

# NEW COURSE FORM

<b>1. General Information.</b>				
a.	Submitted by the College of: A&S	Today's Date:	12-7-11	
b.	Department/Division: MCL-French			
c.	Contact person name: Jeffrey Peters	Email: jnp@uky.edu	Phone:	576-3499
d.	Requested Effective Date:	<input type="checkbox"/> Semester following approval	OR	<input checked="" type="checkbox"/> Specific Term/Year <sup>1</sup> : Summer 11
<b>2. Designation and Description of Proposed Course.</b>				
a.	Prefix and Number:	FR 205		
b.	Full Title:	The French Graphic Novel		
c.	Transcript Title (if full title is more than 40 characters):	n/a		
d.	To be Cross-Listed <sup>2</sup> with (Prefix and Number):	n/a		
e.	Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours <sup>3</sup> for each meeting pattern type.			
	<u>3 (when taught in class) Lecture</u>	____ Laboratory <sup>1</sup>	____ Recitation	____ Discussion
	____ Clinical	____ Colloquium	____ Practicum	____ Research
	____ Seminar	____ Studio	<u>3 (when taught online)</u> Other – Please explain:	<u>3 lecture when taught in class;</u> <u>3 other when taught online</u>
f.	Identify a grading system:	<input checked="" type="checkbox"/> Letter (A, B, C, etc.)	<input type="checkbox"/> Pass/Fail	
g.	Number of credits:	3		
h.	Is this course repeatable for additional credit?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES: Maximum number of credit hours:	_____		
	If YES: Will this course allow multiple registrations during the same semester?	YES <input type="checkbox"/>	NO <input type="checkbox"/>	
i.	Course Description for Bulletin:	Examines the rich tradition of graphic narrative in France where the modern comic form was invented in the early nineteenth century. Explores the technical aspects of graphic narrative and considers how the graphic novel has been linked to political questions of national identity in post-war France. Taught in English with no knowledge of French necessary.		
j.	Prerequisites, if any:	_____		
k.	Will this course also be offered through Distance Learning?	YES <sup>4</sup> <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
l.	Supplementary teaching component, if any:	<input type="checkbox"/> Community-Based Experience	<input type="checkbox"/> Service Learning	<input type="checkbox"/> Both
<b>3.</b>	<b>Will this course be taught off campus?</b>	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log.

<sup>3</sup> In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

<sup>4</sup> You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

## Brothers, Sheila C

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**From:** Jeffrey Peters [petersjnp@gmail.com]  
**Sent:** Monday, March 12, 2012 3:13 PM  
**To:** Brothers, Sheila C  
**Subject:** Re: Proposed New Course FR 205

Hi Sheila,

Sorry for the confusion. FR 205 will sometimes be offered as an online course, but not "off campus." Does that clarify things?

Thanks.

Jeff

On Mon, Mar 12, 2012 at 3:10 PM, Brothers, Sheila C <[sbrothers@uky.edu](mailto:sbrothers@uky.edu)> wrote:

Good afternoon! I am writing in regards to the new course proposal for FR 205. There is a small piece of information that needs to be added to the proposal before it can move forward.

Q#3 on the form (asking if the course will be offered off campus) is answered "yes." I realize that the form did not request this information, but could you please provide the physical address of the location where the course will be taught?

If this is a misunderstanding (distance learning courses are not "off campus"), please let me know and I will add your email response to the course proposal.

Thank you,  
Sheila

## NEW COURSE FORM

<b>4.</b>	<b>Frequency of Course Offering.</b>			
<b>a.</b>	Course will be offered (check all that apply):	<input type="checkbox"/> Fall	<input type="checkbox"/> Spring	<input checked="" type="checkbox"/> Summer
<b>b.</b>	Will the course be offered every year?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If NO, explain:	_____		
<b>5.</b>	<b>Are facilities and personnel necessary for the proposed new course available?</b>			
		YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If NO, explain:	_____		
<b>6.</b>	<b>What enrollment (per section per semester) may reasonably be expected?</b>	<u>60</u>		
<b>7.</b>	<b>Anticipated Student Demand.</b>			
<b>a.</b>	Will this course serve students primarily within the degree program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
<b>b.</b>	Will it be of interest to a significant number of students outside the degree pgm?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If YES, explain:	Will serve as a UKCore Critical Inquiry-Humanities course		
<b>8.</b>	<b>Check the category most applicable to this course:</b>			
	<input type="checkbox"/> Traditional – Offered in Corresponding Departments at Universities Elsewhere			
	<input checked="" type="checkbox"/> Relatively New – Now Being Widely Established			
	<input type="checkbox"/> Not Yet Found in Many (or Any) Other Universities			
<b>9.</b>	<b>Course Relationship to Program(s).</b>			
<b>a.</b>	Is this course part of a proposed new program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, name the proposed new program:	_____		
<b>b.</b>	Will this course be a new requirement <sup>5</sup> for ANY program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES <sup>5</sup> , list affected programs:	_____		
<b>10.</b>	<b>Information to be Placed on Syllabus.</b>			
<b>a.</b>	Is the course 400G or 500?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, the <i>differentiation for undergraduate and graduate students must be included</i> in the information required in <b>10.b</b> . You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)			
<b>b.</b>	<input checked="" type="checkbox"/> The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from <b>10.a</b> above) are attached.			

