

FIRST-YEAR SEMINAR

Introduction to Wordless and Graphic Novels

Cathy Ryan, PhD *Department of English*

Instructor: Cathy Ryan, PhD

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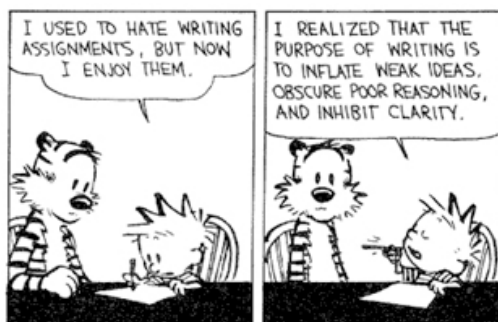
Office hours: Digital Union (Enarson) 2:20 PM — 3:15 PM, M, W; post-class daily; and by appointment

Phone: 292-6065 (office)

Email: Ryan.3@osu.edu

Course Description

Introduction to Wordless and Graphic Novels will be a one credit course (A-E) that provides students an introduction to wordless and graphic novels. Students will learn to read graphic narratives and will also be introduced to ways to interpret, think about, and write graphic fiction. Students will gain fluency in the elements of visual narrative and modes of critical thinking. Texts will range from cartoons and film, graphic novels, and essays to blogs and multimedia. Students will learn to identify cultural and representational trends within these sources and to generate texts showcasing their own perceptions. All students will be expected to engage actively in class. Students will be encouraged in a supportive environment to have fun.



Ben Owens (Ohio State) asserts that comics can convey “a world of ideas” and, at the same time, teach lessons that almost go without notice. The panels above not only present an argument but provide two opposing opinions to that argument (the blowhard professor versus the skeptical student). This course bridges from and extends the premise for how comics work in the comic panels above to include consideration of wordless and graphic narratives, with this understanding:

1. Good academic writing has much in common with good comics and other graphic fiction.
2. The medium of comics, like that of graphic narratives, is one of clarity and compression.



3. Comics, as do graphic novels, convey the largest amount of information in the smallest space possible.

Our one-credit (A-E) seminar on wordless and graphic novels will introduce the genre in a compressed 7-week study that will develop students' textual and visual literacy and provide a framework for modes of reading and interpretation. Much of the work this term will take place in the classroom. Students will have the opportunity to work collaboratively on literary works from concept to finished product (i.e., opportunity to build from experiences in the classroom; activities introduced in class). For instance, students are encouraged to explore well-known tech tools such as *iMovie* and new programs to create original compositions using photo-capture and images, video, audio, music, and text. The course has been designed especially for students interested in storytelling, literature, computers and design, film studies, and art (illustration, sound, graphics).

Course Assignments

Assignments and readings will be available online (**CARMEN**), with the possibility of a custom coilbind. Please see the Course Schedule should you want to purchase any texts for the class.

Class Format

English requires a great deal of discussion and class participation, demanding that you think about the assigned texts and materials (including videos, multimedia) in advance and be prepared to talk in class. Readings will be short. Students will be expected to manage more than one assignments "in development" on any given day. Generally speaking, there will be two types of assignments: a) written responses to readings/prompts and b) media-based projects. This second type of assignment may take multiple forms (e.g., blog, PowerPoint, iMovie, comic sequence, script, website, graphic novel, montage, or visual narrative). Students will be expected to gain fluency in modes of written and visual composition.

Course Objectives

This class is designed to refine students' ability to read, compose, and think. We will discuss writing in terms of strategies, modes of interpretation, and effective models. Critical reasoning and the ability to interpret select literary models (especially the graphic novel)—as well as the ability to understand audience, context and how to formulate responses using effective composition strategies—will be keys in the process of communicating ideas well. In the course of our study, we will examine research and documentation. Students will refine their own voice and author original compositions. Exemplary models, readings, tech tools, Internet resources, and multimedia will provide a jumping off point for thinking about how best to compose and articulate using word and image.



