.

Examples of Foreign works Published in English:

Japan: (manga) *Gunm*, *Death Note*, *Naruto*

India: (often in English in the first place): *Kari*, *The Barn Owl's Wondrous Capers*

Iran (by way of France): *Persepolis*

North Korea: *Pyongyang* (through Canadian eyes)

Israel: *Waltz with Bashir: A Lebanon War Story*

France: *Sky Doll*, *Epileptic*

Pretty much any ethnography by Joe Sacco, except the one read for class

C2c

C3

The Final project

There are two options for the final project:

Traditional Paper: Write an eight to ten page critical analysis of a graphic novel. In this case it will be on a graphic novel that has been turned into a movie. So rent a movie or buy a comic (depending upon which side you are missing). Then compare/contrast movie with the comic.

This is like your short papers, now fully backed up with research. You have to actually know something about the author, the work, and the context in which it was produced. You might want to read a scholarly work on comics to get ideas about new concepts.

The final product should proceed in this manner:

PART ONE: *What Am I Doing?*

Obviously, the reader needs to know what you are planning to do. Then they need to know that what you are doing is worthwhile. Try to justify your topic more deeply than, "this is a cool book. This is a rotten movie." For example, you might want to examine a work because of what it can tell us about the transformation gender roles, how it deals with race, or gives insight into a different culture.

PART TWO: *Context*

Apply Bitzer's notions of exigence, audience, and constraints to the circumstances surrounding the creation of the work. This section will require the most research. Comics and films are both commercial products, and are usually worked on by multiple folks. So you likely need to examine the industry itself. A visit online will get you plenty of material regarding who did what and why and what a lot of people think about it. Independent graphic novels are often the work of a single creator – find out about them. Other comics are team efforts, but traditionally only the writer and main artist are considered “authors.”

PART THREE: *Analysis*

Now you are ready to pull the text apart and put it back together again. Here is where you apply the things you learned in class to prove your thesis. You have a decision to make. Think about what you'd really like to say, then select the method that helps you say it!

1. What tools are you using?

We covered a lot of concepts in class; explain which ones you will apply. I have to know what you think you are doing in order to evaluate how well you do it!

2. Do it!

Work through the method you chose. This section is vague because everyone will choose differently. The Foss reading has that nice skeleton of a critique that can guide you.

PART FOUR: *Conclusion*

The way you end is just as important as the way you begin!

1. Quickly summarize what you just did, and what you learned from it.
2. Take a stab at having an opinion. Is this a "good/effective/moral" text or not? Does it tell us something about our cultural values?

Technical Requirements

1. Length between 8-10 pages.
2. APA format
3. At least five good sources. More is fine, less is not. The comic doesn't count as a source on itself.;-)
4. Proofread: Grammar and spelling count.

The paper must be turned in to the safe assignment drop box by midnight on the due date.

Example texts:

Ghost World
Hellboy
Constantine (comic is Hellblazer: Dangerous Habits)
American Splendor
Road to Perdition
Persepolis
From Hell
League of Extraordinary Gentlemen
Kick-Ass
Scott Pilgrim versus the World
V for Vendetta
Sin City
The Crow
A History of Violence
X-Men 2 (comic is X-men: God Loves, Man Kills)
Blade
Judge Dredd
Spawn

You may do any work you like as long as you clear it with me first.

Creative Option:

Create a comic book of at least five pages in length. You can go longer if you are on a roll, but no shorter.

- C2d
1. The comic should have a coherent plot and address some topic or social issue discussed in class. You will need five good sources that provide information, context, debate, etc. on the issue.
 2. You do not have to draw your own pictures. If you do not produce any artwork, you should follow the format for writing a comic script that has been posted on Black Board. (attached to this document)
 3. As long as you are juxtaposing words and pictures in a deliberate sequence, your project can be in nearly any format. As long as I can read it, it is fine. If you write a script, please save it as a .pdf file.
 4. Projects will be evaluated based upon 1) how well the work addresses the topic; 2) how well you apply the concepts outlined by McCloud in the textbook to the structure of the work.

Typical Calendar

August

- 21 Introduction to Class
- 26 Defining Comics and Graphic Novels (McCloud, chap. 1)
- 28 Introduction to Analyzing Texts (Foss)

Sept.