<sup>5</sup> In order to change a program, a program change form must also be submitted.

# NEW COURSE FORM

## Signature Routing Log

**General Information:**

Course Prefix and Number: FR 205

Proposal Contact Person Name: Jeffrey Peters Phone: 576-3499 Email: jnp@uky.edu

**INSTRUCTIONS:**

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
French	9/13/11	Sadia Zoubir Shaw, DUS / 7-5729 / sadia-z-shaw@uky.edu	
French	9/13/11	Jeff Peters, Director / 576-3499 / jnp@uky.edu	
MCL	9/13/11	Jeanmarie Rouhier Willoughby, Chair / 7-1756 / j.rouhier@uky.edu	
College of A&S	12/1311	Anna Bosch / 7-6689 / bosch@uky.edu	
		/ /	

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>6</sup>
Undergraduate Council	2/28/2012	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

<sup>6</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

# General Education Course Approval Cover Sheet

Date of Submission 12/7/11

## 1. Check which area(s) this course applies to

- |                                  |                                     |  |                          |
|----------------------------------|-------------------------------------|--|--------------------------|
| Inquiry - Arts & Creativity      | <input type="checkbox"/>            | Composition & Communications - II      | <input type="checkbox"/> |
| Inquiry - Humanities             | <input checked="" type="checkbox"/> | Quantitative Foundations               | <input type="checkbox"/> |
| Inquiry - Nat/Math/Phys Sci      | <input type="checkbox"/>            | Statistical Inferential Reasoning      | <input type="checkbox"/> |
| Inquiry - Social Sciences        | <input type="checkbox"/>            | U.S. Citizenship, Community, Diversity | <input type="checkbox"/> |
| Composition & Communications - I | <input type="checkbox"/>            | Global Dynamics                        | <input type="checkbox"/> |

## 2. Provide Course and Department Information.

Department: MCL-French

Course Prefix and Number: FR 205 Credit hours: 3

Course Title: The French Graphic Novel

Expected # of Students per Calendar Yr: 60 Course Required for Majors in your Program (check one)? Yes  No

Prerequisite(s) for Course? N/A

This request is for (check one) A New Course  An Existing Course

### Departmental Contact Information

Name: Jeffrey Peters

Email: jnp@uky.edu

Office Address: 1031 POT

Phone: 576-3499

## 3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including a mapping of the stated learning outcomes to those presented on the corresponding Course Template.
- A completed Course Review Form. See the Gen Ed website <http://www.uky.edu/gened/forms.html> for these forms. Proposals prepared prior to September 15<sup>th</sup>, 2010 are allowed to use a narrative instead of the Course Review Form.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

## 4. Signatures

Department Chair: Jeanmarie Rouchie - Willoughby Date: 9/13/11  
Dean: AR Bosh Date: 12/13/11

All proposals are to be submitted from the College Dean's Office  
Submission is by way of the General Education website <http://www.uky.edu/gened>

**Course Review Form  
Intellectual Inquiry in the Humanities**

**Reviewer Recommendation**

Accept  Revisions Needed

**Course:** FR 205: The French Graphic Novel

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Activities that enable students to demonstrate their ability to present and critically evaluate competing interpretations through written and oral analysis and argumentation.

Example(s) from syllabus:

Critical reaction paper.

Brief Description:

This is a short, one-page reaction paper that requires students to summarize and assess the argument made by a scholar or theorist of graphic story-telling.

Activities that enable students to demonstrate their ability to distinguish different artistic, literary, philosophical, religious, linguistic, and historical schools or periods according to the varying approaches and viewpoints characterized therein.

Example(s) from syllabus:

Class discussion.

Brief Description:

Class discussion will focus on graphic narrative as a problem of representation. As with any analysis of artistic modes of representation, the object of discussion will be on the connections between text and world: do texts function mimetically -- in other words, as a kind of mirror of the world -- or do they in some ways construct the way the world comes to be understood? Attention is therefore given to the way historical and political questions are presented narratively (e.g., race, colonialism, national identity).

Activities that enable students to demonstrate their ability to identify the values and presuppositions that underlie the world-views of different cultures and peoples, as well as one's own culture, over time through the analysis and interpretation of at least one of the following: works of art, literature, folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research).

Example(s) from syllabus:

Political theme reaction paper.

Brief Description:

This reaction paper addresses a specific topic -- in this case, religion and immigration in Marjane Satrapi's Persepolis -- as it is presented in graphic narrative. The student is asked, in a two-page reaction paper, to examine the representation of Muslim immigrants to France in Persepolis in the context of McKinney's article on representing the banlieue in graphic narrative. (The banlieues are French suburbs, the urban site of much discussion in France about immigration, race, religion, and political conflict.)