Required Texts

Shaun Tan, The Arrival. Arthur A. Levine Books. (October 1, 2007) **ISBN-10:** 0439895294

Strunk, William and E. B. White. The Elements of Style (e.g., free online edition of E. B. White's original text < www.bartleby.com >; print editions or other reference texts for grammar and style optional)

Course Requirements

- ❑ **All assignments due by Last Class Session.**
- ❑ **Course Overview and Syllabus**
- ❑ **Email account**
- ❑ **Access to the Internet** (available via computer labs on campus)
- ❑ **Flash/Thumb drive/Cloud (students must save hard copy and back-up e-copies of ALL assignments in class daily.)**
- ❑ **Laptop/Mobile technology** (Microsoft Office)

18th Avenue Library has 24 hour access for students and has scanners, PCs and Mac computers with Adobe Photoshop and other tools for student use. More resources and tech help will be available at the Digital Union labs on campus. Students may also phone (614)688-HELP with internet, CANVAS, access and passwords, technology and software questions. If interested, Adobe products (including Photoshop) may be available for purchase at a discount in the Tech Hub (Tuttle) computer store.

- ❑ **Class materials, multimedia/projects, literature and readings** (NOTE: CANVAS postings, class handouts, .pdf files); selections from literary texts (including student writing models).

REQUIREMENTS (Grade Breakdown):

- Class Participation **(20%)**;
- In-class projects, plus student memos (learning, summary reports) **(30%)**;
- Poster Session/Facilitated Conversation + Portfolio - Written and composite works based on graphic narratives **(50%)**.

Class Participation

- ❖ Absences will result in a lower class participation grade. There will be one "grace" day.
- ❖ Late assignments **or** assignments completed in an unsatisfactory manner will be subject to penalty (see terms under "Writing Guidelines"). The Instructor will also have final say on whether such assignments may be revised and resubmitted.



Writing Guidelines

All formal writing assignments should be computer printed or submitted electronically in standard font (e.g., Arial, Calibri, Times New Roman). Follow the **MLA Style Guide**. Essays should be double-spaced, with one-inch margins, information block, and descriptive title (model below). **HANDWRITTEN ASSIGNMENTS ARE NOT ACCEPTABLE FOR COLLEGE-LEVEL COURSES** (exceptions include quizzes and in-class Blue Book exams).

Joe Cool
First-Year Seminar
Instructor: Cathy Ryan
Assignment: Graphic Narrative (“White Collar”)
September 25, 2017

Descriptive Title

Text here.

FORMAL WRITING ASSIGNMENTS: *No hand-written copies accepted.* All computer-generated assignments should be double-spaced with one-inch margins in 10- or 12-point typeface, unless otherwise instructed. Please proofread draft copies carefully (e.g., check sources, thesis and support, internal citations and Works Cited [MLA format], syntax, logic, clarity, writing style, organization, development, spelling, grammar, etc.).

Hard copies of multi-page (1+) assignments should be single-sided printing and, if possible, stapled before students arrive at class. See details immediately below for general expectations about assignment turn-in.

- ❖ If you are to miss a class session, I encourage all students to turn in paper copy or electronic submission to < ryan.3@osu.edu > **before the deadline** to avoid penalty. Students who know they will miss class are encouraged to contact the Instructor in advance of absence to arrange how best to submit the assignment. Assignments due uploaded to the Carmen Dropbox should be submitted by the deadline.



- ❖ **Student Work** should be completed and submitted on time. Student grades will not be affected when an assignment is granted an extension due to excused absence or permission of Course Instructor.
- ❖ All assignments should be turned in to the Carmen Dropbox by the date and time specified in the class schedule to avoid penalty. Deadlines and turn-in instructions may be subject to change. See schedule updates in calendar (Carmen) and email.

Formal academic writing should be double-spaced, typed in 12 point font (e.g., Times New Roman, Arial, Calibri), with proper heading/identification and pagination. The paper should be MLA format, with an Info block (see model). In MLA writing style, each page after the first will have a header with your last name and page number in the upper right margin. For internal citations and format see online resources (e.g., MLA style tutorial; “Citations & Bibliography” tab in MSWord allows input of bibliographic data for automatic translation into proper format.

Attendance

Students registered in this course will participate actively each day. It is important to the success of this class and to your development as a writer. Excused absences with paper documentation, (e.g., illness, family tragedy, religious observance, or travel for inter-collegiate athletics) will not affect your grade. Students will have one “grace” absence. Unexcused absences have the potential to lower your final grade.

