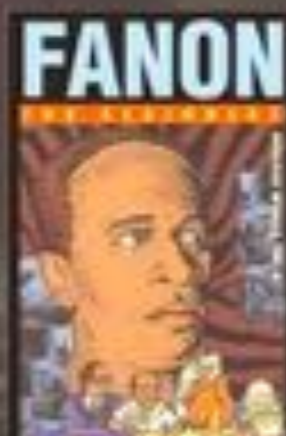


labster8
jon mckenzie

PROTECTED: ENGL 1168 S20 GRAPHIC NOVELS! INFO COMICS! TRANSMEDIA KNOWLEDGE!



GRAPHIC NOVELS! INFO COMICS! TRANSMEDIA KNOWLEDGE!

ENGL 1168-108 TR 1:25PM – 2:40PM, Rockefeller 110

Prof. Jon McKenzie • jvm62@cornell.edu • Office: Wed 2:00-4:00 • 104 Narmari

ZOOM LINK: <https://cornell.zoom.us/j/269782527>

BOX CLASS FOLDER: <https://cornell.box.com/s/2dplyp0dl40qbhkd38xthlx5v6oel9cy>

Graphic novels and comics have long mixed research and storytelling. From *Maus* to *Logicomix* to *Fun Home*, graphic novelists often tackle complex historical, scientific, and literary issues. The *For Beginners* and *Introducing...* comic books series include such titles as *Climate Change for Beginners*, *Black Women for Beginners*, *Quantum Theory*, *Mind and Brain*, and *Einstein*. Finally, the field of graphic medicine translates medical science into info comics for patients and other at-risk communities.

Supporting Cornell's public mission of community engagement, this First-year Writing Seminar teaches students to read and compose argumentative essays, info comics, multimedia presentations, and other genres of transmedia knowledge. Transmedia knowledge translates ideas, stories, and images across different media in order to engage different audiences and produce different rhetorical effects.

We will focus on *writing as thinking*, learning to analyze, create, and communicate concepts through both argumentation and storytelling across different scholarly genres. Descriptions of evidence often take narrative form, as does the history of any field, institution, or community. Moreover, specialized knowledge often applies and legitimate itself through the stories it shows and tells in the broader world. We will study and write about this process through examples drawn from graphic medicine, science communication, literary studies, and

Project 5: The Longer Essay: Strategic Storytelling

Compose a 2,500-word essay that analyzes an info comic/graphic novel/theory comic in order to theorize (struggle into thought) how and why it uses images and text, arguments and stories, characters and ideas to reveal X (your/its BIG IDEA). Use at least seven external references, three from our readings and four from your own research, using the online Library Catalogue's Articles and Full Text search function to find scholarly articles. You must use at least three images, diagrams, and other visuals within your text to demonstrate, illustrate, or explain your theorization. Target specialists in the relevant field in your paper. Utilize the MLA citation style, however.

Over the semester you'll write abstracts and short descriptive and analytical essays, as well as your own info comic. In the last part of the class, you'll combine your skills to create a sustained argument or reflection based on an *insight-vision-hunch-revelation-pattern-Eureka-leap-a ha-surprise-flash-idea about X* that you have while studying your info comic and its place in the world. The power of writing is ideation and strategic storytelling, and this is your chance to produce and share ideas sparked by your text.

You will need to read your chosen text very closely and take notes to help you describe and understand its form and functions. At the same time, you'll need to use different perspectives, arguments, and concepts from readings to articulate your own *theory or new way of seeing-knowing-doing X* revealed by your information comic (or whatever term you think works best) and arguing for its *significance*. Why should your target audience care about the text and your argument?

Continue using Horton as a guide, contrasting old ways and your new way of seeing *comics*, *specialized knowledge*, *knowledge in general*, *education*, *life*—and/or some other way of framing X, the text's significance, its "why" and "what." Shuttle between your info comic and your theory, your theory and other theories, your info comic and traditional articles in your field, your audience and your subject matter, etc.

