



**SENATE COMMITTEE ON CURRICULAR AFFAIRS**  
**COURSE SUBMISSION AND CONSULTATION FORM**

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**Principal Faculty Member(s) Proposing Course**

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Name	User ID	College	Department
SCOTT SMITH	STS12	Liberal Arts (LA)	Not Available
JOEL DOUGLAS PRIDDY	jdp19	Arts and Architecture (AA)	Not Available

Academic Home: Liberal Arts (LA)

Type of Proposal:  Add  Change  Drop

**Course Designation**

(ENGL 193N) The Craft of Comics

**Course Information**

**Cross-Listed Courses:**

AA 193N(AA)

**Prerequisites:**

**Corequisites:**

**Concurrents:**

**Recommended Preparations:**

Abbreviated Title: Craft of Comics  
Discipline: General Education  
Course Listing: Inter-Domain

**Special categories for Undergraduate (001-499) courses**

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**Foundations**

- Writing/Speaking (GWS)
- Quantification (GQ)

**Knowledge Domains**

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

**Additional Designations**

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

**First-Year Engagement Program**

- First-Year Seminar

## Miscellaneous

Common Course

## GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

## Bulletin Listing

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**Minimum Credits:** 3  
**Maximum Credits:** 3  
**Repeatable:** NO  
**Department with Curricular Responsibility:** English (UPLA\_ENGL)  
**Effective Semester:** FA 2018  
**Travel Component:** NO

## Course Outline

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### A brief outline or overview of the course content:

This course combines the literary analysis of comics and graphic novels with the creative practice of making comics. Students will learn through an integrated process of interpreting select comics texts, concepts and techniques while also completing creative work and exercises that complement those assigned texts, concepts, and techniques.

### A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

Introduction to Comics: Vocabulary, Definitions, and Historical Overview (2 weeks)

Modes of Textual and Visual Representation (1 week)

Sequence and Transition (1 week)

The Illusion of Time (1 week)

Expressive Marks, Style, and Technique (1 week)

The Convergence of Text and Picture (1 week)

Process, Development, and Context (1 week)

Case studies of select comics creators and texts (7 weeks)

### Course Description:

This course combines the literary analysis of comics and graphic novels with the creative practice of making comics. Students will learn through an integrated and ongoing process of interpreting select comics texts and also making their own work in that same medium. Students will gain a technical vocabulary for discussing and assessing comics, which they will then apply to formal analysis of compositional and narrative elements in select assigned texts. This analysis will occur first in class discussion, facilitated by the instructors, and then through a sequence of individual written assignments. At the same time, students will receive formal instruction in making comics as they create their own work over the course of the semester, workshoping with peers and instructors as a way of gaining further insight into the creative and technical processes of the studied texts. Formal analysis and creative work will be coordinated and progressive across the course of the semester. The culmination of this collaborative learning would be an integrated understanding and appreciation of comics art.

### The name(s) of the faculty member(s) responsible for the development of the course:

Name: JOEL DOUGLAS PRIDDY (jdp19)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

Name: SCOTT SMITH (STS12)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

## Course Justification

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### Instructional, Educational, and Course Objectives:

**This section should define what the student is expected to learn and what skills the student will develop.**

Acquire a technical vocabulary for describing and discussing the formal aspects of the comics medium

Discuss and analyze the formal aspects of comics and graphic novels as a medium

Develop facility for interpreting and critically evaluating diverse comics narratives and genres

Encounter a variety of traditions, genres, and creators within and across the history of the comics medium

To explore creative development and production of visual narrative sequences as a means of gaining critical insight into the medium

### Evaluation Methods:

**Include a statement that explains how the achievement of the educational objective identified above will be assessed.**

**The procedures for determining students' grades should be specifically identified.**

Class participation and small group discussion of assigned texts and creative work (10%)

Weekly visual exercises evaluated according to their engagement with relevant course concepts (40%)

Written analyses of assigned texts (40%)

Quizzes on technical vocabulary and concepts (10%)

### Relationship/Linkage of Course to Other Courses:

**This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.**

This course compliments and extends existing course offerings in Comics Studies and Visual Culture (such as A&A122

Introduction to Graphic Storytelling; ENGL 106 The Lynd Ward Graphic Novel Prize; ENGL 136 The Graphic Novel; ENGL ; CMLIT 415 World Graphic Novels).

### Relationship of Course to Major, Option, Minor, or General Education:

**This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.**

An integrated GE elective fulfilling interdisciplinary requirements for General Arts (GA) and General Humanities (GH).