Late arrivals disrupt class. Four unexcused late arrivals will lower your final grade. Please meet deadlines and arrive on time to each class session, peer review, group meeting, and all scheduled conferences.

Grading Rubric

Grades will be determined using an online tool (Berkeley Grade Calculator). GPA will be calculated using the following scale: A = 4; A- = 3.7; B+ = 3.3; B = 3; B- = 2.7; C+ = 2.3; C = 2; C- = 1.7; D+ = 1.3; D = 1; D- = 0.7; and E = 0.

An “A” assignment or activity will be thoughtful and well-executed. Top writing submissions will typically have some of these attributes:



- ✓ Assignments exhibiting extensive revision, pre-writing exercises, and an engagement in the writing process will succeed better than assignments that lack such evidence.
- ✓ Assignments showing clear thinking, new applications of research, energy, and willingness to take risks and/or explore new ways of writing may receive better grades than those that safely meet requirements.
- ✓ The submission should be “clean” (for instance, logical and carefully worded, free of spelling and grammatical errors, carefully proofread, edited and revised).
- ✓ As a general rule, well-written and clearly thought out papers are not written the night before they are due.
- ✓ Failure to attend a peer review exercise or group activity and/or failure to turn in a draft will result in the grade for that assignment being reduced by one (1) letter grade.
- ✓ Pre-writing exercises and draft copies may be required for turn in with final draft submissions.

NOTE TO STUDENTS: Your success and that of your peers depends on regular participation in class discussions and activities. Be prepared.

Class Cancellation Policy

In the unlikely event due to emergency, I will contact you via email and request that a note on English department letterhead be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

Plagiarism

Plagiarism is the unauthorized use of the words or ideas of another person. It is a serious academic offense that can result in referral to the Committee on Academic Misconduct and failure for the course. Please remember that at no point during the writing process should the work of others be presented as your own. Plagiarism in any course is not acceptable. Plagiarism can be as simple as copying someone's work, using information or quotations without proper documentation, or submitting someone else's work as your own. See URL for information about Plagiarism and the Web: < <http://www.wiu.edu/users/mfbhl/wiu/plagiarism.htm> >.

See me if you have **any questions** about how to document a source appropriately. If you are unsure about what constitutes fair use of someone else's writing and/or ideas, talk to me. Please remember



that if you use something located on Google to adopt as your own work, I can easily search and find it myself.

Since we are working with images, video and audio, as well as text, it is especially important for you to exercise good judgment and care in how you use source materials. If planning to use your own papers or projects you may have developed in other courses at the University, please come talk to me early for permission. 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** posted to Carmen and on the Ohio State University website.

The Writing Ombud

The Ombudsman of the Writing Programs – Debra Lowry (email: < lowry.40@osu.edu >) mediates conflicts between Instructors and students in select Writing courses. Her walk-in office hours in Denney Hall 441 are Monday, 1-3PM, Thursday, 9-11AM, and by appointment. All conversations with the Ombudsman are confidential.

The OSU Writing Center

The Writing Center is available to provide free, professional writing (lab reports to dissertations) tutoring and consultation. Students may want help at any stage of the writing process for essays from brainstorming and thesis development to revising. The Writing Center will not proofread student assignments.

You may set up an appointment for

- 50-minute tutorial at 4120A Smith Labs
Monday-Friday (688-4291) or
- Online @ CarmenConnect
See < <https://cstw-scheduler.asc.ohio-state.edu/phpsched/> >.

You may also stop by

- Thompson Library (behind the info desk, first floor)
Monday-Thursday, 11AM — 3PM and 5 — 7PM



- Smith-Steeb dormitory for walk-in appointments
Monday-Wednesday, 7 — 9PM.
- Online appointment scheduling available 24/7. Consult policies and online resources (or visit the On-Line Writing Lab): < <http://cstw.osu.edu/writing-center/resources> >

The OSU Libraries - Research Tutor

Emily Sferra is the Research Tutor for the OSU Libraries. Emily is available to provide help to first-and second-year writing students during any stage of the research process. She is available for tutoring sessions at the Writing Center in Thompson Library located behind the reference desk in Thompson 120. Hours are Mondays, Wednesdays, and Thursdays from 11AM — 1PM and 2PM — 5PM. Tuesday tutoring hours are from 11AM — 1PM and 4PM — 6PM. All sessions are walk-in appointments. Emily can be reached at < sferra.19@osu.edu >.

