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Overview of Materials

The teaching portfolio that I am including here is a collection of what I feel to be my strongest materials created for ENGLISH 1110 during the fall 2019 semester. These documents were created for use in my first-year writing course at The Ohio State University and are influenced by the work that I have done in previous writing and literature courses that I have taught, which include English 220: Introduction to Literature, RWS 100: The Rhetoric of Written Argument, and RWS 200: The Rhetoric of Written Arguments in Context. I also draw from my experience as a writing fellow in RWS 280: Academic Reading & Writing, RWS 92: Developmental Writing: Fundamentals of Writing, and ENGL 220: Introduction to Literature.

Included in my teaching portfolio is my teaching philosophy statement, in which I discuss how I use multimodal learning and productive and inclusive dialogue in the classroom. This document also offers insight into how I incorporate the materials included in this portfolio into my ENGLISH 1110 course. In addition to the teaching philosophy statement, I am including two examples of projects—one required, the other optional—that are featured in my class. These documents are followed by two PDF versions of lessons and activities that I have created to teach students about analysis. Links to the Google Slides versions of these lessons can be found in the Table of Contents.

The first document featured in this portfolio is a revised assignment prompt for the symposium, which I have titled "You Pick Two:' Crafting Form and Content for Presenting Research." It details how students are expected to approach the symposium presentation by selecting an option from the content list and an option from the form list. I have included this document to demonstrate how I have reimagined the symposium as an opportunity for students to take all that they have learned about different formats for articulating an idea—comics, music videos, posters, etc.—and to apply this knowledge not only to their content, but also to how they approach structuring the presentation itself.

The prompt revision for the symposium was inspired by work that I did in September in my capacity as the Assistant Organizer of SOL-CON: The Brown and Black Comix Expo at Ohio State. For the event, I created The Extra Credit Guide to SOL-CON, a collection of five prompts, each tailored to different programs offered during SOL-CON, that are intended to help students attending these events for extra credit produce meaningful written responses. I have included this document in my portfolio to demonstrate how this extra credit project, which I offered to my students in ENGLISH 1110 and which was offered to students across Ohio State's campus, served as the launchpad for another lesson and activity that I taught this semester.

The first lesson plan included in this collection is a PDF version of Google Slides that I created for a lesson and activity titled "Geometrizing & Storyfying a Narrative: The Storytelling System and Co-Creation in Comics & Zines." It features a 3-5-4 Freewrite Activity that I created called "Reimagining the Material Object: Comics & Zines Edition!" in which students selected a comic or zine from a table at the front of the classroom and followed the prompts in intervals of three minutes, five minutes, and four minutes. It also includes slides for the lecture that I did on concepts from Frederick Luis Aldama's *Latinx Superheroes in Mainstream Comics*, which we

used to discuss how analyzing comics as visual and verbal texts compares to what we had done earlier in the semester with analyzing music video treatments.

The second lesson plan included in this collection is a PDF version of Google Slides that I created for a game called "Buying the Dream!: The Game Where You Decide Who Sells It Best" in which students put themselves in teams of 3-5 people and compete to answer questions related to close readings that they completed for a process post. Three students volunteered to act as judges who determined the winners of each round and I served as the moderator for the activity. I chose to include this activity as an example of how I use games as a way to test students' comprehension of material and their ability to verbally synthesize information for a deadline.

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Statement of Teaching Philosophy

My approach to teaching rhetoric and literature courses is informed by two goals that I set for my students to achieve each semester: multimodal learning and productive and inclusive dialogue.

I use multimodal learning to introduce my students to argumentation and analysis by familiarizing them with a variety of mediums, such as articles published by members of the popular press and by scholars in the academy, television and film, podcasts, comics, political cartoons, and music videos. Multimodal learning diversifies the ways in which students are practicing the concepts they are expected to understand in a rhetoric or literature course, both through the process of studying examples curated by me and by creating their own projects. In their creative project required at the end of the semester, students determine what medium is most conducive for effectively communicating the message of their presentation, which may take the form of Google Slides or PowerPoint, audio or video recording, a student writing flash fiction or a comic related to a theme from the course, among others. Multimodal learning as a practice demonstrates the student's understanding of that medium, while also allowing them to present in the format that they feel will best reflect their skills.

To guide students in the direction of multimodal learning, I also introduce productive and inclusive dialogue. This is a practice that is fundamental for collaborative learning and community building, both of which require a classroom environment that is challenging but accessible. Productive and inclusive dialogue can be understood as the practice of empowering students to engage in civil, transparent conversation with their instructor and their peers during any and all class meetings vis-à-vis student-led activities and discussions, community-based decision-making regarding deadline or syllabus changes, and varied opportunities for students to earn participation points beyond verbal commentary. This approach offers multiple points of entry for students so that they are empowered to enter class dialogue at the level that they feel comfortable and prepared to do so. This simultaneously challenges them to become self-aware of their own skillset as it develops.

Like multimodal learning, productive and inclusive dialogue does not force verbal participation as the only way in which students can be engaged in the classroom. I feel that requiring verbal participation automatically privileges students who are comfortable with sharing their ideas in front of the class over those who are shy, those who may not feel comfortable speaking in English, and those who choose not to disclose to me their reasons for wishing to remain silent. Instead, productive and inclusive dialogue allows for my students to engage in course material by working in group-based activities to do the following: working together to complete in-class assignments by deciding amongst themselves how each individual will contribute based on their skills and comfort level, by electing a representative to verbally present their findings to the

class, collaborating on community guides for readings and assignments, and by competing in team-based games, with three students acting as judges and me acting as moderator.



"YOU PICK TWO:" Crafting Form and Content for Presenting Research THE ENGLISH 1110 SYMPOSIUM: MADE IN THE USA STYLE

Professor Katlin Marisol Sweeney | Fall 2019 | ENGLISH 1110

OVERVIEW: In preparation for the work that students will do in the Analytical Research Paper, students will present a snapshot of their research in progress or something that they have learned this semester during the Symposium. Each student will sign up for a time slot to present their work; these presentations will take place during Weeks 14, 15, and 16 (November 18 through December 11) of the semester. Five students will present per Symposium date.