Activities that enable students to demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations, and classroom discussions.

Example(s) from syllabus:  
Frame analysis.

**Brief Description:**

A two-page paper that asks students to describe the visual layout and story design of one page of a graphic novel. Students are required to employ the technical vocabulary they learn during Unit III of the course (Introduction to the Principles of Sequential Art). Students must describe the visual/textual design of the page in terms of mise-en-page (overall page layout and design), including framing, lettering, gutters between frames, and presentation of space and time.

An assignment that enables students to demonstrate their ability to conduct a sustained piece of analysis of some work of art, literature, folklore (or popular culture), film (or other digital media), philosophy, religion, language system, or historical event or existing historical narrative that makes use of logical argument, coherent theses, and evidence of that discipline, with use of library sources when applicable, demonstrating appropriate information literacy in a particular discipline of the humanities (i.e. identifying appropriate sources, accessing them and assessing their value). This assignment will be used for program-level assessment.

Example(s) from syllabus:  
Final paper on topic of student's choice and design.

**Brief Description:**

A longer (4-5 pages) research paper that treats some aspect of the French graphic narrative tradition chosen by the student. (Students may choose from a list of suggested topic areas [see p. 3 of course syllabus] or identify their own.) Students are required to explore their topic in terms both of the historical/political issues discussed during the semester and of the technical aspects of graphic narrative representation. They are expected to turn in and discuss with the instructor a description of a paper topic, an annotated bibliography, an outline, and a rough draft prior to completing the final version.

Information literacy component:

Reviewer's Comments:

## Distance Learning Form

This form must accompany every submission of a new/change course form that requests distance learning delivery. This form may be required when changing a course already approved for DL delivery. **All fields are required!**

**Introduction/Definition:** For the purposes of the Commission on Colleges Southern Association of Colleges and Schools accreditation review, *distance learning* is defined as a formal educational process in which the majority of the instruction (interaction between students and instructors and among students) in a course occurs when students and instructors are not in the same place. Instruction may be synchronous or asynchronous. A distance learning (DL) course may employ correspondence study, or audio, video, or computer technologies.

A number of specific requirements are listed for DL courses. **The department proposing the change in delivery method is responsible for ensuring that the requirements below are satisfied at the individual course level.** It is the responsibility of the instructor to have read and understood the university-level assurances regarding an equivalent experience for students utilizing DL (available at <http://www.uky.edu/USC/New/forms.htm>).

Course Number and Prefix: FR 205	Date: 12-7-11
Instructor Name: Jeffrey Peters	Instructor Email: jnp@uky.edu
Check the method below that best reflects how the majority of course of the course content will be delivered.	
Internet/Web-based <input checked="" type="checkbox"/>	Interactive Video <input type="checkbox"/>
Hybrid <input type="checkbox"/>	

<b>Curriculum and Instruction</b>	
1.	<p>How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?</p> <p>Technology-based assignments will allow for regular interaction between the students and faculty for feedback. The syllabus conforms to University standards.</p>
2.	<p>How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.</p> <p>The assessment of student learning outcomes through regular assignments, as well as readings, use of the internet, videos, powerpoint presentations streamed online will allow students to have an equivalent experience.</p>
3.	<p>How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.</p> <p>The academic offense policy matches that of university policy. Students will submit work through the secure environment of blackboard.</p>
4.	<p>Will offering this course via DL result in at least 25% or at least 50%* (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?</p> <p>No</p> <p>If yes, which percentage, and which program(s)?</p> <p><i>n/a</i></p> <p><small>*As a general rule, if approval of a course for DL delivery results in 50% or more of a program being delivered through DL, the effective date of the course's DL delivery will be six months from the date of approval.</small></p>
5.	<p>How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?</p>

Abbreviations: TASC = Teaching and Academic Support Center DL = distance learning DLP = Distance Learning Programs



## Distance Learning Form

This form must accompany every submission of a new/change course form that requests distance learning delivery. This form may be required when changing a course already approved for DL delivery. **All fields are required!**

	The student will get the use of regularly scheduled office hours online as well as other online resources available to all students.
<b><i>Library and Learning Resources</i></b>	
6.	How do course requirements ensure that students make appropriate use of learning resources? There is a research project at the end of the semester that will require students to utilize the internet in order to do research.
7.	Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program. Students will only need access to the internet for this course.
<b><i>Student Services</i></b>	
8.	How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Teaching and Academic Support Center ( <a href="http://www.uky.edu/TASC/index.php">http://www.uky.edu/TASC/index.php</a> ) and the Information Technology Customer Service Center ( <a href="http://www.uky.edu/UKIT/">http://www.uky.edu/UKIT/</a> )? Yes. The syllabus gives this information.
9.	Will the course be delivered via services available through the Teaching and Academic Support Center? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>  If no, explain how students enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.  Students will need an internet connection and access to the web. They will be able to access the course information through their mobile devices, home computers, or laptops.

