

## Writing About Graphic Narrative

ENC 1145-3318

Tuesday 2-3/Thursday 3

Matherly 151



### Instructor:

Ashley Manchester

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Office: TUR 4212

Office Hours: Tuesdays 12-2, or by appointment

### Course Description:

Graphic literature has a rich history, despite the fact that the medium has thus far eluded clear definition. In this course, we will examine (mostly) American comics, comix, and graphic narratives through a discussion of genre in order to better understand the nuances of this complex medium. We will primarily attend to the form of each text and attempt to answer some of the following questions: how do the panel structure, color palette, and other artistic decisions influence the composition of the work? In what ways does a text fit into or fail to fit into its genre category? What implications are made through generic conventions and how does this speak to image/text form? Each section of this course will be dedicated to a popular genre of (graphic) literature: horror, fantasy, autobiography/memoir, journalistic, historical (non)fiction, superhero, and webcomics. We will approach each text through the generic lens and focus on interpreting both distinctive aspects of graphic literature and how each text does or does not illuminate wider conventions of genre. This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/general.education.requirement.aspx>.

### Learning Outcomes:

By the end of this course, you should be able to:

- Communicate a foundational basis of comics scholarship
- Analyze and interpret both the form and content of various graphic texts
- Situate graphic texts within and critically examine generic conventions
- Compose rhetorical arguments using primary texts and supplemental scholarship
- Utilize a thorough writing process that includes planning, drafting, and revising
- Evaluate the rhetorical arguments of the work of peers and other authors

**Required Texts (in alphabetical order):**

Gaiman, Neil. *Sandman: Preludes and Nocturnes* vol. 1. New York: DC Comics, 1991.  
ISBN: 9781401225759

Hill, Joe and Gabriel Rodriguez. *Locke and Key: Welcome to Lovecraft* vol. 1. San Diego: IDW, 2012. ISBN: 9781600103841

McCloud, Scott. *Understanding Comics: The Invisible Art*. New York: HarperPerennial, 1993.  
ISBN: 9780060976255

Miller, Frank. *Batman: The Dark Knight Returns*. New York: DC Comics, 2002.  
ISBN: 9781563893421

Sacco, Joe. *Palestine*. Seattle: Fantagraphics, 2012. ISBN: 9781560974321

Spiegelman, Art. *In the Shadow of No Towers*. New York: Pantheon, 2004. ISBN: 9780375423079

Tan, Shaun. *The Arrival*. New York: Arthur A. Levine Books, 2006. ISBN: 9780439895293

\*All readings marked with a (C) are posted on Canvas under Files\*

**Course Requirements:**

Assignment	Points/Percent of Grade	Requirements	Due Date(s)
10 Response Papers	5 pts. each 50 pts./18%	200-250 words each	Interspersed
Arthrology Paper	First draft - 5 pts. Final draft - 45 pts. 50 pts. total/18%	3-4 pages/1000 words	First draft: Sept. 29 Final draft: Oct. 6
Genre Paper	First draft - 5 pts. Final draft - 45 pts. 50 pts. total/18%	3-4 pages/1000 words	First draft: Oct. 29 Final draft: Nov. 5
Adaptation Paper	First draft - 10 pts. Final draft - 90 pts. 100 pts. total/36%	~6 pages/2000 words	First draft: Dec. 3 Final draft: Dec. 15 by noon
Attendance and Participation	25 pts./9%	N/A	N/A
<b>Total: 275 points</b>			

**\*\*All students *must* check their email and Canvas site daily\*\***

**\*\*All assignment guidelines and rubrics are available on Canvas\*\***

**Grading Scale:**

A	100-94%	C	<77-74%
A-	<94-90%	c-	<74-70%
B+	<90-87%	D+	<70-67%
B	<87-84%	D	<67-64%
B-	<84-80%	D-	<64-61%
c+	<80-77%	Failing	<61-0%

**Late Work:**

All assignments are due in class on the noted due date, with no exceptions! If an emergency occurs that affects your ability to complete your work, please notify me *as soon as possible*. If you fail to hand in an assignment, or hand it in late without prior arrangements, you will receive a zero on that assignment.

