

## Term Information

Effective Term Autumn 2014

## General Information

Course Bulletin Listing/Subject Area English  
Fiscal Unit/Academic Org English - D0537  
College/Academic Group Arts and Sciences  
Level/Career Graduate, Undergraduate  
Course Number/Catalog 5664  
Course Title Studies in Graphic Narrative  
Transcript Abbreviation StdGraphcNarrative  
Course Description Introduction to advanced study in graphic narrative and theory; thematic topics include the contemporary graphic novel, graphic autobiography, the history of comics, and comics journalism.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer)  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable Yes  
Allow Multiple Enrollments in Term No  
Max Credit Hours/Units Allowed 9  
Max Completions Allowed 3  
Course Components Seminar  
Grade Roster Component Seminar  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark

## Prerequisites and Exclusions

Prerequisites/Corequisites Prereq: 9 cr hrs at the 3000, 4000, or 5000 level in English, or equiv work in allied departments, or permission of instructor.

Exclusions

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 23.9999  
Subsidy Level Doctoral Course  
Intended Rank Junior, Senior, Masters, Doctoral

## Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### Course goals or learning objectives/outcomes

- Students will demonstrate skill at researching and writing about graphic narratives and comics and contributing at level to studies in graphic narrative and comics studies.

### Content Topic List

- Graphic narrative theory
- History of comics from superheros to the graphic novel
- Themes in the contemporary graphic novel
- Graphic Narrative and Autobiography

## Attachments

- Graphic Narrative Course Proposal.doc: New Course Rationale  
*(Other Supporting Documentation. Owner: Lowry,Debra Susan)*
- Studies in Graphic Narrative syllabus.doc: Syllabus  
*(Syllabus. Owner: Lowry,Debra Susan)*
- Studies in Graphic Narrative syllabus JG.doc: Syllabus  
*(Syllabus. Owner: Lowry,Debra Susan)*

## Comments

- This course was piloted as English 5194 AU13 to coincide with the November 2013 grand opening Festival of Cartoon Art at the Billy Ireland Cartoon Library and Museum. *(by Lowry,Debra Susan on 12/17/2013 05:00 PM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry,Debra Susan	12/17/2013 05:00 PM	Submitted for Approval
Approved	Lowry,Debra Susan	12/17/2013 05:01 PM	Unit Approval
Approved	Heysel,Garett Robert	12/17/2013 10:13 PM	College Approval
Pending Approval	Vankeerbergen,Bernadette Chantal Nolen,Dawn Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole Hanlin,Deborah Kay	12/17/2013 10:13 PM	ASCCAO Approval

**Sample Syllabus: English 5664  
Studies in Graphic Narrative**

Instructor:

Phone:

**COURSE DESCRIPTION**

This course aims to create a dialogue between two exciting areas within English Studies that arguably have a lot to contribute to one another: comics studies and narrative theory. On the one hand, we will bring to bear on graphic narratives ideas developed by contemporary scholars of story--including ideas about character, plot, perspective, narrative worlds, the fiction/nonfiction distinction, the links between storytelling and identity, and other aspects of narrative and narrative interpretation. On the other hand, we will also read a range of graphic narratives spanning almost a century--from George Herriman's *Krazy Kat* to Alison Bechdel's *Fun Home*--and explore what challenges and opportunities these rich, multifaceted texts might pose for the study of narrative.

The course is divided into three main parts. The first part uses *Krazy Kat* to introduce some of the key concepts of narrative theory and underscore their relevance for the study of graphic narratives. The second part builds on these foundations to examine how comics creators and their readers jointly engage in acts of narrative worldmaking, co-constructing storyworlds via sequences of words and images. The third part focuses on issues raised by nonfictional comics genres, including graphic life writing and comics journalism. Overall, the course aims to provide you with new ways of understanding the structure, uses, and enduring power of storytelling in the comics medium.