## Distance Learning Form

This form must accompany every submission of a new/change course form that requests distance learning delivery. This form may be required when changing a course already approved for DL delivery. **All fields are required!**

10.	<p>Does the syllabus contain all the required components, below? <input checked="" type="checkbox"/> Yes</p> <ul style="list-style-type: none"><li><input type="checkbox"/> Instructor's <i>virtual</i> office hours, if any.</li><li><input type="checkbox"/> The technological requirements for the course.</li><li><input type="checkbox"/> Contact information for TASC (<a href="http://www.uky.edu/TASC/">http://www.uky.edu/TASC/</a>; 859-257-8272) and Information Technology Customer Service Center (<a href="http://www.uky.edu/UKIT/">http://www.uky.edu/UKIT/</a>; 859-257-1300).</li><li><input type="checkbox"/> Procedure for resolving technical complaints.</li><li><input type="checkbox"/> Preferred method for reaching instructor, e.g. email, phone, text message.</li><li><input type="checkbox"/> Maximum timeframe for responding to student communications.</li><li><input type="checkbox"/> Language pertaining academic accommodations:<ul style="list-style-type: none"><li><input type="checkbox"/> "If you have a documented disability that requires academic accommodations in this course, please make your request to the University Disability Resource Center. The Center will require current disability documentation. When accommodations are approved, the Center will provide me with a Letter of Accommodation which details the recommended accommodations. Contact the Disability Resource Center, Jake Karnes, Director at 859-257-2754 or <a href="mailto:jkarnes@email.uky.edu">jkarnes@email.uky.edu</a>."</li></ul></li><li><input type="checkbox"/> Information on Distance Learning Library Services (<a href="http://www.uky.edu/Libraries/DLLS">http://www.uky.edu/Libraries/DLLS</a>)<ul style="list-style-type: none"><li><input type="checkbox"/> Carla Cantagallo, DL Librarian</li><li><input type="checkbox"/> Local phone number: 859 257-0500, ext. 2171; long-distance phone number: (800) 828-0439 (option #6)</li><li><input type="checkbox"/> Email: <a href="mailto:dllservice@email.uky.edu">dllservice@email.uky.edu</a></li><li><input type="checkbox"/> DL Interlibrary Loan Service: <a href="http://www.uky.edu/Libraries/libpage.php?lweb_id=253&amp;lilib_id=16">http://www.uky.edu/Libraries/libpage.php?lweb_id=253&amp;lilib_id=16</a></li></ul></li></ul>
11.	<p>I, the instructor of record, have read and understood all of the university-level statements regarding DL.</p> <p>Instructor Name: Jeffrey Peters</p> <p>Instructor Signature:</p>

**Note: The overall design and online aspect of the following distance learning syllabus is still under development. While the larger conceptual framework corresponds to the more traditional delivery model of FR 205 (The French Graphic Novel), we will continue working with Derek Eggers and his staff in A&S, as we have done during Fall 2011, prior to offering the course in Summer 2012.**

FR 205  
Summer 2012

Dr. Jeffrey Peters  
1031 POT  
257-3761  
[jnp@uky.edu](mailto:jnp@uky.edu)  
Skype name: jnpeters0

## **FR 205 The French Graphic Novel**

### **Course Access/Class Time and Location**

This is an online course. To access the course visit <http://elearning.uky.edu> and login to Blackboard with your **LINK BLUE** username and password.

**Virtual Office Hours:** MW 3-4pm EST; F from 12-1pm EST; and by appt on Skype  
Suggestion: The fastest way to contact me is through [jnp@uky.edu](mailto:jnp@uky.edu). I will respond within 1 business day. For face-to-face or telephone appointments: please sign up for an appointment through blackboard.

### Overview

Graphic story-telling has existed since the very beginning of the Western tradition. The blend of text and image we expect on our web sites and Facebook pages today can be traced all the way back to the epic poems of Homer where words were understood to be verbal painting. From ancient rhetoric to medieval tapestries and illuminated manuscripts to later emblem books and fables to William Blake's illustrated poetry to the invention of cinema and the emergence of YouTube, words and pictures have always been close artistic sisters. During this same course of history, pictures have more often than not been devalued as unserious, superficial, and untrustworthy. When the Greek philosopher Plato exiled artists from his ideal city, he laid down the line of thinking that makes many people today bemoan the apparently crushing dominance of visual culture. In short, the connection of words and images matters and has always mattered; it has always played a central role in the very idea of culture itself.