To generate your thesis (the form your revelation takes in language), carry a notebook or create a Google folder to collect notes, ideas, and other generative materials; try experimenting with Horton's old school note-card method of composition or new school methods, such as *Post-its* and *Sketchnotes* to spatialize ideas on a table or wall in order to define terms, discover relationships, organize arguments, and generate minor and major insights. How do these visual methods connect to others we will learn, such as *battle lines* of oppositions an author uses to make arguments, or *conceptual spreadsheets* gathering and distinguishing different authors' ideas, or *schematic and narrative outlines*, or *sparklines* that embed arguments within an overarching rhetorical narrative, or the *Paramedic Method* of reshaping long, weak, meandering sentences? How might these methods connect to info comics themselves? Is Horton right that having and communicating a *ha!* moments comes down to order? Can this be done in other ways?

Horton describes writing the longer essay as a combination of *mess* (research) and *mystery* (insight), but I add a third process: *massage* (transmediating or shaping your idea in appropriate media). This project requires you to transmediate your idea into a written essay for specialists and a short presentation for non-specialists. Your idea will take slightly different shapes in these media, and you should draw on all materials as tutor texts to create the most professional work you can.

Drafts due: Th Nov 29 **Final Paper due** T Dec 6

Project 6: Micro-PechaKucha: Presenting your Ideas about your Info Comic

Compose a 6X20 (2 min) micro-PechaKucha that presents a condensed version of your Project 5 longer essay for an educated general audience.