**REQUIRED TEXTS**

**Available at SBX and other area bookstores:**

Graphic Narratives

Barry, Lynda. *One Hundred Demons*. Seattle: Sasquatch Books, 2002; ISBN: 1570614598

Bechdel, Alison. *Fun Home: A Family Tragicomic*. 2006. Boston: Mariner Books, 2007; ISBN 0618871713

Clowes, Daniel. *Ghost World*. Seattle: Fantagraphics Books, 1997; ISBN: 1560974273

Eisner, Will. *The Best of The Spirit*. New York: DC Comics, 2005; ISBN: 1401207553

Green, Justin. *The Binky Brown Sampler*. San Francisco: Last Gasp, 1995; ISBN: 0867193328

Herriman, George. *Krazy & Ignatz 1929-1930: A Mice, a Brick, a Lovely Night*. 2nd edition. Seattle Fantagraphics Books, 2008; ISBN: 1-56097-529-6

Moore, Alan, Dave Gibbons, and John Higgins. *Watchmen*. New York: DC Comics, 1987; ISBN: 1401219268

Sacco, Joe. *Safe Area Goražde: The War in Eastern Bosnia, 1992-95*. Seattle: Fantagraphics Books, 2001; ISBN: 1560974702

Spiegelman, Art. *Maus I and II*. New York: Pantheon, 1986; 1991; ISBN: 0394747232 and 0679729771

### Comics Theory

McCloud, Scott. *Understanding Comics*. New York: HarperPerennial, 1994; ISBN: 006097625X

### Narrative Theory

Abbott, H. Porter. *The Cambridge Introduction to Narrative*. 2nd edition only. Cambridge: Cambridge UP, 2008; ISBN 0521887194

Prince, Gerald. *A Dictionary of Narratology*. 2nd edition only. Lincoln: U of Nebraska P, 2003; ISBN: 0803287763

### **Texts available on the internet or via electronic reserve**

A number of texts are either available on the web or have been placed on e-reserve at the library and can be accessed via the Carmen site for our course. The e-reserve items are marked "[ER]" in our course schedule below.

### **Texts placed on print reserve at the Science and Engineering Library**

Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca: Cornell UP, 1978.

Herman, David, Manfred Jahn, and Marie-Laure Ryan, eds. *Routledge Encyclopedia of Narrative Theory*. London: Routledge, 2005.

Rimmon-Kenan, Shlomith. *Narrative Fiction: Contemporary Poetics*. 2nd ed. London: Routledge, 2002.

Ryan, Marie-Laure, ed. *Narrative across Media: The Languages of Storytelling*. Lincoln: U of Nebraska P, 2004.

### **Web-based resources**

[The Comics Journal: http://www.tcj.com/](http://www.tcj.com/)

[Image Text: Interdisciplinary Comics Studies: http://www.english.ufl.edu/imagetext/](http://www.english.ufl.edu/imagetext/)

Jahn, Manfred. *Narratology: A Guide to the Theory of Narrative*

### **COURSE REQUIREMENTS**

There are 5 basic requirements for this course, spelled out in more detail below: (1) participating regularly in class discussions; (2) posting discussion questions on the Carmen site for our course; (3) submitting a reading journal on four different occasions during the quarter; (4) writing two carefully organized, persuasively argued, and stylistically polished essays; and (5) taking a comprehensive final exam at the end of the quarter. (Note: the following assignments are ones that could be assigned to undergraduate students taking the course. These assignments would need to be adjusted for graduate students enrolled in the class. For example, in lieu of the short digital reading journals undergraduates are required to submit, graduate students may be asked to submit several short response papers in which they discuss how the readings in narrative theory

can be brought to bear on the primary texts. Similarly instead of taking a final exam, graduate students will be required to develop a final, article-length project for the course, which they will also be asked to present in class.)

**1. Class participation and attendance.** To be successful, this class--in reality, a workshop on how to forge interconnections between graphic narratives and narrative theory--needs to be a collective endeavor, and to that end your attendance and participation are crucial. You will get more out of each class if you have done the assigned reading and are prepared to discuss it. For the same reason, more than two unexcused absences will lower your grade for the course by one whole grade: for example, from a B to a C. Furthermore, after four absences you will receive a failing grade for the class.