PROMPT: For the Symposium, each student will prepare a presentation of 5 to 7 minutes on a topic of their choosing that relates in some capacity to the primary source or concept(s) that they are exploring in the Analytical Research Paper. Following the five presentations, the class audience will then make suggestions, ask for clarification, or ask questions related to the topics/concepts discussed. A student's grade for the Symposium is based on the following: the completion of their presentation, active attendance and listening during presentations, and making comments/asking questions following peer presentations.

For the Symposium, each student will create a unique combination of form and content. Each student will approach their presentation as an exercise in "You Pick Two." That is, each student MUST select ONE option from Menu A and ONE option from Menu B.

MENU A: CONTENT

For the Symposium presentation, the student should prepare ONE of the following projects:

OPTION 1: Traditional Snapshot of Research in Progress

→ The student will teach the class about their approach to analyzing/close reading the representation of a particular concept or social issue in their selected primary source (e.g. consumerism in *Black Mirror*'s Ashley Too episode). This option tasks the student with clearly articulating how they believe that a particular concept is visualized/represented in the primary source that they are writing about for the final. This can be done by reading aloud the current draft of their paper, coupled with images that visualize what is being spoken about/focused on. Alternatively, students can talk through their project in its current state and describe how they plan to write about their project. If this option is selected, the student must provide additional information to the audience beyond reading their draft (e.g. talking through why they selected the images that they did, why they are focusing on a specific scene in their analysis, etc.). That is, the audience should be informed on how the student makes decisions about what is included (or left out) of their analysis. *This option is recommended if a student desires feedback/questions from KS and their peers on how they could further develop their analysis for the final paper*.

OPTION 2: Secondary Source Overview Approach

→ The student will teach the class about the concept(s) they are focusing on from one of the secondary sources they are referencing in their research. This option would be less focused on talking about the primary source and more about teaching the class about the definition, history, and relevance of the concept(s) that is being applied. For example, if a student was interested in applying Frederick Luis Aldama's concept of geometrizing to the primary source that they are writing about, the student would use this presentation time to practice explaining the concept to an audience. This option is recommended if a student desires feedback/questions from KS and their peers on how to effectively explain a particular concept, especially if the student feels that incorporating secondary sources into their work is the hardest step of the writing process for them.

OPTION 3: Expanding the Definition of Americanness

→ The student will present to their peers an example of narrative media (e.g. comics, television, poetry, etc.), a material object (e.g. Funko POP Dolls, Pez Candy Dispensers, a Rubix Cube, etc.), OR mediascape content (e.g. social media posts and news media) that visualizes a definition of Americanness in some way. For this option, the student would explain why this text is an effective primary source for teaching about Americanness as a concept to a group of people in an academic setting. That is, it may be helpful that the student imagines themselves as the instructor of a course like ours. How would they approach teaching this text as something that defines Americanness? This option is recommended if a student is looking for a lower-stakes option for the Symposium in which they are under no requirement to continue developing this project after the presentation.

OPTION 4: Creative Application

→ The student will create their own narrative work or media commentary, whether personal or societal, that addresses questions, experiences, or issues related to Americanness in some way. For this option, the student would create something brand new that uses one of the modes of production that we studied this semester—such as a comic, a song, a zine, an Instagram account, a political cartoon, etc.—to discuss a concept or issue related to the United States and/or Americans. Examples include commentary or stories about immigration, patriotism, community-belonging, racism, xenophobia, debt, media representation, the American Dream, monsters and demonization, etc. The student will then present this creative project to the class and will

discuss both its contents and what informed their decision to use the format that they did. *This option is recommended if a student is looking for a creative option that allows them to explore a format other than a standard presentation of their research.*

MENU B: FORM

For the Symposium presentation, the student should also USE ONE of the following formats to help communicate their ideas about their chosen concept or source:

Zine (2-4 pages, can be whatever page size you desire; can be print or digital)
Comic (1-3 pages consisting of panels or splash pages; can be print or digital)
Political cartoons (2-4 cartoons; can be print or digital)
Short video/film created with Adobe Spark (run time: 4-6 minutes; can have voice-over)
PowerPoint or Google Slides presentation (slides must include visuals of some kind)
A podcast segment of 4-6 minutes and transcript (must be available to listen to)
A poetry chapbook (2-4 pages; can be print or digital)
A short story (2-4 pages; can be printed or digital)
A music arrangement of some kind (can be a mash-up of songs, an original musical piece or
performance, etc.; can be played live or recorded)
An anthology proposal (create a list of 5-7 sources that you would collect into a hypothetical literary
magazine; must also include a 500-word statement on why you would put these materials together
and who the intended audience is)

THE EXTRA CREDIT GUIDE TO

THE BROWN & BLACK
COMIX EXPO 2019

THE EXTRA CREDIT GUIDE TO

SÕL-CON: THE BROWN & BLACK COMIX EXPO 2019

→ LATINX, AFRO-LATINX, BLACK, & AFRICAN AMERICAN COMICS, ARTISTS, & ANIMATION CREATORS ←
 → PANELS FEATURING GRAD STUDENTS & PROFESSIONAL SCHOLARS IN COMICS STUDIES ←
 → COMIC BOOK, ZINE, FLIP-BOOK, & ANIMATION WORKSHOPS FOR K-12 STUDENTS ←
 → FILM SCREENING: LATINX SUPERHEROES IN MAINSTREAM COMICS ←

The events featured during SÕL-CON 2019 offer students opportunities to engage with comics and comics scholarship produced by and about Black and Brown folx across the globe. Programming ranges from interactive activities like participating in workshops with creators to attending lectures presented by undergraduate and graduate students, as well as professional scholars, from a variety of universities. All events take place on OSU's Columbus campus and are free/open to the campus community and local community members, with the exception of our Youth Workshops, which are reserved for our invited elementary/middle school-aged students.

This document provides the schedule of events for this year's SÕL-CON. Following the schedule, it lists suggestions for how your students might engage with these events and produce extra credit responses that relate to your course theme. Our hope is that by partnering with you to offer these extra credit opportunities to your students, we can encourage them to not only learn from creators and scholars about how they create and/or write about comics, but also how to incorporate more comics, visual media, and popular culture into their own writing projects.

For questions related to SÕL-CON or The Extra Credit Guide to SÕL-CON 2019, please contact LASER Co-Coordinator, Katlin Marisol Sweeney at sweeney.464@buckeyemail.osu.edu.