Presentation: Th Dec 1

Horton's 10 Stages of Longer Essay

1. Beginning before Beginning

2. Listening Habit

3. Generating Materials

4. Note-taking

5. Organizing Notes

6. Incubation Stage

7. Forming the Hypothesis

8. Writing the First Draft

9. Revising the First Draft

10.Editing the Final Draft

TRANSMEDIA CASCADE/FLOW/SHUTTLE

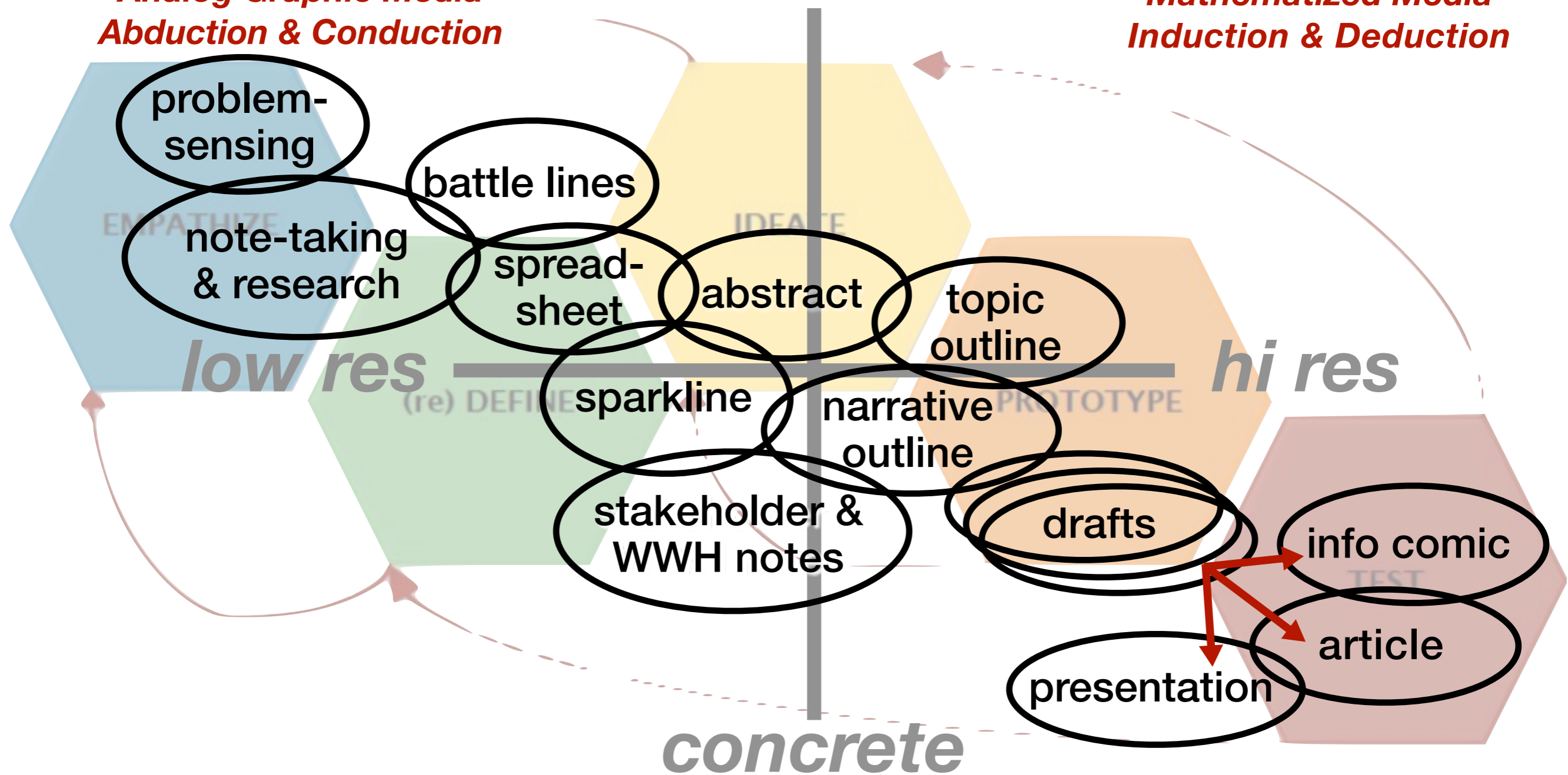
- Use **BOOK** and **RESEARCH** as *discovery process* : issues, perspectives, stakeholders, history, processes, problems of X ...
- Use **EXTENDED NOTES** and **SPREADSHEETS/MATRICES** to generate *structured ideas, perspective, and evidence* ... YOUR TOPICS of X
- Use **COSMOGRAMS** to tune in MOST IMPORTANT *topics/fault lines/tensions/paradoxes*: align BOOK's cosmogram with your OWN: **EUREKA!**
- Use **WHY WHAT HOW** structure to compose **ABSTRACTS**
 - **WHY X is IMPORTANT: WHAT X 'is': HOW you'll approach X**
- Use **ABSTRACTS** to generate **OUTLINES/SPARKLINES/EUREKAs!**
- Use **NARRATIVE OUTLINES** to flesh out and activate topics with conceptual propositions and to compose **ROUGH DRAFT**

Research Media Cascade

Radical Breaks

**Analog Graphic Media
Abduction & Conduction**

Sensible Tweaks
**Mathematized Media
Induction & Deduction**



Beginning

Scoping/Research/Ideation

->

Middle

Composing/Drafting/Prototyping

->

Iterate

Testing/Tweaking/Delivering

Cosmogram

Ulmer's EPS: Existential Positioning System

1. Identify a key/enigmatic event in each quadrant*

2. Describe key features or context

3. Note the hopes shaping each quad

4. Explore any tension or paradox

5. Cycle around, zoom in/out, reframe, etc.

6. Look for patterns, flashes of future

*** Feel free to substitute in 'Religion,' 'Street,' etc.**



Design Challenge



Compose a story across your three ecologies

3 Abstracts

Nathan Huang

Abstract 1:

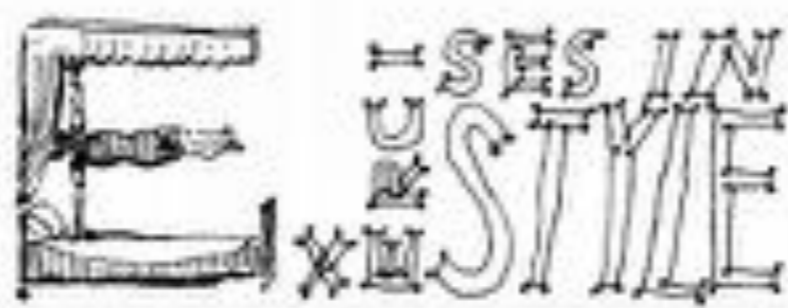
Ryan Endris and Joe Lee attempt to teach music theory through their graphic novel “Music Theory for Beginners”. The graphic novel format is intended to be an improvement upon more traditional means of information dissemination like textbooks, as it incorporates more usage of images alongside text. However, the graphic novel format makes little meaningful improvement upon its predecessors. The images, while humorous, contribute very little to the graphic novel and serve only as minor additions to make the novel slightly more engaging than if it were plain text. The images fail to take advantage of the unique aspects of graphic novels: the combination of images and words to convey information that would not be able to be conveyed otherwise. Still, graphic novels might be the entirely wrong medium for this type of writing. The topic of Endris and Lee’s graphic novel is inherently based on auditory concepts, which can never be fully captured by a graphic novel or textbook.

Abstract 2:

Ryan Endris and Joe Lee’s “Music Theory for Beginners” is a graphic novel about music theory. The graphic novel format is well suited for its audience: beginners. Throughout the graphic novel, images accompanying the text add humor, often illustrating concepts as visual puns. This pairing creates an association between tricky concepts and more memorable images and jokes, increasing the effectiveness of the graphic novel at teaching the reader. In addition, these images add pathos to the graphic novel, accompanying the more flavorless text and making the graphic novel more engaging for the audience. Given that the graphic novel is aiming to teach beginners the basics of music theory, these images are an appropriate addition to the more standard textbook to make the subject more approachable to those new to the field.

Abstract 3:

The strengths of graphic novels originate from its usage of both images and words together to convey information. They compliment and build off each other and add to the graphic novel’s depth of both emotion and logic. Images are often understood to be drawings or other types of visual art. However, they can also be diagrams or other representations of concepts in a pictographic form. An interesting question arises from this definition: can musical notation be considered a graphic novel? As shown in Ryan Endris and Joe Lee’s graphic novel, “Music Theory for Beginners”, the various symbols used in sheet music have different meanings and connotations attached to them. Examples of musical notation accompany more traditional drawings in the graphic novel, both adding to the text of the book.