**2. Posting discussion questions on Carmen.** To facilitate your preparation and enhance discussion, each student will be required to post two well-thought-out, carefully articulated discussion questions on the Carmen site for our course. I will post a schedule for submission of these questions.

In formulating your questions, you should put one or more of our assigned readings in narrative theory into dialogue with one of our graphic narratives. What aspects of the narrative can the theorist's work help illuminate? Conversely, are there aspects of the text that present a challenge to the theory?

**3. A (digital) reading journal.** Four times during the quarter, you will select five of the terms included in Prince's *Dictionary of Narratology* and in a reading journal discuss the relevance of those terms for one or more of the graphic narratives that we are reading in that part of the course. You should write a paragraph for each of the terms, and turn in your journal submissions via the dropbox function in Carmen. Note: be sure to save a copy of these journal entries because one (or more) of them might very well turn out to be the seed for one of your essays for the course.

**4. Two essays.** These essays are to be submitted in hard copy, not electronically. Topics for each essay will be distributed well in advance of its due date. These papers must represent your own work; all cases of suspected plagiarism will be reported, in accordance with university rules.

**5. A final examination.** The final exam will contain brief definition questions; questions asking for paragraph-long responses in which you use ideas from narrative theory to discuss our graphic narratives; and a longer essay question asking you to explore broader issues raised by the class.

### **Completing Assignments:**

All assigned readings must be read before the date listed on the syllabus. All out-of-class assignments are due at the beginning of class. If an emergency arises and prevents you from turning in your assignment on time, please contact me as far ahead in advance as possible. In the absence of any previous consultation with me, work handed in late will be graded down, normally one letter grade for each day that it is late.

**Academic Misconduct:**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct.

**BASIS FOR FINAL GRADES**

In-class participation and posting of discussion questions on Carmen = 15%

Reading journals = 20%

First essay = 20%

Second essay = 25%

Final exam = 20%

**OTHER POLICIES**Cellphones and laptops:

Please make sure that cellphones, Blackberries, etc. are turned off before you enter the classroom. Also, although it's fine to use laptops to take notes during our class meetings, I would greatly appreciate your not using your computer to surf the web, update your Facebook site, etc. Again, the more collaborative and interactive our class discussions are, the more effective the course will be.

Disability Services Statement:

Students with disabilities that have been certified by the [Office for Disability Services](#) will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901

The Writing Center:

All members of the OSU community are invited to discuss their writing with a trained consultant at the Writing Center. Go to <http://www.cstw.org> or call 688-4291 to make an appointment.

**COURSE SCHEDULE:** The following is tentative course schedule. Depending on the actual pace at which we proceed during the quarter, we may have to make adjustments to the syllabus as we go.

## **Introduction**

### **Week 1**

- Introduction to the course; read/discuss Abbott, chapters 1-3; Prince, entries for "narrative," "narrativity," and "narratology" in *Dictionary*; Bruner, "The Narrative Construction of Reality" [ER]; excerpt from Gardner and Herman, Introduction to special issue on "Graphic Narratives and Narrative Theory" [ER]; Herman, "Storyworld" [ER]

### **Starting to Put Graphic Narratives into Dialogue with Narrative Theory: A Primer via *Krazy Kat***

### **Week 2**

- Read/discuss Herriman, *Krazy Kat*, pages 20-61
- Also read/discuss the following work in comics theory and narrative theory: Abbott, chapters 4-10; McCloud, chapters 1-3; Ryan, "Media and Narrative" [ER]; Prince entries on "actant," "actantial model," and "actantial role"
- Submit first reading journal

### **Next Steps: Narrative Worldmaking in Words and Images**

### **Week 3**

- Read/discuss Eisner's *The Spirit*, Moore, Gibbons, and Higgins' *Watchmen*, Clowes' *Ghost World*

### **Week 4**

- Read/discuss the following work in comics theory and narrative theory: Abbott, chapter 12;

### **Week 5**

- Read/discuss excerpt from chapter 4 of Will Eisner's *Comics and Sequential Art* (pages 39-66) [ER];