In this course we will examine comics and the graphic novel in France, a country known around the world for its innovations in *sequential art*, as it is often called. We begin by considering some of the influential philosophical and artistic arguments concerning images and their relation to texts. Next we explore the technical aspects of graphic narrative, including frames and gutters, the relations of picture and lettering, the depiction of time and space, and story structure. We then look at the importance of Rodolphe Töpffer, the Swiss artist who is considered to have invented the modern comic form in the early nineteenth century. Finally, we will see how graphic narrative has been linked to political questions of national identity in post-war France. The character Astérix, invented by the artist René Goscinny in the 1950s, is, for example, central to a certain ideological understanding of national origins in France. Along the way, we will encounter issues of race and gender, class and colonialism, autobiography and artistic patrimony. Throughout, we will seek to understand how comics and the graphic novel traverse the boundaries between literature and the visual arts, history and fiction, reading and watching. At the same time, we will

want to know how this art form often derided as “low” child’s play has so often been caught up in questions of “high” culture and politics.

### Student Learning outcomes

At the end of this course, students will be able to:

- discuss graphic narrative in relation to long-standing debates about the relations of word and image;
- describe the history of the comic form (the *bande dessinée*) in France and its role in central questions of history, politics, and national identity;
- understand and explain how graphic narrative functions as a visual and verbal form of story telling;
- explain the central formal techniques of graphic narrative, including page and frame design (*mise-en-page*), lettering, gutters, space, time, and story structure.

### Readings

#### *Books:*

- Baru. *The Road to America*. Montreal: Drawn and Quarterly, 2002.  
Cadic. *Queen Margot*. Ashford: Cinebook Ltd., 2007.  
Nicolas De Crécy. *Glacial Period*. New York: NBM, 2006.  
Philippe Dupuy. *Get a Life*. Quebec: Drawn and Quarterly, 2006.  
Scott McCloud. *Understanding Comics. The Invisible Art*. New York: William Morrow, 1994.  
Goscinnny. *Astérix the Gaul* and *Astérix and the Banquet*. London: Orion Publishing Group, 2004.  
Hergé. *The Adventures of Tintin: Tintin in America/Cigars of the Pharaoh/The Blue Lotus*. London: Methuen Children’s Books, 1991.  
Marjane Satrapi. *The Complete Persepolis*. New York: Pantheon, 2007.

All books for this course can be purchased at:

- Kennedy Bookstore, 405 S. Limestone, (859) 252-0331  
or go to the website: <http://www.kennedys.com>  
Wildcat Text Books, 563 S. Limestone, (859) 225-7771  
or go to the website: <http://www.wildcattext.com>  
UK Bookstore 106 Student Center Annex, (859) 257-6304  
or go to the website: <http://www.uk.bkstr.com>

The books may also be purchased on line, but you must make sure that they are delivered in time for the first day of class.

#### *Coursepack:*

All readings not included in the list above will be will be uploaded to Dropbox in the form of PDF files.

## Distance Learning Resources

Distance Learning Library Services (<http://www.uky.edu/Libraries/DLLS>)  
Carla Cantagallo, DL Librarian, 859-257-0500, ext. 2171 or 1 800-828-0439 (option #6);  
email: [dllservice@email.uky.edu](mailto:dllservice@email.uky.edu)

## Assignments and Expectations

### *Exams:*

This course will include a midterm exam and a comprehensive final exam. We will discuss the content and format of these exams during the semester.

### *Papers:*

Four essays will be assigned this semester. The first three written assignments will consist of short discussions of a conceptual problem. The goal of these three critical essays is to produce coherent, well written, and tightly structured pieces of writing that present a thesis and its careful development.

i. Critical reaction paper (due to Blackboard, Wednesday, June 27): this is a one-page reaction paper in which you are required to summarize and assess the argument of Hillary Chute's "Comics as Literature? Reading Graphic Narrative." *PMLA* 123, 2 (2008): 452-65.

ii. Frame analysis (due to Blackboard, Tuesday, July 10): a two-page analysis of the *mise-en-page* of one page of a graphic novel (the page will be assigned later in the semester). You are required to discuss the visual layout and story design of the page using the technical vocabulary we will have studied during Unit III (Introduction to the Principles of Sequential Art; see pp 8-9 below), including framing, letter, use of gutters, representation of space and time, and story design.

iii. Political theme reaction paper (due to Blackboard, Friday, July 27): a two-page reaction paper in which you are required to explore the representation of Muslim immigrants to France in Satrapi's *Persepolis* in the context of McKinney's essay, "Framing the *banlieue*." *Contemporary French and Francophone Studies* 8, 2 (2004): 113-26.

iv. The fourth (Due to Blackboard, Thursday, August 2) will be a more developed paper of between 4 and 5 pages. The paper will treat some aspect of the French graphic narrative tradition in the context of both the historical/political issues we will have covered during the semester and the technical aspects of graphic story-telling. You may choose from the list of suggested topics below or you may choose your own (in this latter case, you must discuss your topic with me before you continue). You will be required to turn in a description of your paper topic, an annotated bibliography, an outline, and a rough draft prior to completing the final version. We will discuss each of these assignments in greater detail in class. Please see the bibliography below, pp. 12-15.