Research Tutoring help for Students

Please consider referring your students to me for help with any aspect of the research process, including assistance with

- beginning the research process
- formulating a research question
- developing annotated bibliographies
- differentiating between primary and secondary sources
- assessing the academic integrity of source material
- adhering to citations, formatting, and style guidelines
- using library resources
- knowing when to seek help from our Subject Librarians

The Office of International Affairs—English Conversation Partners

Students are invited to participate in the English Conversation Program (ECP). ECP matches native English speakers with participating international students. Anyone interested may apply online through the OIA website. See < <https://oia.osu.edu/workshops-and-events/english-conversation-program.html> >.

What is English Conversation Program?

As part of the English Conversation Program, groups of five students will meet six times throughout the semester. The small groups will participate in a variety of activities around campus and Columbus.



There will also be organized events for the entire English Conversation Program, including potlucks, football tailgates and other cultural events and celebrations. The program enables international students to practice English communication skills and become better acquainted with U.S. culture. Domestic students have the chance to share their linguistic and cultural knowledge, as well as learn more about another country. Check online for deadline to apply for the program.

NOTE: The Course Instructor awards bonus Class Participation credit to all students participating in ECP language and cultural learning opportunities.

Counseling and Consultation Services provides a wide range of resources for undergraduate students. For more information call 292-5766.

The Office for Disability Services provides services to any student who feels s/he may need an accommodation based on the impact of a disability. Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and students should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone (614)292-3307, < slds@osu.edu; slds.osu.edu >.

Student Advocacy Center

Helps students cut through campus bureaucracy. Its purpose is to empower students to overcome obstacles to their growth both inside and outside the classroom, and to help students maximize their educational experience while pursuing their degrees at The Ohio State University. The SAC is open Monday-Friday, 8:00 AM – 5:00 PM. You can visit in person (Drackett Tower), call (614)292-1111, email < advocacy@osu.edu > or see website: < <http://advocacy.osu.edu/> >.

First-Year Seminar: Daily Schedule

Feel free to ask questions about the "Daily Schedule." See schedule, on the next page, which is subject to change, for a comprehensive list of activities, assignments, and due dates. Please feel free to contact me with feedback or to request more information. *CR*



INTRO: The Graphic Novel – Precursors and Historical Context

Wednesday, August 23 [CLASS 1.1]

Lecture will introduce the Course Syllabus and introduce woodcut or “wordless” novels, specifically Frans Masereel’s woodcut novels, with reference to Lynd Ward’s Prelude to a Million Years (1933) and Song Without Words (1936). Reference books will be placed on reserve at the 18th Avenue Library. Introductory film (Woodcut Process): < <https://www.youtube.com/watch?v=rLIFCUSECNI> > (A Brief Introduction to Relief Printmaking with Thomas Shahan).

HW:

View and write a 1-2 paragraph response to one (or more) of the following film clips. See select short film clips based on Frans Masereel’s woodcut and Lynd Ward’s linocut techniques below. Prepare to share your observations next class.

- ① <https://www.youtube.com/watch?v=TiQP0lwObrQ> (Linocuts Tutorial – The Virtual Instructor)
- ② <https://www.youtube.com/watch?v=dpwY6bthp74> (The Sun, 1st Edition, 1926; VISUALLY STRIKING 1926 FRANS MASEREEL BOOK of 63 WOODCUTS)
- ③ <https://www.youtube.com/watch?v=WLinZKJij-4> (1928 Frans Masereel First Edition "Das Werk")
- ④ <https://www.youtube.com/watch?v=pi9NqBjWj5E> (Frans Masereel_L`Oeuvre_Das Werk_1928_60 Holzschnitte_FMS)
- ⑤ <https://www.youtube.com/watch?v=03ZH9L60TbY> (Frans Masereel_Ein Traumerlebnis_aventure de reve_dream adventure_FMS)
- ⑥ <https://www.youtube.com/watch?v=-XPp8W13fY> (Frans Masereel_Joies de la vie_1961_12 Holzschnitte_FMS)
- ⑦ <https://www.youtube.com/watch?v=aRmDX77NU0Y> (Frans Masereel_Un fait divers_1920_FMS)
- ⑧ <https://www.youtube.com/watch?v=wTnoOfmlBFQ> (Radiohead)
- ⑨ <https://www.youtube.com/watch?v=k07jVnP1qoU> (Frans Masereel_1889-1972_Paris la nuit_Twenties_Les années vingt)
- ⑩ <https://www.youtube.com/watch?v=QbnEOzutTKI> (FABRIANO tutorial - Xilografia (woodcut) con Umberto Giovannini)