Please note that events listed with an asterisk (*) require that interested students register for the event by RSVPing at this link http://go.osu.edu/solconrsvp by Wednesday, September 18.

SÕL-CON 2019 SCHEDULE

WEDNESDAY, SEPTEMBER 25, 2019

THE SOL-CON Graduate Symposium

8:30 a.m. – 4:00 p.m. | The Ohio State University | Will Eisner Room | Sullivant Hall 205 | 1813 N High St.

8:30 a.m. – 8:45 a.m. Coffee 8:45 a.m. – 9:00 a.m. Introductions

9:00 a.m. – 10:15 a.m. **Racialized Roles & Speculative Storyworlds in Popular Culture**

Student panel with Nicole Pizarro Colón, Kiedra Taylor, Imani Harris, & Katlin

Marisol Sweeney

10:15 a.m. – 10:30 a.m. Break

10:30 a.m. – 11:45 a.m. **Community & Identity Formations Through Comic Storytelling**

Student panel with Peyton Del Toro, Lucía Aja López, Mikel Bermello Isusi, &

Jennifer Caroccio Maldonado

11:45 a.m. – 1:00 p.m. Lunch

1:00 p.m. – 2:15 p.m. Characters of Color in Horror, Sci-Fi, & Visual Cultures

Pro scholars panel with Dr. Qiana Whitted, Dr. Christopher González, & Dr. Simone Drake

2:15 p.m. – 2:30 p.m.

Area Studies Global Comics Panel: Latinx Comics & Creators Across the Americas 2:30 p.m. – 3:45 p.m.

Pro scholars panel with Dr. Brittany Tullis, Dr. Theresa Rojas, & Dr. Frederick Luis Aldama

3:45 p.m. – 4:00 p.m.

THURSDAY, SEPTEMBER 26, 2019

SÕL-CON PUBLIC LECTURE: Brown & Black Representations Matter! & Evening Reception

12:00 p.m. – 7:00 p.m. | The Ohio State University | MLK Jr Lounge | Hale Hall | 154 W. 12th Ave

12:00 p.m. – 1:30 p.m. **Featured Noon Lecture**

with Ho Che Anderson, Ezra Clayton Daniels, Jaime Crespo, & Breena Nuñez Peralta

1:30 p.m. – 4:00 p.m. Break

4:00 p.m. – 7:00 p.m. **SÕL-CON Reception**

with a reading by Breena Nuñez Peralta

FRIDAY, SEPTEMBER 27, 2019

SÕL-CON EXPO DAY: Comics Workshops for K-12 and Undergraduate/Graduate Students & All-Day Expo

9:00 a.m. – 4:00 p.m. | The Ohio State University | Hale Hall | 154 W. 12th Ave

9:00 a.m. – 9:30 a.m. SÕL-CON Welcome

9:30 a.m. - 10:30 a.m. Youth Workshops, Session 1

"Character Design: Pulling Your Characters Out of Your Head and Into Life"

with J.M. Hunter

"Fitting the Body in the Frame" with Phillip Fleming

"So You're Tabling a Con...NOW WHAT?" with Alejandro Gamboa

10:30 a.m. – 10:45 a.m. **Break**

10:45 a.m. – 11:45 a.m. Youth Workshops, Session 2

"Comic Strip Making For Kids" with Maxi Rodriguez

"Lucha Libre: A Storytelling Trailblazer" with Javier Solorzano

12:00 p.m. - 12:50 p.m. **Lunch & view Latinx Superheroes in Mainstream Comics** 12:50 p.m. - 1:30 p.m.

Creators Talk Back: Discussion/Q&A with students

with Javier Solorzano, Flor de Canela, Corey "Roc Bottom" Davis, Maxi Rodriguez,

and Miguel Hernández & Michelle Littlejohn of Studio JS.

Undergraduate/Graduate Workshops, Session 1* 1:30 p.m. – 2:30 p.m.

"Storyboarding for Film and TV animation" with Rafael Rosado

Undergraduate/Graduate Workshops, Session 2* 2:00 p.m. – 3:00 p.m.

"Liberation Psychology through Comics" with Breena Nuñez Peralta

3:00 p.m. – 4:00 p.m. **Undergraduate/Graduate Workshops, Session 3***

"Comics as Culture: 4 Pages 16 Bars: A Visual Mixtape" with Jiba Molei Anderson

SÕL-CON EXTRA CREDIT OPPORTUNITIES

OPTION A: Attend Student Symposium Presentations

Date: Wednesday, September 25

Location: Sullivant Hall 205, Will Eisner Room Time Commitment: Between 1.5 – 3 hours

Students will attend the SÕL-CON Symposium that takes place on Wednesday. To receive credit for this option, they will be present for at least one of the two panels that are scheduled for the morning session. Each panel consists of four presenters who will each speak for approximately 15 minutes. These panels are as follows: "Racialized Roles & Speculative Storyworlds in Popular Culture" and "Community & Identity Formations Through Comic Storytelling." While in attendance, students are encouraged to take notes of their initial reactions to/observations of the material that is presented by the speakers. Additionally, they are encouraged to listen carefully to any questions posed by the audience and how speakers respond to these questions.

Following the event, students will write a double-spaced reflection of 2-3 pages that engages with the following questions:

- Overview: Briefly discuss what the topic was of each speaker's presentation and what text(s) they used to discuss their topic. What were some of your takeaways of the "key information" from each presentation?
- <u>Focusing In:</u> Select one of the speakers to discuss in more detail in your reflection. How did their chosen topic interact with the panel's overall theme? What format did each speaker present in? Did they read a paper? Use a PowerPoint? Perform a creative piece? How did the format shape your reception of the material presented?
- <u>Making Connections</u>: Conclude this reflection by discussing how the Symposium presentations relate to the theme of your course.

