

Meeting Time: M/W/F 8:00-8:50 am  
Professor: Dr. Stephen Grandchamp  
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Classroom: State Farm Hall 108  
Term: Fall 2017  
Office Phone: 309-556-3287  
Office Hours: M/F 11:00 am-1:00 pm

## UNIVERSITY COURSE DESCRIPTION

Gateway Colloquia are small, discussion-oriented classes designed to develop students' proficiency in writing academic and public discourse. Although each colloquium investigates its own issue or question, all focus on writing as a major component of intellectual inquiry. Students are expected to participate in discussion and to analyze, integrate, and evaluate competing ideas so as to formulate their own arguments about an issue.

## LIVING VISUALLY: THE GRAPHIC NOVEL AS COMING-OF-AGE NARRATIVE

This Gateway section explores the graphic novel in context of the history of the Western coming-of-age narrative. By examining how the graphic novel encompasses both memoir and *Bildungsroman*, students consider how our contemporary visual culture informs the way we process and reflect on lived experience. Students' reading and critical essays also guide the composition of autobiographical digital comics.

## COURSE OBJECTIVES

In keeping with the overall goals of the General Education program, in particular the goals of developing students' proficiency in writing and its use as a means of discovery and understanding, and of developing students' capacities in critical thinking, independence, and imagination through active learning, Gateway Colloquium seminars seek to:

- 1) Introduce students to the process of intellectual inquiry and develop students' critical thinking skills.
- 2) Develop students' ability to evaluate competing ideas and experiences.
- 3) Develop students' skills in the conventions and structures of presenting knowledge in written academic and public discourse, and in strategies for effective revision.
- 4) Engage students in learning activities that prepare them for academic life in the university.

## REQUIRED TEXTS

Texts are required in these particular editions. All other readings will be provided for students.

Defoe, Daniel. *Robinson Crusoe*. Broadview, 2010. ISBN: 9781551119359

Graff, Gerald, and Cathy Birkenstein. *"They Say / I Say": The Moves That Matter in Academic Writing, with 2016 MLA Update*. 3rd ed., Norton, 2016. ISBN: 9780393617436

Masereel, Frans. *Passionate Journey: A Vision in Woodcuts*. Dover, 2007. ISBN: 9780486460185

McCloud, Scott. *Understanding Comics: The Invisible Art*. William Morrow, 1994. ISBN: 9780060976255

Satrapa, Marjane. *The Complete Persepolis*. Pantheon, 2007. ISBN: 9780375714832

Stevenson, Robert Louis. *Treasure Island*. Scribner, 2012. ISBN: 9781442474444

Yang, Gene Luen. *American Born Chinese*. Square Fish, 2008. ISBN: 9780312384487

## FINAL GRADE CALCULATION

Final grades will be calculated according to the following distribution:

Close Readings	5 %
Literary Analysis (Formal Essay #1)	15 %
Visual Analysis (Formal Essay #2)	15 %
Digital Comic and Critical Essay (Formal Essay #3)	15 %
Argumentative Research Essay (Formal Essay #4)	20 %
Research Presentation	5 %
Reading Quizzes	10 %
Participation	15 %

## GRADING OF COURSE PERFORMANCE

All work will be graded on a 100-point scale. At the end of the semester, final grades will be assigned according to the following criteria:

A	94-100	C	74-76
A-	90-93	C-	70-73
B+	87-89	D+	67-69
B	84-86	D	64-66
B-	80-83	F	63 and below
C+	77-79		

## ASSIGNMENT OVERVIEW

The requirements and grading criteria for a particular assignment will be described on a separate assignment sheet. Each assignment will require students to investigate and independently examine a self-selected critical issue. In total, these assignments consist of approximately 30 pages of polished writing.

**Close Readings:** brief argumentative analyses (600 words) of a single passage from assigned reading

**Literary Analysis (Formal Essay #1):** a narrow argument (1,200 words; mandatory resubmission) about one passage (no more than two pages) from *Robinson Crusoe* that demonstrates writing ability, interpretive skill, and the synthesis of textual evidence while exploring the ways this passage supports, complicates, or undermines a theme of the entire novel

**Visual Analysis (Formal Essay #2):** a comparative analysis (1,500 words; mandatory revision after conference) making a focused argument about the relationship between the text and illustrations in *Treasure Island* with attention to visual detail and linguistic nuance