Monday, August 28 [CLASS 2.1]

A brief lecture on how to “storyboard” and viewing of Berthold Bartosch’s film adaptation of the Frans Masereel novel, The Idea (1932). Students will learn about the concepts of “synchronous” versus “asynchronous” storytelling from the Instructor’s sequence of 12 screen captures conveying the entire story of the Academy Award-winning silent film, “The Artist” (2012).

HW:

1. Watch the Bartosch film adaptation at URL:
https://www.youtube.com/watch?v=joioYX_73jl&list=PLjEP4uyiVHZ4uALNEVYg2rx83ZsBKxSxe&index=3
2. Use the film as a basis to create your own screen capture adaptation for next class. See model.
3. Bring computers to class and prepare to share your adaptations in small groups. See model adaptation by Nicole Maher (.PPT). Students will be responsible for uploading the revised screen capture adaptation to the “Screen Capture” Dropbox in Carmen by the start of Wednesday’s class (August 30th) with a prefacing comment that sums up student feedback. Please include in this summary comment any related information, such as learning, insights, or changes after the peer review.

Wednesday, August 30 [CLASS 2.2]

Brief lecture will focus on “storyboard” techniques and how to interpret the animated film short. Students will see short film clips in class, including:

The Arrival - Motion Graphics (Book by Shaun Tan)

URL: <https://www.youtube.com/watch?v=3lPp-MlcvVM>

THE ALCHEMIST: A Graphic Novel by Paulo Coelho

URL: <http://www.youtube.com/watch?v=UjULTzHxQEY>

The Mom Song - Charlie Chaplin

URL: <https://www.youtube.com/watch?v=tvvgeG-rlDE>

HW:

Students will preview an abbreviated introduction to Bob McCloud’s Understanding Comics. This document has been authored with original illustration by Matthew Reggie (Ohio State University, English alum).



Monday, September 4 [NO CLASS, Labor Day. Class 3.1]

HW:

Students will watch the Academy Award-winning animated film short based on Shaun Tan's graphic novel, "The Lost Thing." See URL: https://www.youtube.com/watch?v=KQmp19eJ_q4

Students will write a 2 pp. thematic analysis based on the short film. (Answer the prompt: "What does the film mean?"). Students may consult a rubric that outlines how to interpret pictures. Upload the essay to Carmen Dropbox ("The Lost Thing") by the start of next class, Wednesday, September 6th. Bring computers or copy to share next class for a small group activity.

Political, Historical, & Documentary Graphic Narratives

Wednesday, September 6 [CLASS 3.2]

Small Group Activity/Introduction to political graphic narrative focusing on Giacomo Patri's wordless graphic novel, White Collar (1940).

[**Bio:** Illustrator, painter, instructor; San Francisco, CA, b. 1898, Italy; d. 1978. Emigrated to the United States from Italy in 1916. Studied at The California School of Fine Arts and published a "Novel in Block Prints," a story of workers during the Depression.]

Giacomo Patri, **WHITE COLLAR** (online; see Assignment overview).

<http://digital-collections.library.sfsu.edu/cdm/compoundobject/collection/p16737coll1/id/386>

HW:

Browse pictures from Giacomo Patri's White Collar (online reproduction, URL above) and write either one literary analysis or one original story (interpretation) based on pictures in the wordless novel. For example, students have the option to write a single narrative based on two pictures or use only one picture. Reference the picture (e.g., provide screen capture of image(s) to front the assignment).

Model interpretation and stories will be available on Carmen. Upload the assignment to Carmen Dropbox ("White Collar") by start of class on 4.1.



“Memoir” and Historical Graphic Novels/Student Author Project

Monday, September 11/Wednesday, September 13 [CLASS 4.1/4.2]

Introduction to memoir and historical graphic novels, including “documentary” graphic fiction. Lecture will include Tom Batiuk and Chuck Ayers’s Roses in December: A Story of Love and Alzheimers (2015) and Alison Bechdel’s Fun Home (2006).