OPTION B: Attend Professional Scholar Symposium Presentations

Date: Wednesday, September 25

Location: Sullivant Hall 205, Will Eisner Room Time Commitment: Between 1.5 – 3 hours

Students will attend the SÕL-CON Symposium that takes place on Wednesday. To receive credit for this option, they will be present for at least one of the two panels that are scheduled for the afternoon session. Each panel consists of three speakers who will participate in a unique roundtable conversation that is a combination of the following: "flash lectures" on a myriad of pop culture topics, discussions of how they bring comics and visual cultures into their classrooms, university roles, and scholarship, and Q&A with the audience. These panels are as follows: "Characters of Color in Horror, Sci-Fi, & Visual Cultures" and "Area Studies Global Comics Panel: Latinx Comics & Creators Across the Americas." While in attendance, students are encouraged to take notes of their initial reactions to/observations of the material that is discussed during the roundtable. In particular, they are encouraged to listen carefully to any questions posed by the audience and how panelists respond to these questions.

Following the event, students will write a double-spaced reflection of 2-3 pages that engages with the following questions:

- Overview: Briefly discuss the topic of conversation for the panel(s) you attended. How did this conversation engage with the theme? Were you surprised by any of the directions that these conversations took? What were some of your takeaways of the "key information" from each panelist?
- <u>Focusing In:</u> Consider how the panel was divided into three parts: flash lecture, discussion of applications, and Q&A. Which of these parts did you find the most interesting to listen to, and why? How did each of the panelists bring in their expertise in their field to contribute to this conversation?
- <u>Making Connections:</u> Conclude this reflection by discussing how the Symposium panel(s) relate to the theme of your course.

OPTION C: Attend the Featured Noon Lecture

Date: Thursday, September 26 Location: Hale Hall, MLK Jr Lounge Time Commitment: 1.5 hours

Students will attend the SÕL-CON Featured Noon Lecture, Brown & Black Representations Matter!, that takes place on Thursday afternoon. To receive credit for this option, they will stay for the entirety of the lecture and write a reflection on their experience.

Following the event, students will write a double-spaced reflection of 2-3 pages that engages with the following questions:

- Overview: What was the topic of the lecture? How was this topic articulated by the moderator and by the four panelists? What was the structure for the lecture? Did panelists alternate speaking? Answer Q&A? How did this structure influence the kinds of conversations that occurred during the lecture?
- <u>Focusing In:</u> How did each of the speakers contribute to the lecture? What kinds of expertise did they bring to the discussion? What did you learn about how each speaker's background, experiences, and career shape the work that they produce?
- Making Connections: Conclude this reflection by discussing how the Featured Noon Lecture relates to the theme of your course.

OPTION D: Visit Creators @ Expo Day &/or Attend Creators Talk Back Panel

Date: Friday, September 27

Location: Hale Hall

Time Commitment: Between 1–2 hours

Students will attend the SÕL-CON Expo Day that takes place on Friday. To receive credit for this option, they will visit with creators at their respective tables during the expo and talk with them to learn about their work.

Following the event, students will write a double-spaced reflection of 2-3 pages that engages with the following questions:

- Overview: How was the room set up for Expo Day? How did creators set up their tables? What were some of the most eye-catching table set-ups? What kinds of artwork were available for visitors to purchase and look at? If you were able to attend the Creators Talk Back panel, what was the topic of the discussion? How did each of the speakers contribute to the conversation?
- <u>Focusing In:</u> What were some of the most memorable discussions that you had with creators during Expo Day? What did you learn from them about creating comics, studying/pursuing art, and/or traveling to conventions and fests to promote their work? If you were able to attend the Creators Talk Back panel, what did you learn from this discussion? How did this discussion add to your experience at the Expo Day? What kinds of expertise did each panelist bring to the discussion?

• <u>Making Connections:</u> Conclude this reflection by discussing how the Expo Day and the Creators Talk Back panel (if you attended) relates to the theme of your course.

OPTION E: Register for a Workshop

Date: Friday, September 27

Location: Hale Hall

Time Commitment: 1 hour

Students will register for one of the two workshops available to undergraduate and graduate students that take place on Friday afternoon. To receive credit for this option, they will attend and participate in a workshop. **REGISTER FOR A WORKSHOP BY RSVPing TO THIS LINK BY SEPTEMBER 18:**http://go.osu.edu/solconrsvp

Following the event, students will write a double-spaced reflection of 2-3 pages that engages with the following questions:

- Overview: How was the workshop structured? How did your workshop leader present topics to participants? Was the workshop lecture-driven? A dialogue? A presentation? What kinds of activities (if any) did your workshop leader do to get participants engaged?
- <u>Focusing In:</u> Discuss three takeaways that you got out of this event. What did you learn from your workshop leader and from your fellow participants? What about the workshop session was most impactful to you as someone who may have a lot, a little, or no background knowledge about comics? Did the session challenge you to learn new information? Were you surprised by what you learned?
- <u>Making Connections:</u> Conclude this reflection by discussing how the workshop relates to the theme of your course.

The descriptions for our workshop offerings are as follows:

Storyboarding for Film and TV animation with Rafael Rosado

1:30 p.m. – 2:30 p.m.

Bio: https://us.macmillan.com/author/rafaelrosado/

An overview of the process for creating storyboards for Animation in Film and TV. Storyboard Artist Rafael Rosado will walk you step by step through the process of producing a storyboard for TV Animation, from initial concept to the finished film.

Liberation Psychology through Comics with Breena Nuñez Peralta

2:00 p.m. – 3:00 p.m.

Website: https://www.breenache.com/ Bio: https://www.breenache.com/about

In this lecture we will see the possibility of how comics can heal the psychological wounds that Salvadorans have absorbed and inherited via colonization and war. We will also see how comics engages both the author/artist and the reader in the praxis of historical memory by viewing examples of works created by Salvadorans within the Bay Area of Northern California.

Comics as Culture: 4 Pages 16 Bars: A Visual Mixtape with Jiba Molei Anderson

3:00 p.m. – 4:00 p.m.

Website: https://www.griotenterprises.com/

Bio: https://jazintellec8.wixsite.com/jibamoleianderson/bio

This workshop will focus on characters of color in comics, specifically African American superheroes, beyond DC and Marvel. Participants will learn about Jiba's career of creating the publishing company Griot Enterprises and his contributions to African American comics. In particular, participants will learn about and discuss his notable works The Horsemen and 4 Pages 16 Bars: A Visual Mixtape. Please see below for a preview of what Griot Enterprises brings to the table:

"We have seen many great African American superheroes in comics, but we never saw an iconic African American superhero team. We didn't have our Justice League, our Avengers. We, as comic book fans of color, young and old, didn't have a universe where our heroes reside...