**Digital Comic and Critical Essay (Formal Essay #3):** a digital comic (25 panels) created using online tools to represent a formative experience with critical essay (900 words; mandatory revision after conference) exploring the narrative implications of visual representation

**Argumentative Research Essay (Formal Essay #4):** a final essay (2,700 words; optional revision before final submission) that utilizes course readings and scholarly research to make a logical and well-supported argument about the cultural implications of autobiographical graphic novels

**Research Presentation:** a formal presentation (7 minutes) summarizing the Argumentative Research Essay followed by a question-and-answer session (3 minutes)

\*Note: Late work will not be accepted. Students must pass the Literary Analysis, Visual Analysis, Digital Comic, and Argumentative Research Essay in order to receive a passing grade in the course.

## **PARTICIPATION**

Because this course is not an introduction to literary studies as a discipline but rather a critical examination of competing ideas of a current intellectual issue, active participation throughout the semester is required of all students. Expected types of participation include: completing the assigned readings, contributing daily to course discussions, asking incisive questions, responding respectfully to classmates' ideas, and approaching all course activities with enthusiasm. Students should also refrain from using cellphones or laptops unless prompted to do so by the professor. Therefore, students should bring print copies of the readings listed for a particular session. Participation will be assessed midway through the course and at the end of the semester. Additionally, students may ask for an assessment of their participation score at any point during the semester.

## **ATTENDANCE**

Students are required to attend all sessions of Gateway 100. However, students are granted three no-questions-asked absences to account for emergencies, illnesses, etc. Missed individual conferences also count as an absence. Beginning with the fourth missed session, students will receive a penalty of five points for each absence. For example, a final grade of 90 would be lowered to 80 in the event of five total absences. The professor does not discriminate between excused and unexcused absences; therefore, students must use their three no-questions-asked absences wisely.

## **OFFICE HOURS/EMAIL COMMUNICATION**

Office hours will be held between 11:00 am and 1:00 pm on Monday and Friday. Students are encouraged to visit office hours with questions, concerns, or course-related topics for discussion. If students would like to meet at another time, they should contact the professor via email in order to set up an appointment. Students should feel free to email the professor at other times with questions or concerns. However, the professor does not review drafts via email. Instead, students should discuss papers in face-to-face meetings to ensure clear communication. The professor checks his email inbox every weekday at 3 pm. In order to receive an answer on a particular day, students must email the professor before this time.

## **SUBMISSION OF WORK**

All documents should be submitted in hard copy at the beginning of the course session (with the exception of the Digital Comic, which will be submitted electronically). All student work will be returned with grades and comments.

## **PLAGIARISM**

Because Gateway 100 functions as an introduction to the ethical values of the academic community, intellectual dishonesty will not be tolerated. As such, students should not use the ideas or language of others in course assignments without proper attribution. Methods of proper attribution will be covered in class reading and discussion. Additionally, students should not repurpose assignments from previous courses. Cases of plagiarism may lead to failure of the assignment or course. Students can and should ask the professor for help or clarification related to citations at any point in the semester. However, they should seek this guidance before submitting their work.

## COURSE SCHEDULE

Students are expected to complete the listed readings before the designated date. Assignments should be submitted at the beginning of the listed class session.