### **Week 6**

- McCloud, chapters 4-9; Herman, "How to Build a Storyworld" [ER]; Dannenberg, "Counterfactual History" [ER]; Moraru, "Intertextuality" [ER];

**Week 7**

- Nelles, "Embedding" [ER]; Jahn, "Focalization" [ER]; Allrath and Gymnich, "Gender Studies" [ER]; Herman and Vervaeck, "Ideology" [ER];

**Week 8**

- Warhol, "Feminist Narratology" [ER]; FIRST ESSAY DUE; Submit second and third reading journals

**Narrative Worldmaking in Graphic Life Writing and Comics Journalism****Week 9**

- Read/discuss Green's *Binky Brown*, Spiegelman's *Maus*, Sacco's *Safe Area Goražde*

**Week 10**

- Read/discuss and Barry's *One Hundred Demons*, and Bechdel's *Fun Home*

**Week 11**

- Read/discuss the following work in comics theory and narrative theory: Abbott, chapter 11, 13, and 14; Herman, "Narrative Worldmaking in Graphic Life Writing" [ER]; Ewert, "Reading Visual Narrative" [ER];

**Week 12**

- Dardenne, "Journalism" [ER]; Doležel, "Fictional and Historical Narrative" [ER]; Tensuan, "Comic Visions and Revisions" [ER];

**Week 13**

- Mills, "Narrative Therapy" [ER]; "Coming-out Story" [ER]; Ritivoi, "Identity and Narrative" [ER]; SECOND ESSAY DUE

**Week 14**



- Review; submit fourth reading journal

**Week 15: Final exam**



## Sample Syllabus:

### English 5664

	<h1>Graphic History: Memory, Identity, &amp; comics</h1>	
Prof. Jared Gardner 530 Denney gardner.236@osu.edu	<a href="http://people.cohums.ohio-state.edu/gardner236">http://people.cohums.ohio-state.edu/gardner236</a>	Office hours T 9:30-11, W 1:30-2:30 & by appointment

### SCHEDULE

#### Week 1

R Introductions: graphic narrative, memoir and history

#### Week 2

T Autobiography and underground comix (1975-1975)

R Justin Green, *Binky Brown Meets the Virgin Mary* (1972)

Supplementary readings (primary): Zap Comix #1; Nakazawa, *Barefoot Gen*

Supplementary readings (essays): Gardner, "Autography's Biography"

#### Week 3

T Spiegelman, *Maus* (Vol 1); McCloud, *Understanding Comics*, chap. 1

R Spiegelman, *Maus* (Vol 1)

Supplementary readings (primary): Spiegelman, "Maus" (first story version); Eisner, *Contract with God*

Supplementary readings (essays): Wilner, "Happy, Happy Ever After"; Hirsch, "Surviving Images"

#### Week 4

T Spiegelman, *Maus* (Vol 2)

R Spiegelman, *Maus* (Vol 2)

Supplementary readings (primary): Spiegelman, *In the Shadow of No Towers*

Supplementary readings (essays): Ewert, "Art Spiegelman's *Maus* and the graphic narrative"; Levine, "Necessary Stains"; McGlothlin, "No Time Like the Present"

#### Week 5

T Pekar, *American Splendor*; McCloud, *Understanding Comics*, chapter 2

R Pekar, *American Splendor*

Supplementary readings (primary): Kominsky-Crumb, autobiographical stories; Pekar, *American Splendor* comicbook ; *Our Cancer Year*, *The Quitter*, *American Splendor* [the movie] (2003)

Supplementary readings (essays): Witek, "You Can Do Anything with Words and Pictures"; Hatfield, "I Made the Whole Thing Up"; Sperb, "Removing the Experience"

#### Week 6

T Phoebe Gloeckner, *A Child's Life*; McCloud, *Understanding Comics*, chapter 3

R *A Child's Life*; on-line anthology of autobiographical stories

Supplementary readings (primary): Gloeckner, *Diary of a Teenage Girl*; Barry, *One Hundred Demons*; Chester Brown, *I Never Liked You*; *Wimmen's Comix*