... Griot Enterprises fills that void."

Geometrizing & Storyfying a Narrative: The Storytelling System and Co-Creation in Comics & Zines











DAY 20: Introduction to Comic Book Storytelling & Zine Narratives WEEK 9: Analyzing Secondary Sources

ON TODAY'S AGENDA:

- Morning Meditation (2:41)
- Activity: Reimagining the Material Object: Comics & Zines Edition!
- 3-5-4 Freewrite: Writing About Comics
- Review & Discuss: Frederick Luis Aldama's Latinx Superheroes in Mainstream Comics.
- Apply: Concepts from Latinx Superheroes to your selected comic or zine.

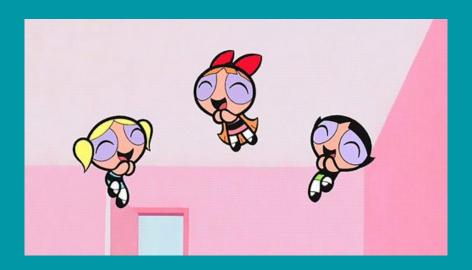




Post Malone & Swae Lee, "Sunflower" (2018)

Congrats on completing the Annotated Bibliography!

Turn to the person (or multiple people!) next to you and give 'em a high-five!





Take a look at the comics & zines that are set up on the table at the front of the room.

Select one of these items to keep with you for the rest of class.

You can ONLY make this decision based off of the cover. You may NOT open them up to see what's inside until you have taken your chosen comic or zine to your desk.

Everyone should have ONE comic OR zine in their possession until the end of class.

Take out a sheet of paper and something to write with!

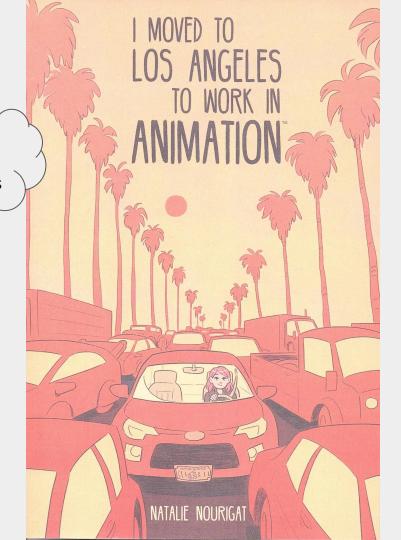
The Book & Its Cover:

Spend a few moments looking at the cover of the comic or zine that you chose. *Do NOT open it yet!*

Write down the name and author of your chosen text. Describe why you decided to choose this comic or zine. You might consider if any of the following details influenced your decision:

- The title?
- The author(s)?
- The image(s) on the cover?
- The colors?
- The materials?

Time to Write: 3 minutes



At First Glance:

When you first look at pages in your selected comic or zine, what do you notice? Describe how the pages look.

Time to Write: 5 minutes

You might consider the following when describing your text:

- Are there any words or conversations?
- Is it drawn in colors or all black & white?
- Are the pages very full or more open?
- What kind of paper is it printed on?
- How is it bound? Staples? Glue?
- What is the story about?

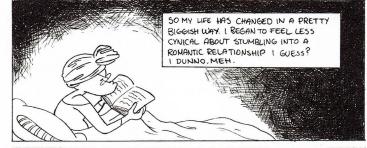


Taking a Closer Look:

Pick one page from your comic or zine to focus on. Write down the page number (so that you do not forget it) and describe how this page is structured.

You might consider the following when describing the page in your text:

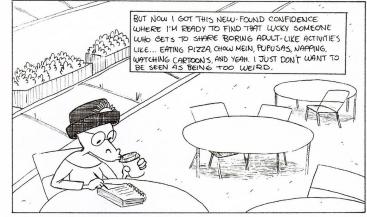
- Does the page layout include any panels?
- Are there any words? If so, how do they appear on the page? Are they located within any shapes?
- How are characters drawn? What does the setting look like?

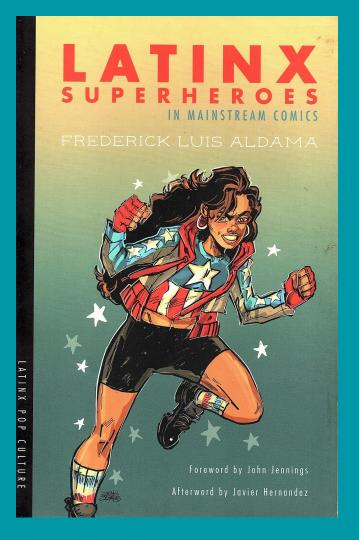




Time to

Write: 4 minutes





Review & Discuss:

Frederick Luis Aldama's Latinx Superheroes in Mainstream Comics

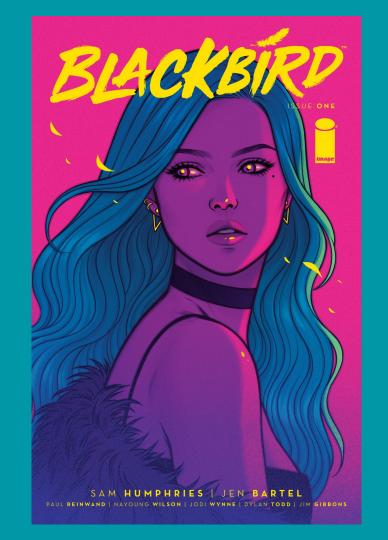
How This Relates:

Learning how to apply concepts from a secondary source (this chapter from an academic book) to a primary source (the comic or zine you selected for today) will help you with the Secondary Source Integration (major assignment #2 in ENGLISH 1110).

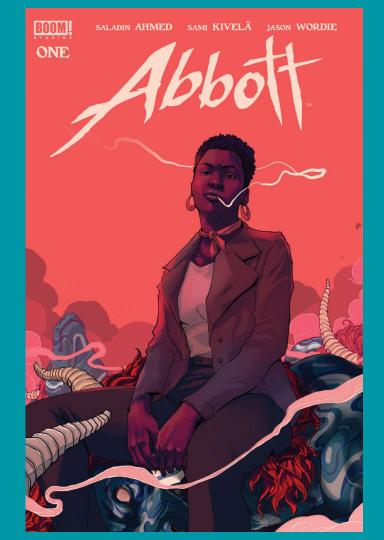
Covers as the reader's first point of contact

"Covers are our first encounter with a comic book (and possibly a series). As a first contract, they can entice us (or not) to open and scan, then own or borrow the comic for a good read and reread" (99).