Suggested research paper topics on the French graphic novel

The following topics are suggestions only. You can choose one of these, combine two or more of them, take inspiration for your own topic from them, or come up with something entirely on your own. Whatever the case, you should discuss your topic with me before you begin your work. (See “Resources and Bibliography,” p. 12 below.)

- the context of World War II and/or the German Occupation
- the graphic novel and art history
- philosophical contexts (existentialism, psychoanalysis, etc.)
- race in the French graphic novel
- comics and film adaptation
- gender/sexuality (the masculine hero and/or anti-hero; representations of men and/or women)
- autobiography in the graphic novel
- political contexts: decolonization; instability during the 4<sup>th</sup> and 5<sup>th</sup> Republics
- French/American exchange in comics culture
- graphic narrative and the internet
- the Francophone graphic novel outside of France (Belgium; Quebec; Africa, etc.)
- history and/in the graphic novel
- print/lettering technologies and the graphic novel
- graphic narrative and literature (graphic versions of Shakespeare, etc.)
- comics and the avant-garde

### Final grade

Midterm exam	15%
Final exam	15%
First three papers (averaged)	25%
Research paper	25%
Participation	20%

(A=90-100%; B=80-89%; C=70-79%; D=60-69%; E=0-59%)

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

### Course Grading

Students can review their scores by going to **MY GRADES** in Blackboard.

### Course Policies

#### *Attendance*

Since this is an online course, you are responsible for following the content, reading the texts, and submitting the assignments in a timely manner. You will need to be self-motivated and disciplined to keep up with the work. To help keep you on track I have

provided a Course Schedule that you should follow. The schedule is at the end of this syllabus and also is located online.

### Concerning 6-week courses

You are expected to spend a MINIMUM of 3-4 hours per day (5 days a week) working with the course material (including reading, writing, interacting with other students in the course, etc).

### *Excused Absence/ Make-up opportunities*

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit “reasonable cause for nonattendance” by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Problems associated with your computer, procrastination, or forgetfulness are not acceptable excuses for late submission of assignments. It is YOUR responsibility to make sure that you access and submit assignments on time.

**Note:** Once the deadline for submission has passed, these assignments will no longer be accepted.

### *Verification of Absences*

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

### *Emails and grading*

The instructor will respond to student questions and emails within 48 hours. Graded assignments will be returned to the student within one week of the due date.

### *Academic Integrity*

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on

which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of Student Rights and Responsibilities (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

**Note:** Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

#### *Accommodations due to disability*

If you have a documented disability that requires academic accommodations, please contact me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services available to students with disabilities.

#### *Online Behavior Policies*



Students are expected to maintain decorum that includes respect for other students and the instructor, to regularly log in to the course, and to display an attitude that seeks to take full advantage of the educational opportunity. All students are expected to be prepared to work and actively participate in class activities.

Virtual communication and discussion “in cyberspace” occur in a social environment where normal rules of social interaction apply. The remoteness of the recipients is no excuse to behave in an anti-social manner and post unacceptable messages.

Unacceptable messages include those that harass, intimidate, threaten, belittle, ridicule, expressed hatred for, or aggression toward others. Let us be mindful to avoid words that imply that some groups of people are less worthy than others (e.g., avoid racist, sexist, anti-Semitic, age-ist, and homophobic language).

Discussion board and other electronic communication for this course should relate only to the course subject matter, generally respond to the instructor threads, and always seek to further the aims of that particular discussion forum or chat session (e.g., stay on topic).

Contributions to discussion boards and synchronous chat are the intellectual property of the authors. Students who quote another person in class projects, publications or even in remarks made on the discussion board should always acknowledge the source of that quote (e.g., do not plagiarize your classmates).

Personal comments about other users and their views should not be placed in any of our course areas that are viewable by other users.

Do not copy private messages to another person without the author's explicit permission. Consult the UK Student Rights and Responsibilities regarding the steps for addressing unresolved academic issues at <http://www.uky.edu/StudentAffairs/Code/part2.html>

## Other Policies

### *Minimum Technology Requirements*

Complete the following steps to make sure your computer is correctly configured and the necessary software is installed. **Note: You will not be able to access course material if you fail to complete these steps.**

**1.** Go to this site to check the **minimum hardware, software and browser requirements:**<http://wiki.uky.edu/blackboard/Wiki%20Pages/Bb9%20Hardware%20and%20Software%20Requirements.aspx>

**2.** Internet Explorer is NOT recommended for Blackboard. **Firefox is the recommended Internet browser for the course.** Go to <https://download.uky.edu/> to download a free version of Firefox. Log in with your **LINK BLUE** id and password and search for **Firefox**.

**3.** Go to <http://java.com/en/> and click on the **Free Java Download** button. Run the installer to get the latest version.