RAYMOND QUENEAU

Translated by Barbara Wright

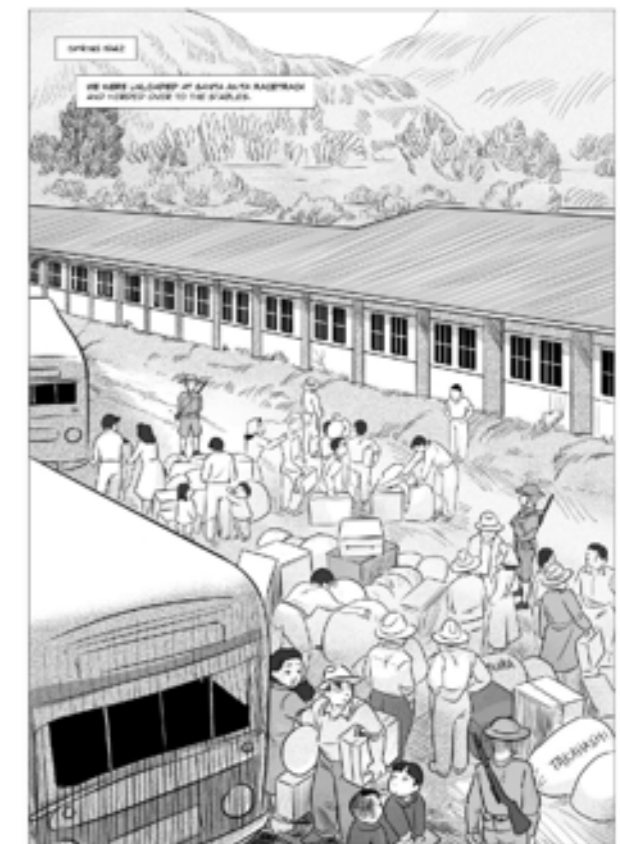
JOHN CALDER
LONDON

Mary Eng
ENGL 1168
4/9/2020

Notes on *They Called Us Enemy*

1. Struggles of thought
 - a. Racism
 - b. Immigration
 - c. Identity
 - d. Sexual orientation
 - e. Cultural diffusion
 - f. View of Japanese Americans during WW2
 - i. Loyalty to Japan or the USA?
 - g. Deprived of rights
 - i. Deportation
 - h. Power of democracy
2. What is? And what could be?
 - a. Showed a new side of WW2
 - b. Old way: war time detention/relocation of Japanese Americans
 - c. New way: US gov't was wronged, and surviving Japanese Americans were issued a check years later
3. Why? And How? - stakeholders of paper
 - a. Immigrants - shows how US can turn on them in advent of viewing their ethnic country as the enemy
 - b. "White" Americans - give them a perspective of Americans of different ethnicity
 - c. Policy makers - show consequences of their actions
 - d. How: keep an open mind
4. Calls to Adventure and Calls to Action
 - a. Immigrants
 - i. Being in a situation where US is at war with your mother country
 - b. Policy makers