"The visuals *shape* a summary of the total contents of the story...In addition to providing a summary of the content, their respective covers actually *add* to the comic book itself. They supply something additional to a summary. Their cover art intensifies the experience of the comic as an aesthetic whole" (102).







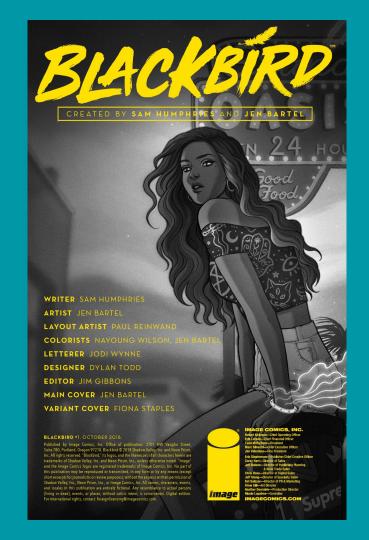
PARATEXT

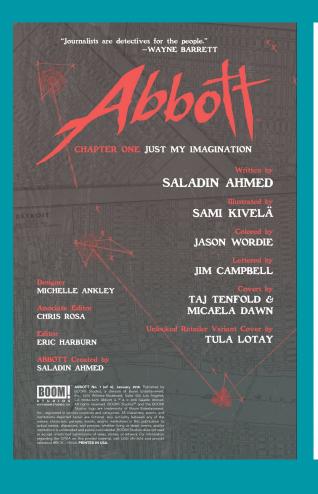
The paratext is the material that comes before or after the main story; it is typically what the reader will encounter first before the story itself. These materials help to "shape" our impressions of what the story will be about.

Paratext includes the front and back cover, the dedication, the preface, introduction, and epilogue, and the credit page.

"[The cover] gives a snapshot of the contents" (99).

"Giving shape to the paratextual materials like the title and credit page that follow the cover is hugely important, too, for introducing overarching themes and moods" (103).





THE CHARACTERS



SAWYER CHANTAL: A VAMPIRE WHO WORKS AS AN EMERGENCY MEDICAL TECHNICIAN (EMT.) HIS HOBBY IS PHOTOGRAPHY.



KO MYUNG-SOO, "MUNNY!" AN ADVENTUROUS WEREWOLF WHOSE HOBBY IS GHOST HUNTING.



DELTA CASSIDEY: A PLUCKY MERMAID WHO ALSO IS A GHOST HUNTER AND URBAN EXPLORER.



SAUL GRASSMAN: A SASQUATCH WHO ENJOYS THE HOBBY OF GHOST HUNTING AND OFTEN PARTNERS WITH PELTA TO GO EXPLORING.



THE METRO STATE HOSPITAL (MSH): AN ABANDONED MENTAL HOSPITAL OUTSIDE THE CITY LIMITS OF INNSMOUTH.



CO-CREATION

"Because of our capacity for active co-creation, we are not bound to [the comic] in determinative ways. We aren't sponges that passively absorb superheroes that don't look or act like us. Maybe the superhero is older, white, straight, and male. This doesn't mean that those of us who don't identify within these categories can't co-create such a figure as our own. As our attention moves back and forth between the reading elements (verbal) and the drawn elements (visual), we perceive, interpret, and feel in a loosely guided way; an in so doing we fill in the gaps with our own experiences and identities. We make it our own" (94).



According to Aldama, there are TWO main subsystems of comic book storytelling.

GEOMETRIC SHAPING, GEOMETRIZING

"It is the skillful and willful visualizing--geometrizing--of character, theme, and plot that guides our gap-filling processes and shapes our experience of a given comic book. It's the visuals that primarily drive our co-creative insertion into a storyworld" (94).

"The shape, color, and posture guide how we *make* sense of the character; how we understand the character to be in the world. And the geometrizing of other elements in the storyworld, such as the written text, can allow us to experience their physicality" (94).

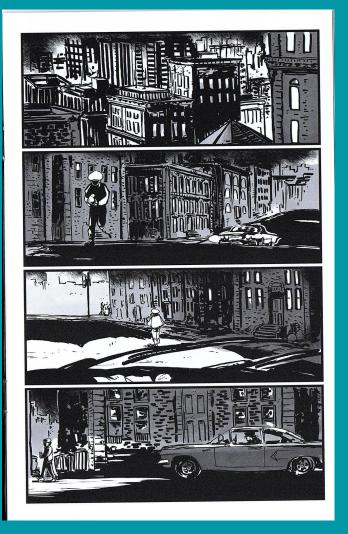




MAKING SENSE OF THE STORYWORLD

"In other words, the skillful use of geometric shapes (circles, triangles, and rectangles), along with perspective (adding a sense of weight and volume, for instance) can turn 2D lines on a page into a 3D experience in our minds" (96-97).

"The geometrizing of the story doesn't end with shapes given to figures. There are the shapes given to the panels and their layout that guide the pacing of the story proper (and our reading) and our meaning-making processes...Visuals created in the specific sequencing of panels tell us much about the storyworld and its characters" (97).



NO, I DON'T THINK YOU GUYS ARE CUT OUT TO PULL SANTA'S SLEIGH...

Nov. 28 27 shopping days to Christmas

SINGLE-PANEL COMICS

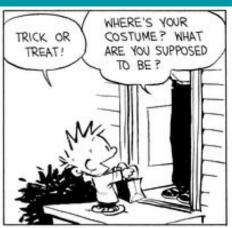
THREE-PANEL & FOUR-PANEL COMICS





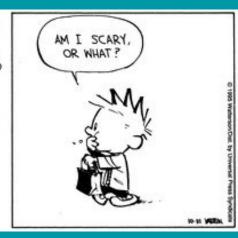




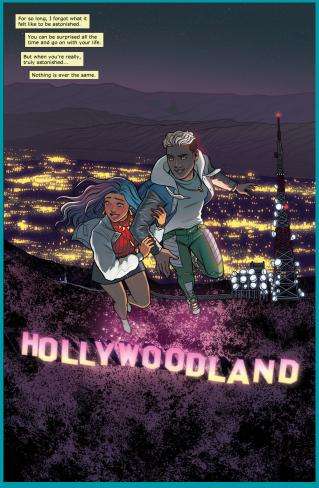


I'M YET ANOTHER RESOURCE CONSUMING KID IN AN OVERPOPULATED PLANET, RAISED TO AN ALARMING EXTENT BY MADISON AVENUE AND HOLLYWOOD, POISED WITH MY CYNICAL AND ALIENATED PEERS TO TAKE OVER THE WORLD WHEN YOU'RE OLD AND WEAK!