**4.** You will also need **Flash, Adobe Acrobat Reader, Windows Media Player and QuickTime and Adobe Shockwave.** Go to

<http://wiki.uky.edu/blackboard/Wiki%20Pages/Browser%20Check.aspx> then click **BbGO!** If you do not have these installed, you can download them from this site.

5. Students and faculty can download **Microsoft Office Suite** (including Word and PowerPoint) from this site: <https://download.uky.edu/>.

If you experience technical difficulties contact the Customer Service Center at 859-218-HELP (4357) or by e-mail at [helpdesk@uky.edu](mailto:helpdesk@uky.edu). Please also inform the course instructor when you are having technical difficulties.

### Bb 101 for First-Time Online Students

This is a brief introduction for students using Blackboard for the first time.

1. Go to <http://elearning.uky.edu> and log in with your **Link Blue ID**.
2. Click on the Courses link near the top left of the page (to the right of My Bb and under the Library tab).
3. In the Course Search line, type **Bb9-101** (exactly as you see it there, including the hyphen).
4. Find the Course ID (first column) **Bb9-101-OnLine-Stu**, and click the down arrow next to the Course ID. Click **Enroll** then **Submit**.

## SCHEDULE

The following is a guide to complete this course successfully by the last day of class. Since this is an online course, you are free to do this on your own time and at your own schedule. However, only excused absences will be accepted for late work.

### June

R 21 Introduction to course

#### **I. Comics and the “Seriousness Problem”**

F 22 Against the Image (in the Western Tradition)  
Reading:  
1. Plato, *The Republic*, Book 7 (514a-520a)  
2. Lessing, *Laocoön: An Essay upon the Limits of Poetry and Painting*, i-xi; 59-74.

M 25 In Praise of the Image (in the Western Tradition)  
Reading:  
1. Leonardo da Vinci, “Paragone: Of Poetry and Painting;”  
2. Hagstrum, *The Sister Arts: The Tradition of Literary Pictorialism and English Poetry from Dreyden to Gray*, 1-20.

T 26 Text/Image and the Rhetorical Tradition in Europe  
Reading:  
1. Homer, *The Iliad*, Book 18;  
2. Quintilian, “On Ekphrasis,” *The Institutes of Oratory*, books 8 & 9

W 27 Comics and “Legitimacy”  
Reading:  
1. Thierry Groensteen, “Why Are Comics Still in Search of Cultural Legitimacy?” *A Comics Studies Reader*, 2009, 3-12;  
2. Chute, “Comics as Literature? Reading Graphic Narrative.” *PMLA* 123, 2 (2008): 452-65.  
**Due: Critical response paper**

#### **II. Graphic Narrative and Cultural Meaning**

R 28 Text/Image as Cultural Debate I  
Reading: W.J.T. Mitchell, “What Is an Image?”  
*Iconology: Image, Text, Ideology*, 7-46

Text/Image as Cultural Debate II  
Reading:  
1. Alciato, Selected *Emblems* (1522);

2. Lee, *Ut pictura poesis: The Humanistic Theory of Painting*, 32-45.

- F 29 Text/Image as Cultural Debate III  
Reading: Mark McKinney, "Representations of History and Politics in French-Language Comics and Graphic Novels: An Introduction," 3-26.

July

- M 2 A 17<sup>th</sup>-Century French Precursor: "Seeing" the Text  
Reading: Jean de la Fontaine, *Selected Fables*  
- "The Wolf and the Lamb"  
- "The Ant and the Grasshopper"  
- "On the Power of Fables"

**III. Introduction to the Principles of Sequential Art**

- T 3 Why "Sequential" Art?  
Reading:  
1. McCloud, "Setting the Record Straight."  
*Understanding Comics. The Invisible Art*, 2-23;  
2. Eisner, *Comics and Sequential Art*, 1-6; 27-46.
- R 5 First Principles I  
Reading: McCloud, "The Vocabulary of Comics,"  
*Understanding Comics. The Invisible Art*, 24-59.
- F 6 First Principles II  
Reading: Carrier, "The Image Sequence; or, Moving Modernist Pictures." *The Aesthetics of Comics*, 2000, 47-60.
- First Principles III  
Reading: Cohn, "Mise-en-page: A Vocabulary for Page Layouts," *Teaching the Graphic Novel*, MLA, 2009, 44-57.
- M 9 Time in Graphic Narrative  
Reading:  
1. McCloud, "Time Frames," *Understanding Comics. The Invisible Art*, 94-117;  
2. Rabkin, "Reading Time in Graphic Narrative," *Teaching the Graphic Novel*, MLA, 2009, 36-43.
- T 10 Space in Graphic Narrative  
Reading:  
1. McCloud, "Blood in the Gutter," *Understanding Comics. The Invisible Art*, 60-93;  
2. Lefèvre, "The Construction of Space in Comics," *A Comics Studies Reader*, 2009, 157-62.  
**Due: Frame analysis**