### A description of any special facilities:

This course would benefit from a projection system and class seating that is accommodating to large and small discussion groups.

### Frequency of Offering and Enrollment:

Every one or two years, with a target enrollment of 20 students.

## Alignment with General Education Objectives

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**EFFECTIVE COMMUNICATION** – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

**KEY LITERACIES** – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

**CRITICAL AND ANALYTICAL THINKING** – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

**INTEGRATIVE THINKING** – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

**CREATIVE THINKING** – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

**GLOBAL LEARNING** – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

**SOCIAL RESPONSIBILITY AND ETHICAL REASONING** – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

**What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.**

A) EFFECTIVE COMMUNICATION

Students will express and exchange ideas in oral, written, and visual forms that are complementary and mutually informative in creative and critical ways.

B) KEY LITERACIES

Students will express and interpret ideas through verbal and visual methods, and develop an understanding and appreciation of the persuasive and aesthetic collaboration of word and image.

C) CRITICAL AND ANALYTICAL THINKING

Students will analyze assigned texts and art and articulate their observations and evaluations through critical writing and discussion, and creative visual output.

E) CREATIVE THINKING

Students will generate and develop original content in a series of visual exercises, synthesizing course concepts through imagery, sequence, and text.

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**How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.**

A) EFFECTIVE COMMUNICATION

Effective communication will be assessed across a series of assignments and activities. Written work will be evaluated according to criteria that assess the persuasive expression and support of argumentation. Oral communication will be assessed by demonstrated engagement with relevant course concepts and peer interactions. Visual communication will be assessed according to deployment of various modes of representation and composition.

B) KEY LITERACIES

Students will be assessed for demonstrated engagement with key concepts in creative exercises, with varied integration of image and text in those exercises. Oral and written analyses will be assessed for the consideration and articulation of visual and verbal significations in assigned texts.

C) CRITICAL AND ANALYTICAL THINKING

Articulation of observation, analysis, interpretation, and evaluation of texts and key concepts will be demonstrated through group discussion, written statements, and synthesis in visual exercises.

E) CREATIVE THINKING

Visual exercises will result in comics narratives and will be evaluated for creative ideation and development.

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## General Education Domain Criteria

General Education Designation: Inter-Domain

### GA Criteria

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Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor

Demonstrate competence in the creation of works of art and design

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works

Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

**What components of the course will help students achieve the domain criteria selected above?**

After a grounding in the fundamentals of comics formalism and theory, the class will be structured around the analysis and critique of the form, content, and cultural context of significant works. This will be demonstrated through long and short form writing and group discussion.

Students will enhance their understanding of significant works studied by engaging in artistic practices and techniques relevant to the success of the work. This direct creative engagement, especially for students from outside the visual arts, will de-mystify and expound the foundational processes of visual culture.

Furthermore, creative visual exercises will both expand insight into the analysis of the works studied, but also use those works as inspiration for new creative works.

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**GH Criteria**

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Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses

Critically evaluate texts in the humanities– whether verbal, visual, or digital– and identify and explain moral or ethical dimensions within the disciplines of the humanities

Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range

Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

**What components of the course will help students achieve the domain criteria selected above?**

[Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses.]

Students will present written critical responses to assigned texts that combine argumentation and formal analysis. Written responses will include short writings, targeted to specific concepts and course concept, as well as longer argumentative papers. Students will additionally engage in class discussions that develop and model collaborative analysis and critical thinking.

[Critically evaluate texts in the humanities– whether verbal, visual, or digital– and identify and explain moral or ethical dimensions within the disciplines of the humanities.]

Students will evaluate and interpret texts in terms of both form and content. After acquiring a vocabulary for describing the formal properties of comics texts, students will consider how form collaborates with content, with specific attention to the presentation and exploration of thematic, ethical, and/or moral issues within the text.

[Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities.]

Students will learn about influential creators and communities in the creative history of the comics medium. Students will also contextualize comics production and reception at instrumental historical moments across different comics traditions and genres.

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**Integrative Studies**

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**Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.**

The medium itself, being inherently collaborative between word and image, demands multiple methodologies to fully explore.

By experiencing the creative processes and challenges of making comics, students will become more insightful and perceptive readers of comics. There will be complementary literary and visual analysis, written critique and artistic creation.