 - i. Think about how people would be affected
5. Star moments
 - a. George seeing their relocation as an adventure, while his parents were deeply upset and humiliated
 - i. Contrast between parents and children's perspectives
 - b. George's mom and dad refusing to pledge unconditional loyalty to US
 - i. Hypocrisy of pledging loyalty to a country that is detaining you

- c. George's father saying that US still has the best government because of the powers of democracy
 - d. President Reagen issuing an apology to detainment of Japanese-Americans during WW2
 - i. Shows that democracy does change
6. Key conceptual points and moves
 - a. Immigrants' identity conundrum
 - b. It's not that easy to just "say no" when the government is evicting you
 - c. Adapting and adjusting
 - d. Racism against people who look like the enemy
 - e. Building a new reputation for Asian-Americans
7. Eureka!
 - a. George Takei paving the way for new generation of Asian-Americans in film and social issues



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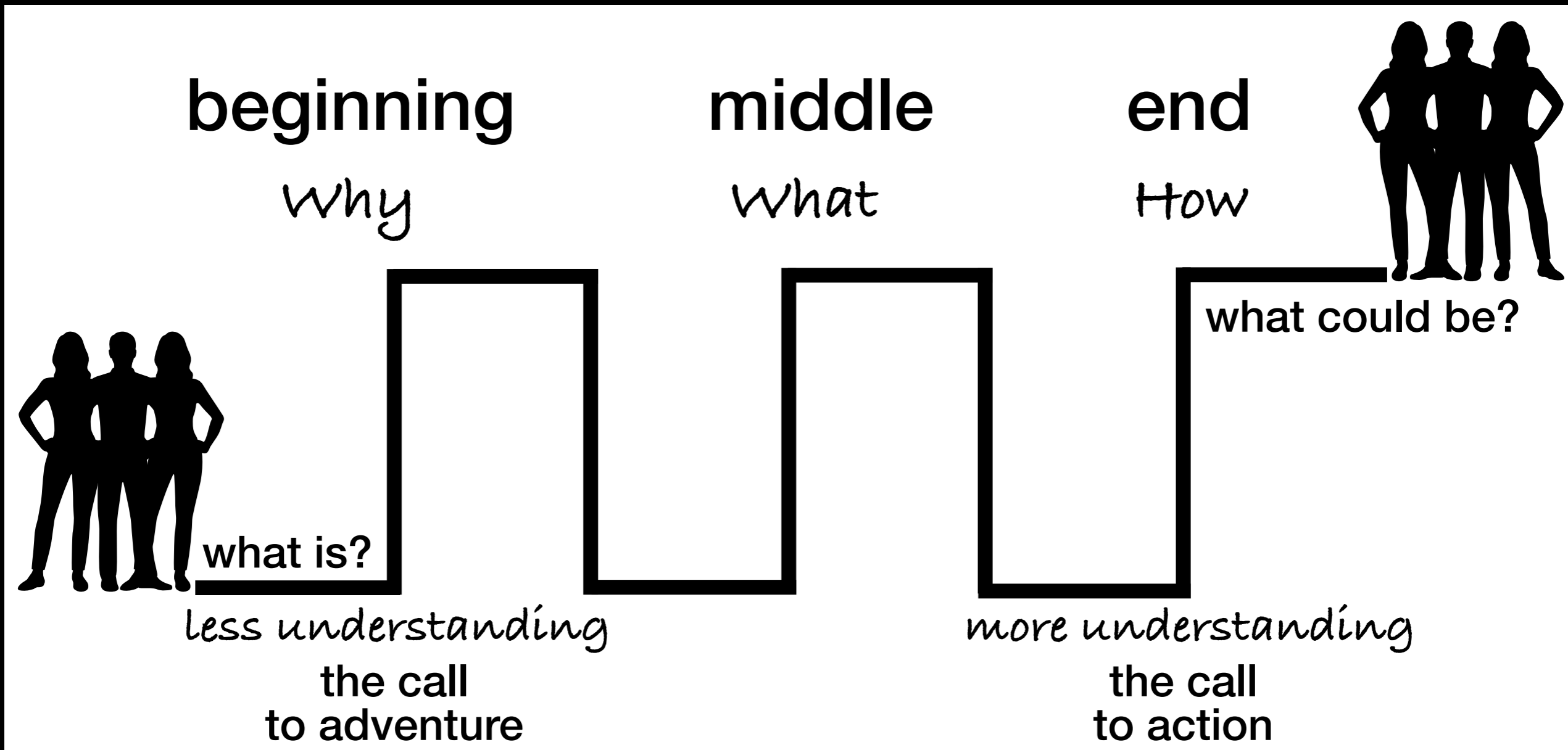
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WhyWhyHow Sparkline