**Attendance Policy:**

It is crucial that you not only attend class, but also participate to the best of your ability. I will be taking attendance every class and anyone found to be signing the attendance sheet for another student will automatically forfeit their attendance points. If you are more than 15 minutes late for class, you will be counted as absent. You are allowed 3 absences from class without penalty. Any absences after the third will severely affect your final grade.

**\*It is imperative that you attend class on time and participate fully!**

UF Policy: In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

**Final Grade Appeals:**

Students may appeal a final grade by filling out a form available from Carla Blount, Department of English Program Assistant (4008 Turlington Hall).

**Technology Policy:**

Since you are required to fully participate in this course, which largely depends on class discussion, you will ONLY be allowed to use laptops or other computing devices for note-taking or class purposes. If you choose to use a computer during class, be prepared to show me your notes at any time. Anyone found using their laptops for purposes other than class activities will be asked to leave class and will forfeit their attendance points.

**Statement of Composition (C) and Humanities (H) Credit:**

This course can satisfy the General Education requirement for Composition or Humanities. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general.education.requirement.aspx>

**Statement of Writing Requirement:**

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see:

[https://catalog.ufl.edu/ugrad/current/advising/info/writing\\_and\\_math\\_requirement.aspx](https://catalog.ufl.edu/ugrad/current/advising/info/writing_and_math_requirement.aspx)

**Statement of Student Disability Services:**

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see:

<http://www.dso.ufl.edu/drc/>

**Statement on Harassment:**

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment see: <http://www.hr.ufl.edu/eo/sexharrassment.htm>

**Safe Space Policy:**

Each of us brings a unique perspective to the classroom that enriches the learning experience for everyone. This classroom will be constructed as a safe space where all voices are heard and respected. Language and actions that compromise this goal by harassing, disrespecting, or promoting violence against any group or individual will not be tolerated. This includes blatant rudeness directed toward the professor or any other student present or not. To that end, I will ask anyone who disrupts the safe space to leave the classroom.

**Statement on Academic Honesty:**

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

[https://catalog.ufl.edu/ugrad/current/advising/info/student\\_honor\\_code.aspx](https://catalog.ufl.edu/ugrad/current/advising/info/student_honor_code.aspx)

**\*\*Under no circumstance will any academic dishonesty be tolerated. If you are found plagiarizing in any way, you will receive a penalty of a failing grade on your assignment and, upon my review, be reported to the university.**

**Course Schedule: \*\*Subject to revision\*\***



**WEEK ONE: INTRODUCTIONS**

**Tues., Aug. 25**

- Introductions and syllabus overview
- The history of comics

**Thurs., Aug. 27**

- Introduction to *The System of Comics*, Groensteen (C)



**WEEK TWO: FOUNDATIONS**

**Tues., Sept. 1**

- Understanding Comics: The Invisible Art*, McCloud-Chapters 1-3 (pg. 1-93)

**DUE: RESPONSE PAPER #1**

**Thurs., Sept. 3**

- Understanding Comics: The Invisible Art*, McCloud-Chapter 4 (pg. 94-117)  
Recommended: McCloud-Chapters 5 and 6 (pg. 118-161)



**WEEK THREE: CHILDREN'S/YA LIT**

**Tues., Sept. 8**

- Understanding Comics: The Invisible Art*, McCloud-Chapters 8-9 (pg. 185-end)  
Recommended: McCloud-Chapter 7 (pg. 162-184)
- "The Construction of Space in Comics," Lefevre (C)

**DUE: RESPONSE PAPER #2**

**Thurs., Sept. 10**

- The Arrival*, Tan (all)



**WEEK FOUR: CHILDREN' S/YA LIT cont'd/HO RROR**

**Tues., Sept. 15**

- The Arrival*, Tan

**DUE: RESPONSE PAPER #3**

**Thurs., Sept. 17**

- Selections from *The Walking Dead* vol. 1, Kirkman (C)
- Locke and Key: Welcome to Lovecraft* vol. 1, Hill and Rodriguez (all)