- 8/28 (M) Course Introduction
- 8/30 (W) David Denby, "Do Teens Read Seriously Anymore?" (2016)  
 "They Say / I Say", Chapter Twelve ("I Take Your Point": Entering Class Discussions): pages 163-166
- 9/1 (F) Georg Lukács, excerpt from *The Theory of the Novel* (1920)  
 "They Say / I Say", Chapter Two ("Her Point Is": The Art of Summarizing): pages 30-41
- 9/4 (M) NO CLASS (Labor Day)
- 9/6 (W) Daniel Defoe, *Robinson Crusoe* (1719): pages 43-96  
 "They Say / I Say", Chapter Three ("As He Himself Puts It": The Art of Quoting): pages 42-51
- 9/8 (F) Daniel Defoe, *Robinson Crusoe* (1719): pages 96-154
- 9/11 (M) Daniel Defoe, *Robinson Crusoe* (1719): pages 154-225  
 "They Say / I Say", Chapter Seven ("So What? Who Cares?": Saying Why It Matters): pages 92-101
- 9/13 (W) CLOSE READING #1 DUE
- 9/15 (F) "They Say / I Say", Chapter Fifteen ("On Closer Examination": Entering Conversations about Literature): pages 184-201
- 9/18 (M) Daniel Defoe, *Robinson Crusoe* (1719): pages 225-304
- 9/20 (W) Daniel Defoe, *Robinson Crusoe* (1719): pages 405-414
- 9/22 (F) Patricia Mainardi, excerpt from *Another World: Nineteenth-Century Illustrated Print Culture* (2017)  
 "They Say / I Say", Chapter One ("They Say": Starting with What Others Are Saying): pages 19-29
- 9/25 (M) Robert Louis Stevenson, *Treasure Island* (1881-2): pages 1-49
- 9/27 (W) LITERARY ANALYSIS DRAFT DUE
- 9/29 (F) Robert Louis Stevenson, *Treasure Island* (1881-2): pages 50-119  
 "They Say / I Say", Chapter Fourteen ("What's Motivating This Writer?": Reading for the Conversation): pages 173-183
- 10/2 (M) Robert Louis Stevenson, *Treasure Island* (1881-2): pages 123-212  
 "They Say / I Say", Chapter Eleven ("He Says Contends": Using the Templates to Revise): pages 139-159
- 10/4 (W) CLOSE READING #2 DUE  
 Robert Louis Stevenson, *Treasure Island* (1881-2): pages 215-273
- 10/6 (F) Simon Joyce, "Maps and Metaphors: Topographical Representation and the Sense of Place in Late-Victorian Fiction" (2002)  
 "They Say / I Say", Chapter Five ("And Yet": Distinguishing What You Say from What They Say): pages 68-77
- 10/9 (M) "They Say / I Say", Chapter Eight ("As a Result": Connecting the Parts): pages 105-120

10/11 (W)	LITERARY ANALYSIS REWRITE DUE
10/13 (F)	NO CLASS INDIVIDUAL MEETINGS WITH PROFESSOR (VISUAL ANALYSIS DRAFT)
10/16 (M)	Frans Masereel, <i>Passionate Journey: A Vision in Woodcuts</i> (1919)
10/18 (W)	VISUAL ANALYSIS REVISION DUE
10/20 (F)	NO CLASS (Fall Break)
10/23 (M)	Scott McCloud, <i>Understanding Comics: The Invisible Art</i> (1994): pages 1-93
10/25 (W)	" <i>They Say / I Say</i> ", Chapter Nine ("Ain't So / Is Not": Academic Writing Doesn't Always Mean Setting Aside Your Own Voice): Pages 121-128
10/27 (F)	Scott McCloud, <i>Understanding Comics: The Invisible Art</i> (1994): pages 94-215
10/30 (M)	" <i>They Say / I Say</i> ", Chapter Ten ("But Don't Get Me Wrong": The Art of Metacommentary): pages 129-138
11/1 (W)	Marjane Satrapi, <i>Persepolis</i> , Book 1 (2000-2004): pages 3-153
11/3 (F)	No Reading
11/6 (M)	Marjane Satrapi, <i>Persepolis</i> , Book 2 (2000-2004): pages 155-266
11/8 (W)	No Reading
11/10 (F)	Marjane Satrapi, <i>Persepolis</i> , Book 2 (2000-2004): pages 267-341
11/13 (M)	No Reading
11/15 (W)	NO CLASS INDIVIDUAL MEETINGS WITH PROFESSOR (ARGUMENTATIVE RESEARCH ESSAY IDEAS)
11/17 (F)	Gene Luen Yang, <i>American Born Chinese</i> (2006): pages 1-84
11/20 (M)	NO CLASS INDIVIDUAL MEETINGS WITH PROFESSOR (DIGITAL COMIC AND CRITICAL ESSAY DRAFT)
11/22 (W)	NO CLASS (Thanksgiving)
11/24 (F)	NO CLASS (Thanksgiving)
11/27 (M)	Gene Luen Yang, <i>American Born Chinese</i> (2006): pages 85-130
11/29 (W)	" <i>They Say / I Say</i> ", Chapter Six ("Skeptics May Object": Planting a Naysayer in Your Text): pages 78-91
12/1 (F)	Gene Luen Yang, <i>American Born Chinese</i> (2006): pages 131-233
12/4 (M)	DIGITAL COMIC AND CRITICAL ESSAY REVISION DUE
12/6 (W)	No Reading
12/8 (F)	ARGUMENTATIVE RESEARCH ESSAY DUE
12/12 (T) 8-10 am	Final Exam Period RESEARCH PRESENTATIONS