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**Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.**

The course is conceived of as meeting twice week, with each week's instruction focusing on the literary analysis of comics in one session, and comics as creative endeavor in the second session, with clear correlation of content and method across the two meetings. In this manner, two lenses will be brought to bear on each subject studied.

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**Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.**

An team of two instructors would most thoroughly incorporate inter-domain methodologies and perspectives in way that modeled the benefits of thinking and working across domains. One member of the team would possess a primary expertise in the creative practice of making comics, while the other member would possess a primary expertise in literary analysis and criticism, with appropriate background in comics scholarship and pedagogy.

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**Describe the assessments that will be used to determine students' ability to apply integrative thinking.**

One mode of assessment will be the evaluation of student writing in response to different objectives. One type of writing will ask students to conduct analysis and explication of specific formal or creative techniques, identifying how those techniques create meaning; these short writings would generally be one to two pages in length. Students will also write a longer paper (approximately five pages) in which they present an interpretation or argument about a course text that incorporates technical vocabulary and concepts they have acquired through creative work and exercises across the semester.

A second mode of assessment would be the frequency and quality of participation in class discussion and in creative workshops.

A third mode of assessment will involve both the process and product from the visual exercises. These exercises will be evaluated on engagement and experimentation with the formal and creative techniques under discussion.

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**Campuses That Have Offered ( ) Over The Past 4 Years**

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semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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**Review History**

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## ENGL 193/A&A 198: THE CRAFT OF COMICS

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**Instructors:** Joel Priddy and Scott T. Smith

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### **Course Description**

This course combines the literary analysis of comics and graphic novels with the creative practice of making comics. Students will learn through an integrated and ongoing process of interpreting select comics texts and also making their own work in that same medium. Students will gain a technical vocabulary for discussing and assessing comics, which they will then apply to formal analysis of compositional and narrative elements in select assigned texts. This analysis will occur first in class discussion, facilitated by the instructors, and then through a sequence of individual written assignments. Students also receive formal instruction in making comics as they create their own work over the course of the semester, workshoping with peers and instructors as a way of gaining insight into the creative and technical processes of the studied texts. Formal analysis and creative work will be coordinated and progressive across the course of the semester. The culmination of this collaborative learning would be an integrated understanding and appreciation of comics art.

### **Course Texts**

- Scott McCloud, *Understanding Comics: The Invisible Art* (1993)
- Jason Lutes, *Berlin: City of Stones* (Drawn and Quarterly, 2001)
- Jillian Tamaki and Mariko Tamaki, *This One Summer* (2014)
- Craig Thompson, *Blankets* (2003)

**All texts on course reserve in the Pattee Library.** We will also use Canvas for several readings.

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### **Course and General Education Learning Objectives**

- Acquire a technical vocabulary for describing and discussing the formal aspects of the comics medium.
- Discuss and analyze the formal aspects of comics and graphic novels as a medium.
- Develop facility for interpreting and evaluating diverse comics narratives, genres, and techniques.
- Express and exchange ideas in oral, written, and visual forms that are complementary and mutually informative in creative and critical ways. (EFFECTIVE COMMUNICATION)
- Express and interpret ideas through verbal and visual methods, and develop an understanding and appreciation of the persuasive and aesthetic collaboration of word and image. (KEY LITERACIES)
- Analyze assigned texts and art and articulate observations and evaluations through critical writing and discussion, and creative visual output. (CRITICAL AND ANALYTICAL THINKING)
- Generate and develop original content in a series of visual exercises, synthesizing course concepts through imagery, sequence, and text. (CRITICAL AND ANALYTICAL THINKING)

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## Course Requirements

Regular attendance is required. You are allowed two absences free of consequence. Additional unexcused absences will result in your class participation grade being lowered half a letter grade for each additional absence. **Late work will not be accepted in cases of unexcused absences.** You are expected to arrive on time for class; recurrent tardiness may result in a recorded absence (you will be warned prior to this measure).

Written work for the course consists of several short analyses (1-2 pages each). The course also requires the completion of a series of short creative visual exercises in making comics. Finally, students will complete a series of short quizzes on technical vocabulary and concepts.

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## Grading

Final grades will be determined as follows:

<b>Class Participation:</b> 10%	<b>Written analyses:</b> 40%
<b>Visual exercises:</b> 10%	<b>Quizzes:</b> 10%

We will use the following grading scale: A = 94 to 100; A- = 90 to 93; B+ = 87 to 89; B = 84 to 86; B- = 80 to 83; C+ = 77 to 79; C = 70 to 76; D = 60 to 69 and F = 59 and below.