Outline

1. Introduction

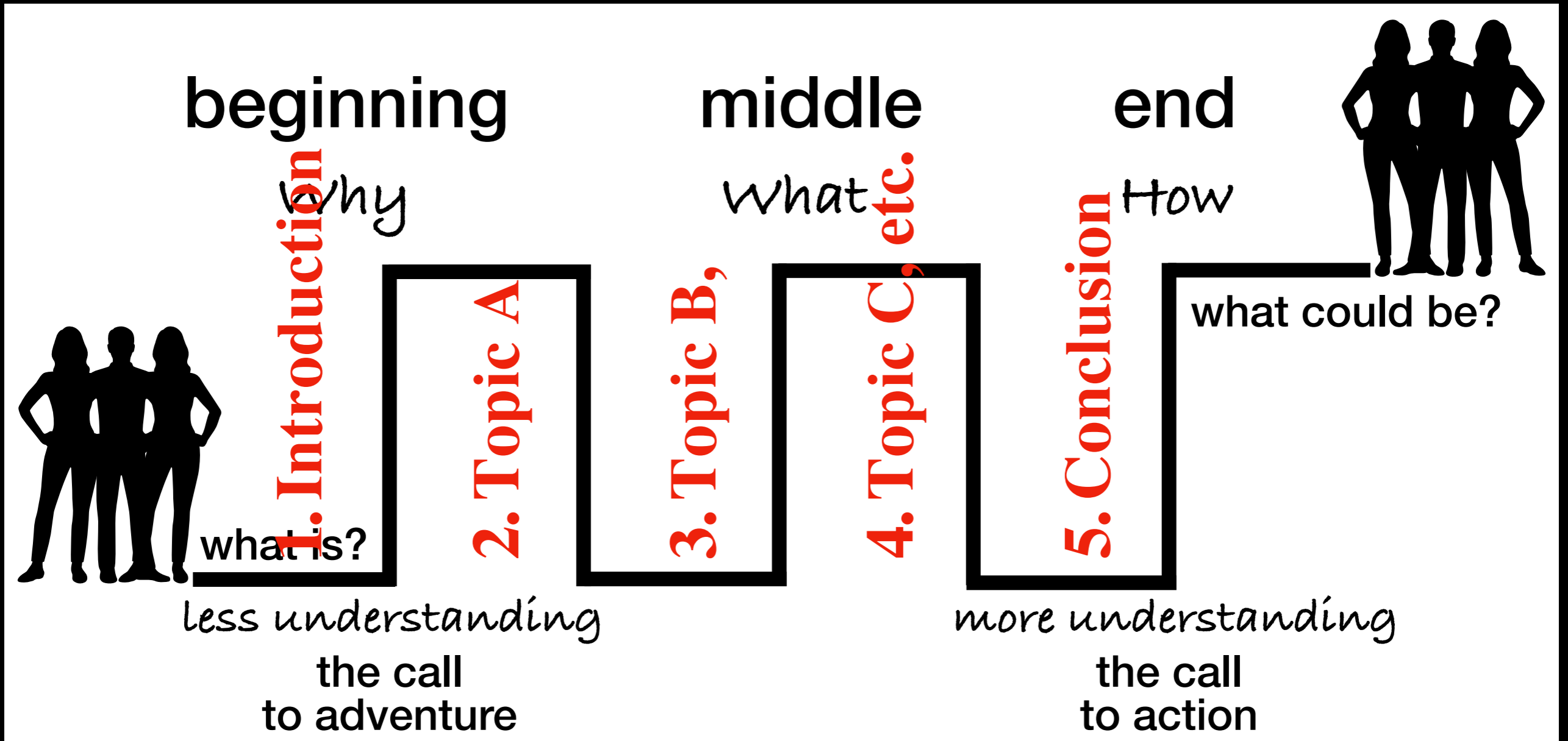
2. Topic A

3. Topic B,

4. Topic C, etc.

5. Conclusion

WhyWhyHow Sparkline



Sample Argument Outline

The following is a basic outline of an argument essay. Keep in mind that there are many possible organizations; there are several ways to structure an effective argument that will vary in the amount of detail. Always check with your instructor for the best organization of your essay. (Disclaimer: the following argument is not intended to represent the views of the UWC.)

Introductory Section

Thesis (claim and reason): The American government should lift economic sanctions against Iraq, because this policy does more harm than good for both countries.

Body Sections

Section I

Claim: The sanctions have not accomplished their goal.

Evidence: logical appeal (facts, expert authority)

- Saddam Hussein is still in power
- other dictators have withstood sanctions (Fidel Castro)

Section II

Claim: Rather than hurting Saddam, the sanctions only make life worse for the people of Iraq

Evidence: logical appeal (statistics), ethical appeal (fair, humane), emotional appeal

- goes against American ideals of helping other people
- thousands of Iraqi children die each month sanctions continue
- restrictions on medicine and food hurt the poorest people first

Section III

Claim: Lifting sanctions would benefit the American economy by increasing oil production

Evidence: logical appeal (facts), emotional appeal

- would cut down on gas and oil prices

Section IV -- Dealing with the Opposition

1st Opposing View: Sanctions are necessary to prevent Iraq from supplying weapons, thus becoming a regional problem again

Strategy for Response: Concede that we want to prevent more conflict and stop terrorism...but we should lift sanctions gradually, and maintain a military presence in the area (compromise)

2nd Opposing View: Lifting sanctions would make the U.S. look weak

Strategy for Response: It is the humane and fair action to take; also, it would show the United States and encourage terrorist sentiment (rebuttal)

Conclusion

End with a conclusion that suggests the larger importance of this issue. Create a final statement that is powerful and memorable.



Essay outline

Title: Genetically Modified Food should be banned

Introduction Paragraph

Hook:	Do you know the food you are eating how to plant? Have you ever wondered whether these foods are safe?
Thesis statement	The government should regulate Genetically Modified Food
Controlling Idea 1	GM food is not safe.
Controlling Idea 2	GM food is harmful to the environment.
Controlling Idea 3	GM food market cause economic inequality.

Body Paragraph 1

Topic Sentence	GM food brings potential risk to human's health.
Support:	A: The pesticide which is built by GM plant is toxic. B: Cause disease or create new disease. C: Unknown effects on human health.