- 2 Images Matter (McCloud chap. 2 and Grammar of comics online)
- 4 Tools of critique (McCloud chap 3 and DuBose online)
- 9 Archetypal Heroes in Comics (McCloud 4)
- 11 Deconstructing the Hero (McCloud 5) **RESPONSE PAPER 1 DUE**
- 16 Critique from Within (Watchmen 1-8)
- 18 Watchmen, finish (also Smith online)
- 23 Male Gaze (Emad article and Wonder Woman comic, both online)
- 25 Reconstructing the Hero (McCloud 6)
- 30 cont. (finish McCloud)

Oct.

- 2 Comics and Public Memory (9/11 Report online) **RESPONSE PAPER 2 DUE**
- 7 Visual Journalism (Williams and Sacco, both online)
- 9 Intertextuality and Multiple Memories (Spiegelman "Towers" and Eisner both online)
- 14 Fall Break**
- 16 Memory cont. (Incognegro)
- 21 Personal Narrative
- 23 (Maus book I) (Drucker online)
- 28 (Maus book II)
- 30 Finish Maus

Nov.

- 4 Queer Gazes (Bechdel chap. 1-4, Cvetkovich online)
- 6 Fathers and Daughters (Bechdel chap. 5-7)
- 11 Veteran's Day**
- 13 History and Image (Boxers)
- 18 Colonization and Identity (Saints)
- 20 Manga and Cultural Difference (Intro Manga)
- 25 Philosophy and Action (Gunm/Battle Angel Alita, online) **PAPER 3 DUE**
- 27 Thanksgiving**

Dec.

- 2 Imaging Dis/ability (Daredevil, Birds of Prey, online)
- 4 Begin Presentations. Appearance Mandatory. These will be finished on the final exam day.

Final Papers/Projects are due by midnight Dec. 5

COM 428 Ordering of Assignments

C4

The course has four writing assignments, three comic analyses and a final project. Assignments increase in complexity and student freedom to choose texts. The three analysis papers apply specific tools so that students master concepts. The first examines an assigned text, and requires them to specifically discuss the construction of images. The second examines an assigned major work, and requires discussion of narrative themes. The third allows them to choose their own text and apply any concepts they find pertinent to their thesis. Final papers address issues in culture or graphic novels by writing either traditional papers or a comic script.

COM 428 Books and Readings

Textbook:

Scott McCloud, *Understanding Comics: The Invisible Art*

Graphic Novels (Rotation):

Alan Moore and Dave Gibbons, *Watchmen*

Frank Miller, *The Dark Knight Returns*

Dave Rucker and J.G Jones, *Wonder Woman: The Hiketeia*

Alison Bechdel, *Fun Home: A Family Tragicomic*

Art Spiegelman, *Maus*

Matt Johnson and Warren Pleece, *Incognegro*

Gene Luen Yang and Lark Pien, *Boxers and Saints*

Lynda Barry, *100 Demons*

Joe Sacco, *Footnotes in Gaza*

academic articles on next page

Other typical academic class readings:

These vary somewhat depending upon which works are rotated in.

- Bitzer, L. M. "The Rhetorical Situation"
- Cvetkovich, A. "Drawing The Archive In Alison Bechdel's Fun Home"
- DeJesus, M.J. "Liminality and Mestiza Consciousness in Lynda Barry's 'One Hundred Demons'"
- Doherty, T. "Art Spiegelman's Maus: Graphic Art and the Holocaust"
- Drucker, J. "What is Graphic about Graphic Novels?"
- DuBose, M.S. " Holding Out for a Hero: Reaganism, Comic Book Vigilantes, and Captain America"
- Emad, M.C. "Reading Wonder Woman's Body: Mythologies of Gender and Nation"
- Foss, S.K. "A Rhetorical Schema for the Evaluation of Visual Imagery."
- Foss, S.K. "Doing Rhetorical Criticism"
- Harrison, H. "Justice on Behalf of Heaven: The Boxer Rebellion through the Eyes of an Ordinary Chinese"
- Latson, J. "The Surprising Story of Walter White and the NAACP."
- Romeo, M. "Never Just Say 'That Sucks': A Guide to Discussing Comics Art"
- Thompson, J. and Atsumisa Okura. "How Manga Conquered America"
- Smith, M.J. "The Re-visionary Works of Alan Moore"
- Takayuki, K. (trans. Nele Nope) "Barefoot Gen and A-bomb Literature"
- Warhol, R. "The Space Between: A Narrative Approach to Alison Bechdel's Fun Home" Williams, K. "The Case for Comics Journalism"



UNDERSTANDING COMICS

THE INVISIBLE ART

SCOTT MCCLOUD

"A REMARKABLE NEW BAEDEKER OF THE TOONS."

—GARRY TRUDEAU, NEW YORK TIMES BOOK REVIEW