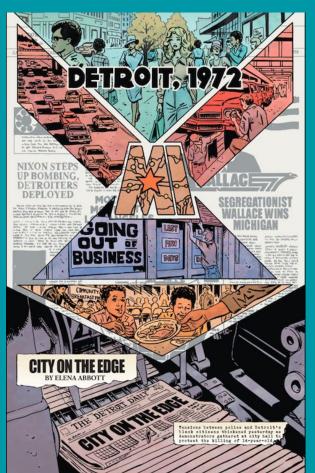


SPLASH PAGE











Storyfy, Storyfying

"The verbal elements allow the creator(s) to provide insight into any given character. They allow the creator to invest a character with nuanced thoughts and feelings. The verbal elements provide the reader with a compass direction for more nuanced evaluation of character than might be present if only the visual shaping devices were used" (120).

This includes "narrator boxes, dialogue, and thoughts of characters" (95). Other aspects of the verbal subsystem are the names of characters and for superheroes, the names of their alter-egos, how many languages are used in the narrative (e.g. bilingual or multilingual comics), and the narrator.

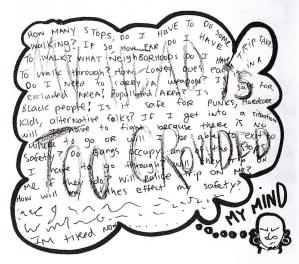








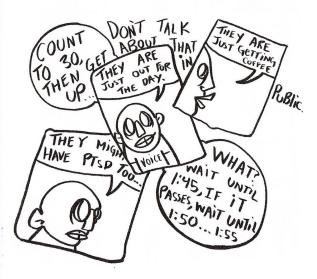










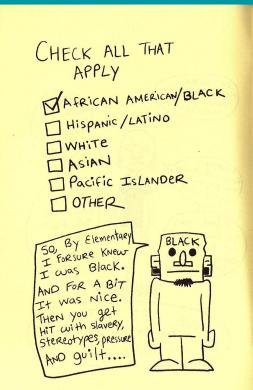














Get into groups of 2-3.

Groups should NOT exceed 3 people.

In your groups, trade comics/zines. While y'all flip through your new comic or zine, discuss with your group what you wrote about in your 3-5-4 Freewrite. Discuss how each of your comics/zines is geometrizing and storyfying the narrative.

Something to consider while you watch:

Spider-Man: Into the Spider-Verse (2018) combines elements of comics, film, and animation to shape how the narrative is visualized and told to the viewer.

How does this scene from *Into the Spider-Verse* geometrize and storyfy the narrative?



Latinx People Helped Build the World of Comic Books — While Often Being Left Out of the Pages

Latinx representation in comic books still has lots of room for improvement.

> Marilyn La Jeunesse OCTOBER 10, 2019













HOMEWORK FOR WEDNESDAY:

Read Neda Ulaby's "Why the Zombie Craze Still Has Our Undying Attention" (posted in Modules under "Readings").

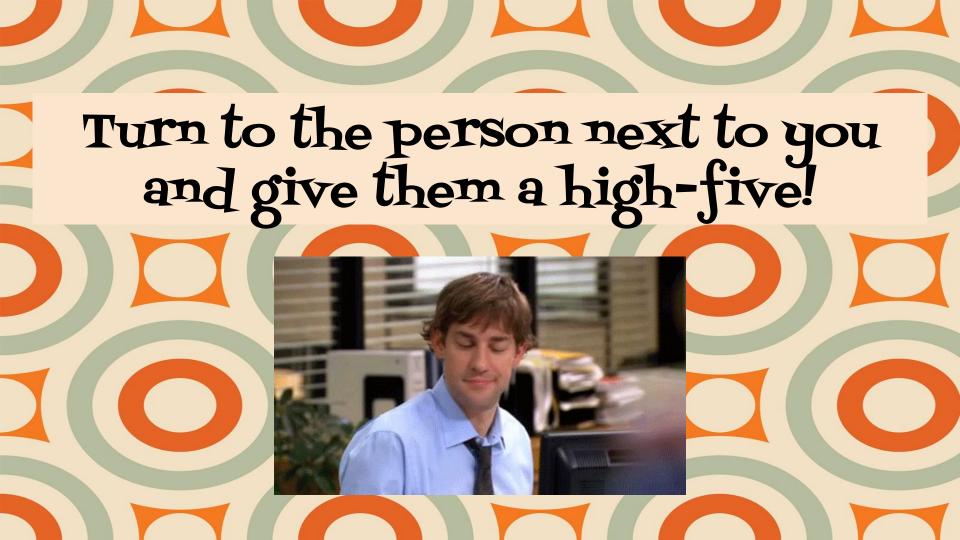
AND

Watch "Someday" from *Z-O-M-B-I-E-S* (posted in Modules under "Viewings").

Buying the Dream!

The Game Where You Decide Who Sells It Best







Buying the Dream!: Set-Up

- We need 3 volunteers to be our distinguished panel of judges. They will be in charge of deciding who wins today's prize.
- Everyone else will form teams of 3-5 people.
- In your groups, be prepared to talk about details from both music videos that you watched for today. If you have any notes or you can access your process post, you are welcome to have those out in front of you. You might also consider having both videos accessible on a device to watch on mute if needed.

Buying the Dream!: How to Play

- 1. A concept or question will appear on the screen.
- You will have two minutes to discuss in your group an example of a lyric or a visual from one of the videos that best represents the concept or question that is on—screen. Occasionally, you will be asked to provide both a lyric and a related visual, so think about what you wrote in your process post as being a possible answer to some of these questions.
- 3. After those two minutes, you will then elect a representative to present your chosen example to the judges, who will then deliberate and decide who wins that round.