**WEEK FIVE: FANTASY**

**Tues., Sept. 22**

-*Locke and Key: Welcome to Lovecraft* vol. 1, Hill and Rodriguez

-*Sandman: Preludes and Nocturnes* vol. 1, Gaiman (all)

**DUE: RESPONSE PAPER #4**

**Thurs., Sept. 24**

-*Sandman: Preludes and Nocturnes* vol. 1, Gaiman

-Selections from *Saga* vol. 1, Vaughan and Staples (C)

**WEEK SIX: LIFE WRITING**

**Tues., Sept. 29**

-Peer Reviewing Session

**DUE: ARTHROLOGY FIRST DRAFT**

**Thurs., Oct. 1**

-*In the Shadow of No Towers*, Spiegelman (all)

**WEEK SEVEN: LIFE WRITING cont'd**

**Tues., Oct. 6**

-*In the Shadow of No Towers*, Spiegelman

-Selections from *Mans*, Spiegelman (C)

-Selections from *Fun Home*, Bechdel (C)

**DUE: ARTHROLOGY FINAL PAPER**

**Thurs., Oct. 8**

-Selections from *AW' York Diary*, Doucet (C)

-Introduction to *Graphic Women: Life Narrative and Contemporary Comics*, Chute (C)

**WEEK EIGHT: QUEER GRAPHICS**

**Tues., Oct. 13**

-Selections from *No Straight Lines* (C)

-Selections from *Stuck Rubber Baby*, Cruse (C)

-Selections from *How Loathsome*, Naifeh and Crane (C)

**DUE: RESPONSE PAPER #5**

**Thurs., Oct. 15**

-Selections from *Dykes to Watch Out For*, Bechdel (C)



**WEEK NINE: GRAPHIC JOURNALISM**

**Tues., Oct. 20**

-*Palestine*, Sacco-Chapters 1-3

**Thurs., Oct. 22**

-*Palestine*, Sacco-Chapters 4-6

***DUE: RESPONSE PAPER #6***



**WEEK TEN: GRAPHIC JOURNALISM cont'd**

**Tues., Oct. 27**

-*Palestine*, Sacco-Chapters 7-9

**Thurs., Oct. 29**

-Peer Reviewing Session

***DUE: GENRE PAPER FIRST DRAFT***



**WEEK ELEVEN: ADAPTATION**

**Tues., Nov. 3**

-In Class Film: Tim Burton's *Alice in Wonderland*(2010)

**Thurs., Nov. 5**

-Selections from *Alice 's Adventures in Wonderland*, Carroll (C)

***DUE: GENRE PAPER FINAL DRAFT***



**WEEK TWELVE: ADAPTATION cont'd**

**Tues., Nov. 10**

-*Alice 's Adventures in Wonderland* and *Through the Looking Glass*, Darcy (from *The Graphic Canon*) (C)

**Thurs., Nov. 12**

-Adaptation Discussion

***DUE: RESPONSE PAPER # 7***



**Tues., Nov. 17**

-*Batman: The Dark Knight Returns*, Miller (all)

**Thurs., Nov. 19**

-*Batman: The Dark Knight Returns*, Miller

-“The Definition of the Superhero,” Coogan (C)

***DUE: RESPONSE PAPER #8***



**Tues., Nov. 24**

-“The History of Webcomics,” [The Comics Journal](#)

- [Girls with Slingshots](#). Volume 1, #1-68 and explore site

- [Darwin Carmichael is Going to Hell](#). January 2009-end of February 2009 and explore site

***DUE: RESPONSE PAPER #9***

**Thurs., Nov. 26**

**-NO CLASS-THANKSGIVING BREAK**



**Tues., Dec. 1**

- [NAWLZ](#)-Season 1, Issues 1, 2, and 3

**Thurs. Dec. 3**

-Peer Reviewing Session

***DUE: ADAPTATION PAPER FIRST DRAFT***





**Tues., Dec. 8**

-“Why Are Comics Still in Search of Cultural Legitimization?” Groensteen (C)

-Wrap-up

***DUE: RESPONSE PAPER #10***

**Adaptation Final Paper Due: Tues., Dec. 15 by Noon**