Supplementary readings (essays): Whitlock, "Autographics"; Hatfield, "An Art of Tensions"; Mitchell, "Beyond Comparison"; Gilmore, "Limit-Cases"

#### Week 7

T Bechdel, *Are You My Mother?*; McCloud, *Understanding Comics*, chapter 4

R *Are You My Mother?* (continued)

F 10/19 Paper 1 due

Supplementary readings (primary): Bechdel, *Dykes to Watch Out For*; "Coming Out Story"; *Fun Home*

Supplementary readings (essays): Chute, "Interview with Alison Bechdel"; Watson, "Autographic Disclosures and Genealogies"; Cvetkovich, "Drawing the Archive"

## Week 8

T Ware, *Jimmy Corrigan*; McCloud, *Understanding Comics*, chapter 5

R *Jimmy Corrigan* (continued)

Supplementary readings (primary): Ware, *Acme Novelty Library*; *Quimby*; “Building Stories”; Brunetti, autobiographical and biographical stories; Deitch, *Boulevard of Broken Dreams*

Supplementary readings (essays): Bredehoft, “Comics Architecture, Multidimensionality, and Time”; Ryan, “Introduction”; Kannenberg “The Comics of Chris Ware”; Baetens, “Comic Strips and Constrained Writing”; Prager, “Modernism in the Contemporary Graphic Novel”

## Week 9

T Lutes, *Berlin*; McCloud, *Understanding Comics*, chapter 6

R *Berlin* (continued)

Supplementary readings (primary): Lutes, *Jar of Fools*; *Berlin* (the story continues); Moore, *From Hell*; Bendis, *Torso*; Katchor, *Jew of New York*; Brown, *Louis Riel*; Sturm, *The Golem’s Mighty Swing*

Supplementary readings (essays): Benjamin, “The Work of Art in the Age of Mechanical Reproduction”; Crary, “Modernizing Vision”; Simmel, “Metropolis and Mental Life”; Gardner, “Archives, Collectors and the New Media Work of Comics”

## Week 10

T Satrapi, *Persepolis*

R Paper 2 due

Supplementary readings (primary): Satrapi, *Embroideries*; *Chicken with Plums*; Hernandez, *Palomar*

Supplementary readings (essays): Davis, “A Graphic Self”; Chute, “Memory and the Ordinary Self”; Tensuan, “Comic Visions and Revisions”; Hirsch, “Testimonial Objects”

## Week 11

T David B., *Epileptic*

R *Epileptic* (continued)

Supplementary readings (primary): David B., *Babel*; Dupuy and Berberian, *Maybe Later*

Supplementary readings (essays): Groensteen, “Restrained Arthrology: The Sequence”; Jacobs, “More than Words”; Green, “Graphic Medicine”

**Week 12**

- T Sacco, *Footnotes in Gaza*; McCloud, *Understanding Comics*, chapter 7
- R *Footnotes in Gaza* (continued)

Supplementary readings (primary): Sacco, *Safe Area Gorzade; Palestine*; Delisle, *Pyongyang*; Modan, *Exit Wounds*; Pekar et al., *Macedonia*

Supplementary readings (essays): Chute, "Drawing to Tell"; Dolezel, "Fictional and Historical Narrative"; Wolf, "Cross the Border"; Baetens, "Revealing Traces"

**Week 13**

- T *Footnotes in Gaza* (Concluded)
- R NO CLASS (THANKSGIVING)

**Week 14**

- T Tomine, *Shortcomings*
- R *Shortcomings* (continued)

Supplementary readings (primary): Yang, *American Born Chinese*; Tomine, *Optic Nerve*; Yang, *Same Difference*

Supplementary readings (essays): Park, "Lost in the Gutters"; Gardner, "Same Difference"

**Week 15**

- T Final project presentations
- R Final project presentations (continued); Conclusions
- R Paper 3 due