#### IV. The Tradition of *Bande dessinée* (= Comics) in France

- W 11 The Inventor: Rodolphe Töpffer  
Reading:  
1. Töpffer, "The Adventures of Mr. Old-Wood." *McSweeney's Quarterly Concern* 13 (2004): 20-32;  
2. Töpffer, "Essay on Physiognomy." *Enter: The Comics* (1965): 1-36.  
3. Kunzle, "Rodolphe Töpffer's Aesthetic Revolution," *A Comics Studies Reader*, 17-24.
- R 12 The *bande dessinée*  
Reading:  
1. Miller, "Bande dessinée," *French Popular Culture: An Introduction*, 2003, 135-49;  
2. Miller, *Reading bande dessinée: Critical Approaches to the French Comic Strip*, 2007, 1-19.  
3. Ross, *Fast Cars, Clean Bodies: Decolonialization and the Reorganization of French Culture*, 1995, 1-14.
- F 13 Hergé and Tintin  
Reading:  
1. *The Adventures of Tintin: Cigars of the Pharaoh*;  
2. *The Blue Lotus*
- M 16 Goscinny and Astérix  
Reading:  
1. *Astérix and the Banquet*;  
2. Jobs, "Tarzan Under Attack: Youth, Comics and Cultural Reconstruction in Postwar France," *French Historical Studies* 26, 4 (Fall 2003): 687-725.  
3. Tufts, "Re-imagining Heroes/Rewriting History: The Pictures and Texts in Children's Newspapers in France, 1939-45," *History and Politics in French-Language Comics and Graphic Novels*, 2008, 44-68.

#### V. Myths of the Nation in the Graphic Novel

- T 17 The Graphic Monarchy I  
Reading: Cadic, *Queen Margot*
- W 18 France and its Historical Origins II  
Reading:  
1. Goscinny, *Astérix the Gaul*;  
2. Anderson, *Imagined Communities*, 53-65.
- R 19 French National Identity and the Political Far Right  
Reading: Frey, Hugo, "Tintin: The Extreme Right-Wing and the 70<sup>th</sup> Anniversary Debates," *Modern and Contemporary France* 7, 3 (1999): 361-63.

F	20	Colonialism in Tintin <u>Reading:</u> Frey, Hugo, "Contagious Colonial Diseases in Hergé's <i>The Adventures of Tintin</i> ," <i>Modern and Contemporary France</i> 32, 2 (2004): 177-88.
M	23	Comics in the French Colonial Project II <u>Reading:</u> 1. Baru, <i>The Road to America</i> 2. McKinney, "The Algerian War in <i>Road to America</i> (Baru, Thévenet, and Ledran)," <i>History and Politics in French-Language Comics and Graphic Novels</i> , 2008, 139-65.
T	24	French National Cultural Heritages: Reimagining the <i>Louvre</i> <u>Reading:</u> De Crécy, <i>Glacial Period</i>

## VI. Race, Politics, and Gender in French Sequential Art

W	25	Social Class in France I <u>Reading:</u> 1. Dupuy, <i>Get a Life</i> 2. "The Working Class and Comics: A French Cartoonist's Perspective," <i>History and Politics in French-Language Comics and Graphic Novels</i> , 2008, 239-58.
R	26	Women, Autobiography, and the Francophone World I <u>Reading:</u> Satrapi, <i>The Complete Persepolis</i>
F	27	Women, Autobiography, and the Francophone World II <u>Reading:</u> 1. Satrapi, <i>The Complete Persepolis</i> 2. "Autobiography as Authenticity," <i>A Comics Studies Reader</i> , 2009, 226-35; 3. McKinney, "Framing the <i>banlieue</i> ." <i>Contemporary French and Francophone Studies</i> 8, 2 (2004): 113-26. <b><u>Due: Political reaction paper</u></b>

## VII. High and Low Culture: The "End" of Literature

M	30	High Culture/Low Culture <u>Reading:</u> Smoodin, "Cartoon and Comic Classicism: High-Art Histories of Low-brow Culture." <i>American Literary History</i> 4, 1 (1992): 129-40.
T	31	The End of the Book? <u>Reading:</u> Birkherts, "Into the Electronic Millennium," <i>The Gutenberg Elegies, The Fate of Reading in an Electronic Age</i> , 117-33.

August

W	1	Graphic Narrative in the Digital Age
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Reading:

1. Eisner, "Comics and the Internet," *Graphic Storytelling and Visual Narrative*, 159-63.
2. W.J.T. Mitchell, "Beyond Comparison," *A Comics Studies Reader*, 2009, 116-23.
3. Hergé, *The Adventures of Tintin: Tintin in America*;
4. Carrier, "Words and Pictures Bound Together; or, Experiencing the Unity of Comics," *The Aesthetics of Comics*, 61-76.

R 2

Last class: conclusions

**Due: Final paper**

## Resources and Bibliography on Comics, the Graphic Novel, and France

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- . *Graphic Storytelling and Visual Narrative*. Tamarac: Poorhouse, 1995.
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