Buying the Dream!: Tips for Success

- Strategize in advance! You will have three minutes before the game begins to briefly talk with your team about what you chose to write about for your process post.
 Consider creating a cheat sheet of visuals, lyrics, etc. that you think could come up on-screen.
- Do not talk too loudly! If teams around you hear what you are planning to present on, they could have the upper hand and could beat you in that particular round.
- You are NOT restricted to using only one video for the game. You can (and are encouraged to) alternate between the videos throughout the game.

Today's Prize:

Your team's pick of one of the prize bags





Which video effectively used costumes and props to show the protagonist's personality and/or desires?



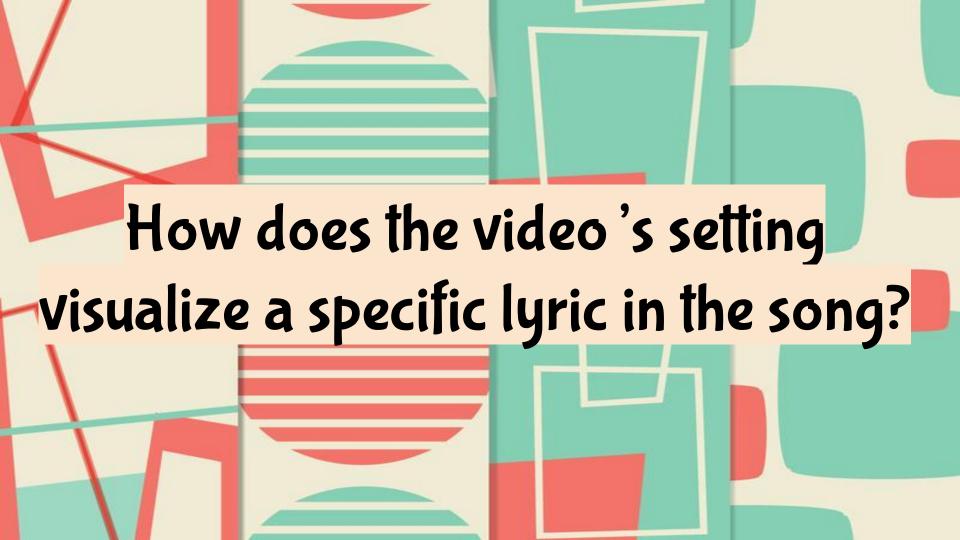
Give us the best example of a

FACIAL EXPRESSION OR BODY

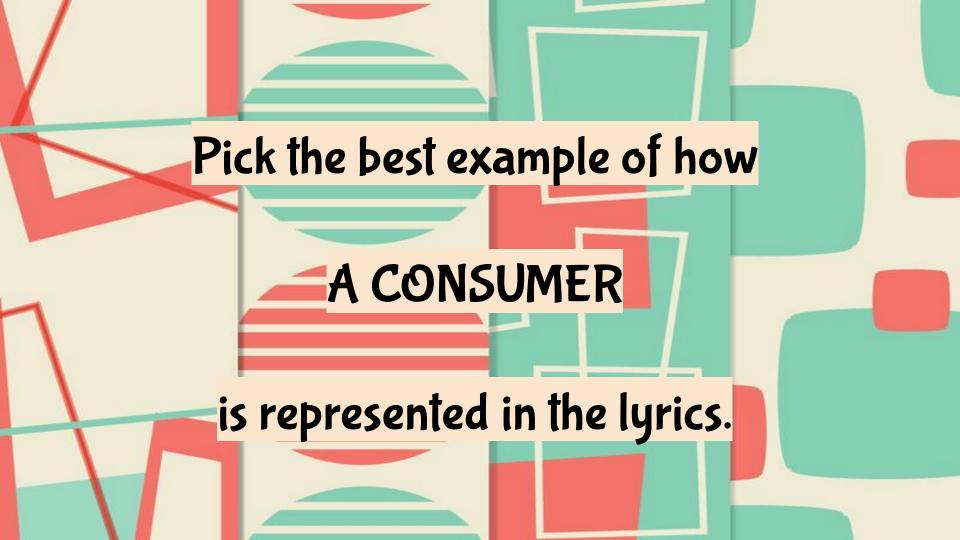
LANGUAGE

that communicates a character's feelings about what's going on around them.

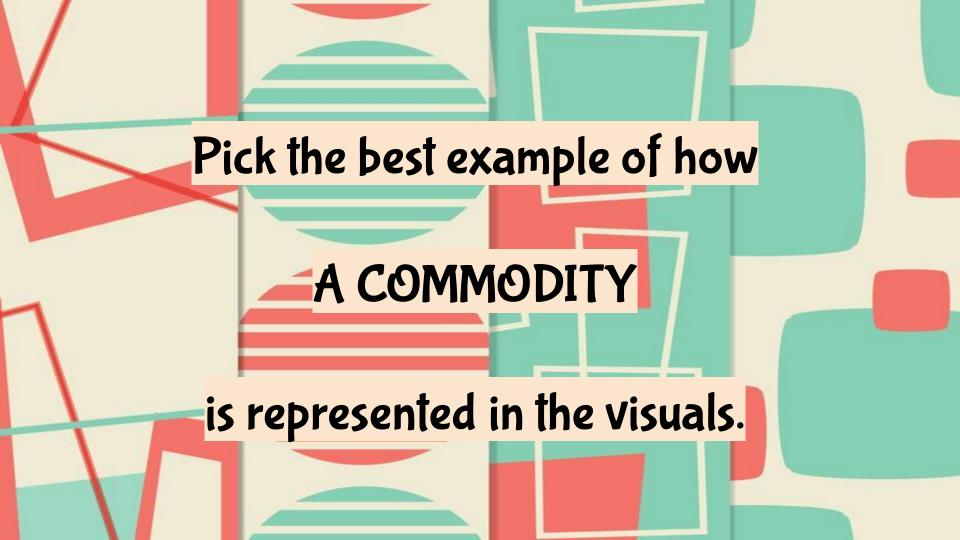














Who created the most effective definition of Americanness? Pick a lyric (or chorus) that proves this and explain why it works.