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## BOOKS

Available at the SBX & The Laughing Ogre

1. Spiegelman, Art. *Maus : A Survivor's Tale : My Father Bleeds History/Here My Troubles Began* [Boxed Set] (Pantheon)
2. Pekar, Harvey. *American Splendor: The Life and Times of Harvey Pekar* (Ballantine)
3. Gloecker, Phoebe. *A Child's Life* (Frog)
4. Bechdel, Alison. *Are You My Mother?* (Houghton Mifflin)
5. Ware, Chris. *Jimmy Corrigan: The Smartest Kid on Earth* (Pantheon)
6. Lutes, Jason. *Berlin: Book One* (Drawn & Quarterly)
7. Sacco, Joe. *Footnotes in Gaza* (Metropolitan Books)
8. Satrapi, Marjane. *Persepolis* Boxed Set (Pantheon)
9. David B. *Epileptic* (Pantheon)
10. Adrian Tomine, *Shortcomings* (Drawn & Quarterly)
11. McCloud, Scott. *Understanding Comics* (Harper)

## RESPONSIBILITIES

### a. readings

We will be reading extensively in contemporary graphic narratives, as well as in theory and practical inquiry into the structure and interpretation of sequential graphic narrative and other text/image hybrid forms. All readings are to be completed for the class in which they are scheduled.

Each week also lists supplementary primary and secondary/theory reading. I hope that you will be able to look at as many of these as possible; all students are required to read at least one of the primary texts each week, and graduate students are also required to read at least one of the secondary essays each week. All of the essays are accessible at the class's Carmen site. The primary readings are available on closed reserve at the Cartoon Research Library (see LIBRARIES below) and, in many cases (not all) online at the class's MediaManager site, accessible through Carmen (READINGS).

There will also be additional materials accessible via the class's Carmen site, designed to provide history and context for the graphic narratives we are studying (see **Carmen** below).

#### **b. writing/presentations**

Everyone will be writing three papers (for undergraduates, 2 3-4 pages and 1 5-7 pages; for graduate students: 2 5-7 pages and 1 10-15 pages). Detailed instructions and discussion of the expectations for each paper will be given 3 weeks before each paper's due date. The final paper can build upon the work begun in one of the earlier short papers.

#### **c. discussion**

This is a seminar class in which we are working collaboratively from our varied perspectives, experiences and insights to answer some of the big challenges involved in this emerging field. Discussion will be a required component of the class. While I will give mini-lectures here and there to provide some history and background, or to lay out some new theoretical problems for us to work through, the bulk of the work we will be doing together. Toward that end, you will need to come each day with notes, questions, insights--and energy to share all of the above.

In lieu of exams, quizzes, etc. and as a resource for our own writing and a foundation for discussion in class, each of us will also maintain a regular online "reading notebooks," which will be posted to the Carmen site. Each student is expected to post regularly to the Carmen site, offering thoughts about the central reading (NOTE: graduate students are required to post one notebook entry each week on one of the *supplementary* texts) for the week, outlining some general questions, offering some initial connections or insights, responding to the thoughts, questions, insights of others in the class etc. Contributions (or lack thereof) to Carmen discussion will be factored into your grade (see below).

#### **d. Carmen**

To get to the course site, go to <http://carmen.osu.edu> and follow the directions from there (detailed "Getting Started" instructions can be found at the end of this syllabus). This will be the space where announcements, links, supplementary texts, discussion forums will be found. I will be adding to this site throughout the term, and you will be adding as well. The immediate requirements with which you need to familiarize yourself are:

- a) DISCUSSIONS (stop by and introduce yourself if you haven't already)
- b) READINGS: primary and secondary materials related to graphic narrative and related theories and intellectual problems.
- c) LINKS: miscellaneous background materials and resources to supplement your study of this fascinating and challenging material.

#### **e. attendance**

Given the pace of our readings and the collaborative nature of our work, a strict attendance policy will be enforced. Each absence more than 2 will reduce your final grade by a half letter grade (for example, from B+ to B).

#### **f. grading**

The formula for the class is:

papers=20%, 20%, 30%, Carmen=10%; participation/attendance=20%

**g. academic honesty**

Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the [Code of Student Conduct](#).