Body Paragraph 2

Topic Sentence	GM crops planting is damaging on environment.
Support:	A: Harm to other organisms or species. B: Harm to soil.

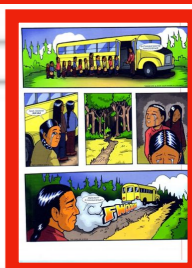
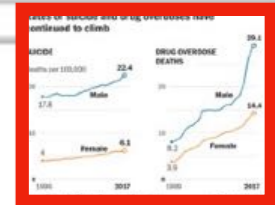
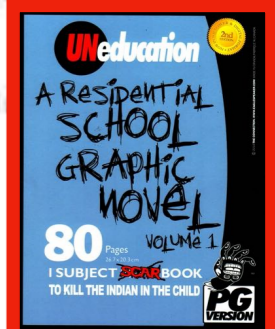
Body Paragraph 3

Topic Sentence	Bringing GM food to market cause impact on food price and global imbalance.
Support:	A: The patents of GM food create new type monopoly. B: Rich countries can get more profits than poor countries.

Body Paragraph 4

Counter argument	GM food helps the hunger of third world nations.
Refutation:	A: GM crops have high social and environmental costs. B: Poor people from third world nations have no money

Conclusion	Genetically modified food cause potential risk and harm to environment, moreover, it brings the impact on global food security. GM food should be banned.
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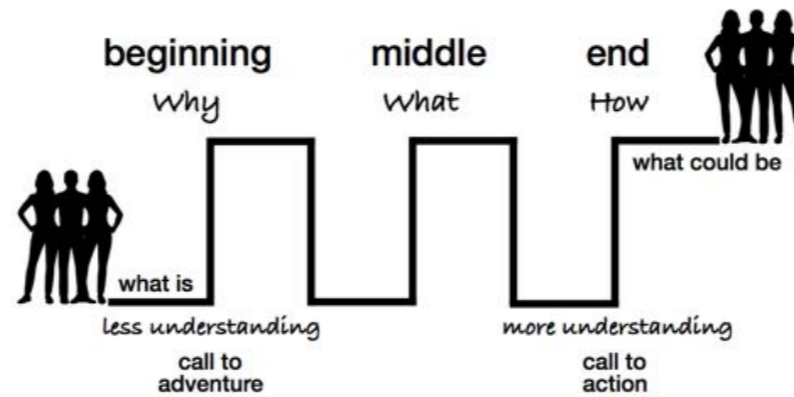




Final Projects WhyWhatHow Sparkline

Use the WhyWhatHow Sparkline to Organize Your Paper and PechaKucha. Research papers and presentations often have three-part structures of introduction/argument/conclusion, similar yet different from the classic three-act narrative structure found in myths, novels, and fictional comics: set up/confrontation/ resolution.

Narratives involve characters, plot, and setting, while arguments entail evidence, logic, and context. Project histories, case studies, even process description all rely on narrative. One way in is simply contextualizing the topic for a wider audience. Or as Lee LeFever suggests: contextualizing it, telling a well-crafted story, and connecting narrative elements to detailed descriptions of the issue. Nancy Duarte draws on narrative theory to design organizational presentations, which she says should mix story and argument to transport audiences from “what is,” through a series of contrasts with “what could be,” to produce a “state of bliss.” The difference between “what is” and “what could be” measure the *stakes*, the *why*, of the project. Superimposing LeFever and Duarte: start with context (WHY), tell a story as call to adventure, contrast IS/COULD be, and end describing the project with a call to action (HOW).



Use your paper and presentation to present arguments, stories, and images that create resonances between your theory and your target audience or stakeholder: try to transport them from *what is* to *what could be*.

Beginning: What Is? Who are your stakeholders?	Middle: Contrast of What Is/Could Be What makes the concept distinctive?	End: What Could Be? How can project best succeed?
Why is your concept important to each stakeholder?	What are the core issues and potential solutions?	How does your concept engage each stakeholder?
What is the adventure , what's at stake for each stakeholder?	What are the key perspectives and challenges ?	What action can your stakeholders take?