HW - Take-home Viewing:

Students will view two short animated film shorts available on < drm.osu.edu >. Si Lewen’s ***THE PARADE*** (1957; 2007) and Raymond Briggs’s ***THE SNOWMAN*** (1978).

Read “Pixar’s 22 Rules of Story.” Available reference texts: Matt Madden’s 99 Ways to Tell a Story (Exercises in Style; 2005); Miller/Eisner: Interview conducted by Charles Brownstein (2005).

Bonus Credit: Visit the website goComics.com and identify at least one comic strip you have never seen before. Write a brief abstract of the story and analyze the strip. In particular, identify what stood out about this particular strip that made you want to select it for this assignment. Please include a copy of the original comic if possible.



OSU ALUM/GUEST SPEAKER: *Ohio State University, English alum, Terry Eisele.* Eisele partnered with artist Jonathan Riddle to self-publish a three book memoir from his student Anna, With Only Five Plums (2013).

Bonus Activity: Students have the option to create a short 1+ page graphic memoir (open topic) based on real life (history, imagination, etc.). This memoir may take the form of comic, art (illustration), multimedia, visual arts (e.g., scrapbooking), musical composition, puppetry, 3-D animation, buzz feed, historical documentary, podcast, film, or blog, among options. Upload to Carmen Dropbox by start of class on Wednesday, September 20th.

Browse:

- **Napoli COMICON 2012** (May 18, 2012, “Short Italian love affair” URL: <http://fabioandgabriel.blogspot.com>)



Select reference texts (available at the 18th Avenue Library):

- Allison Bechdel, Fun Home: A Family Tragicomic (2006)
- Neil Gaiman and Dave McKean, Mr. Punch (1994)
- Gabriel Bá and Fábio Moon, Daytripper (1999)
(Other titles available; by permission of Instructor.)

Field Trip: Next week students will visit the *Billy Ireland Cartoon Library*.

ANIMATION PROJECT (Due the last week of class.) - Literary Adaptation
Bring to next class, Shaun Tan's The Arrival (2007). Students will work to finish storyboards for a final project based on a literary adaptation of Tan's wordless graphic novel.

Introduction to Comics — Billy Ireland Cartoon Library & Museum (Self-Guided Tour - Open/Curator's Talk)

Monday, September 18 [CLASS 5.1]

Introduction to Interpreting comics. See "***How to Read, Write, and Think About Comics***," Caitlin McGurk, *Billy Ireland Cartoon Library*.

HW:

"Making My Graphic Novel" (online; short video).

URL: < <https://www.youtube.com/watch?v=SLZQwRnDEWs> >

Graphic Storytelling/Literary Adaptation

Wednesday, September 20 [CLASS 5.2]

Students will have the opportunity to share bonus credit "memoir" projects in class. Introduction to graphic storytelling with mixed media. Shaun Tan's "Distant Rain" (Tales From Outer Suburbia, 2009) and Lost and Found (2011) will be available for reference.



BONUS CREDIT (Quiz)

Based on the Neil Gaiman's *Commencement Address* (University of the Arts, 17 May 2012).

URL: <https://www.youtube.com/watch?v=QmlOu9gyvfE>

STUDENT-INSTRUCTOR Conferences

Monday, September 26 and Wednesday, September 28 [CLASS 6.1, 6.2]

Writing Workshop/Peer Review (Progress Reports. Screening of Concept/Storyboard and preview of final project). Student-Instructor conferences will focus on the final literary adaptation project.

HW:

Students will present literary adaptations next week.

Monday, October 2 and Wednesday, October 4 [CLASS 7.1, 7.2]

Student Open House (End-term Projects).

Student-facilitated conversations and feedback based on screening of literary adaptations (student-authored graphic narratives).

SEIs and Optional Final Grade Conference

Monday, October 9 [CLASS 8.1]

NOTE TO STUDENTS: *Every student participating in this First Year Seminar will receive a high final grade in the course given daily attendance and solid performance (including discussion, presentations, actively participating in class, engaging in group activities, and turning in assignments on time).*

Please contact the Instructor to discuss any special circumstances, questions, or problems via email ryan.3@osu.edu (or in person). Thank you. Cathy Ryan