**i. students with disabilities**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901

## RESOURCES AND LIBRARIES

There is no place in the world better for the study of comics and the graphic novel than Ohio State, thanks to the Billy Ireland Cartoon Library & Museum (<http://cartoons.osu.edu>), the biggest and best special collection devoted to the form, and to the vibrant comics culture here in central Ohio (the Buckeye state has produced more presidents and comics creators than any other state: if anyone can figure out how the two are connected, let me know). On top of that, our public library system is terrific, and has a large collection of graphic narrative titles (if you don't already have a public library card, get one; you can order your books online and have them sent to your local branch for pickup: <http://columbuslibrary.org>).

Some titles are circulating in the OSU Libraries, and others can also be requested via OhioLink. With a little planning, there is almost nothing you can't find here in Columbus.

There are several good neighborhood bookstores for graphic narratives and comics. The Laughing Ogre (4258 North High Street) remains the best in the city, and they will be carrying our titles if you wish to buy the course books there. They also have the best collection of monthly mainstream and alternative comics in the city (closely rivaled by Comic Town (1249 Morse Rd.). Closer at hand, the Wexner Bookshop has a small but well-selected collection of graphic novels. Online, your best prices will often be found at the big dealers, like amazon, although you can often find good used copies at decent prices at [half.com](http://half.com) and [powells.com](http://powells.com).

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## Course Proposal

### English 5664: Studies in Graphic Narrative

#### *A. Course objectives*

In twenty years since Art Spiegelman's *Maus* won the Pulitzer Prize in 1992, we have seen the dramatic rise of a new scholarly attention dedicated to graphic narrative. Today comics and graphic novels are taught in a wide range of courses across the university, and especially in the English Department, special topics courses wholly dedicated to the topic have been taught several times in the last decade or so. Faculty interest in the history, theory and culture of graphic narrative is widespread and growing, with several faculty publishing essays and book-length projects in the field, to the point where we have emerged as one of the international centers for "comics studies." Our ongoing and strengthening relationships with the Billy Ireland Cartoon Library & Museum as well as a new book series co-edited by the Billy Ireland's founding curator, Lucy Shelton Caswell and the English Department's Jared Gardner, promise to bring increased scholarly and pedagogical visibility to the English Department as a center for teaching and research in this growing field. Undergraduate and graduate student interest in focused coursework in the field is very strong, and it is high time we offered a permanent course dedicated to the field.

English 5664 is designed to address a wide range of student and faculty interests, opening itself up to theoretical, historical, formal and popular cultural studies approaches. It could be used to teach courses in graphic narrative theory; thematic topics in the contemporary graphic novel; graphic autobiography and memoir; or the history of comics from superheroes to the graphic novel, to name just a few potential topics. Because we are increasingly recruiting graduate students with deep ongoing interests in graphic narrative, and because so many of our best undergraduates have extensive experience researching and writing about comics in lower-level courses, we have designed this course to be offered at the 5000-level, where it can serve both graduate students and upper-level undergraduates.

#### *B. Course rationale*

English 5664 will complement the English Department's curricular offerings in a number of growth areas, including Twentieth & Twenty-First Century Literature, Narrative Theory, and Popular Culture Studies. Apart from filling a gap in the undergraduate and graduate English curriculum, this course, we are certain, will appeal broadly to students outside the department in related areas of Art & Art History, Comparative Studies, French & Italian and Women's Studies, as well as to advanced undergraduates from outside Arts & Humanities. There are at present at least six faculty members (Aldama, Gardner, Herman, Hewitt, Kaplan, Warhol) with extensive experience in researching and teaching graphic narrative, a number that is certain to grow. Given this level of faculty interest, and the very high level of interest we can confidently expect on students' part, we should certainly be able to offer and fill English 5664 at least once a year.

*C. Assessment plan*

This course will be assessed during its first five years by the Director of Undergraduate Studies in consultation with the Director of Graduate Studies.

- **Course evaluations** (SEI and Discursive) will be evaluated to determine how well the class is fulfilling its goals in the eyes of the students.
- At year 3 and 5 of the assessment, we will conduct a sample **follow-up survey** of 25 randomly selected students at both the graduate and undergraduate level who had taken English 5664 earlier in their careers to assess the long-term benefits of and satisfaction with the class.