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## Assignments

### Written analysis

Over the semester, you will write four analyses of formal layout and composition for an assigned text. Each analysis should be 1-2 pages in length, double-spaced with one-inch margins. For each analysis, you will select a short sequence of panels (or even a single panel) from a single assigned text and then write a short analysis of how your selection uses specific techniques of layout and/or composition. Each analysis should discuss how multiple elements and factors collaborate in order to produce certain artistic, affective, and/or narrative effects. Each analysis should discuss the interplay between form and content.

### Visual exercises (VX)

Each week students will complete a visual exercise as a means of exploring the formal and creative processes of comics storytelling. These projects will not be judged as finished pieces of art, but on their engagement with the concepts being explored. Exercises will be executed on index cards, and will consist of between 4 and 20 individual panels drawn.

## CLASS SCHEDULE

### Week 1

[Introduction to Comics: Vocabulary, Definitions, and Historical Overview]

T: Class introduction

TH: VX: Sequence 1

### Week 2

[Introduction to Comics: Vocabulary, Definitions, and Historical Overview]

T: McCloud, *UC* pgs. 2-23;  
Rudolphe Topfer, *Monsieur Crepin*;  
Lynd Ward, from *God's Man*;  
Winsor McCay, *Little Nemo in Slumberland*

TH: VX: Sequence 2

### Week 3

[Modes of Textual and Visual Representation]

T: McCloud, *UC*, pgs. 24-59;  
Emmanuel Guibert, from *How the World Was*;  
Chris Ware, from *Lint*;  
Charles Schultz, *Peanuts*

TH: VX: Stylistic Collage

### Week 4

[Sequence and Transition]

T: McCloud, *UC*, pgs. 60-93  
Jaime Hernandez, "Flies on the Ceiling" (*Love and Rockets*);  
Fábio Moon, "Outras Palavras";  
R. Crumb, "Short History of America:

TH: VX: Expanding Sequence  
**Analysis 1 due**

### Week 5

[The Illusion of Time]

T: McCloud, *UC*, pgs. 94-117  
Gilbert Hernandez, "Heartbreak Soup" (*Love and Rockets*);  
Hayao Miyazaki, from *Nausicaa and the Valley of the Wind*;  
Eleanor Davis, "Seven Sacks"

TH: VX: Pacing

## Week 6

[Expressive Marks, Style, and Technique]

T: McCloud, *UC*, pgs. 118-137;  
Gary Panter, from *Jimbo*;  
Jim Woodring, from *Frank*;  
Julie Doucet, from *Dirty Plotte*;  
Jeff Lemire, from *Essex County*

TH: VX: Expressive Marks

## Week 7

[The Convergence of Text and Picture]

T: McCloud, *UC*, pgs. 138-161;  
Ben Katchor, *The Jew of New York*;  
Will Eisner, *The Spirit*;  
Chris Ware, “Thrilling Adventure Stories”

TH: VX: Found Narrative

## Week 8

[Process, Development, and Context]

T: McCloud, *UC*, pgs. 162-215;  
Richard McGuire, *Here*;  
Harvey Kurtzman, *MAD*;  
Bill Watterson, *Calvin and Hobbes*;  
Emily Carroll, “His Face All Red”

TH: VX: Page Compositions  
**Analysis 2 due**

## Week 9

[Case studies of select comics creators and texts]

T: Tamaki and Tamki, *This One Summer*

TH: VX: Mood 1

## Week 10

[Case studies of select comics creators and texts]

T: Tamaki and Tamki, *This One Summer*

TH: VX: Mood 2

## Week 11

[Case studies of select comics creators and texts]

T: Thompson, *Blankets*

TH: VX: Auto-Biography 1

**Week 12**

[Case studies of select comics creators and texts]

T: Thompson, *Blankets*

TH: VX: Auto-Biography 2  
**Analysis 3 due**

**Week 13**

[Case studies of select comics creators and texts]

T: Lutes, *Berlin*

TH: VX: Visual Reference 1

**Week 14**

[Case studies of select comics creators and texts]

T: Lutes, *Berlin*

TH: VX: Visual Reference 1

**Week 15**

[Case studies: Design and Bombast in Superhero Comics]

T: Jack Kirby, "Glory Boat," *New Gods* #6 (Canvas)  
Walter Simonson, "Like a Bat Out of Hell!" *Thor* #362

TH: VX: Action Sequence  
**Analysis 4 due**