ENGL 251
The Graphic Novel
Section EC
Fall 2026

This syllabus is subject to change and any changes will be posted in the Announcements section of your eConcordia portal.

Disclaimer: In the event of extraordinary circumstances beyond the University's control, the content and/or evaluation scheme in this course is subject to change.

About this Course

Instructor: Dr. Darren Wershler

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office hours (virtual): On Zoom, Thursdays 9:00 AM – 11:00 AM or by appointment

Description

This **fully online course** is a study of the graphic novel as a cultural form. We will consider the historical emergence of the term “graphic novel”; the term’s controversial status in contemporary critical usage; and the position of graphic novels in contemporary literature and culture. In order to do so, we will employ critical approaches such as media and format studies; political economy (production, consumption and circulation); theories of worlding, interpretive communities and subject production (including authors); theories of taste, distinction and difference; and theories of transmedia and platformization.

Learning Objectives

1. Introduce literary students to key concepts in contemporary comics studies in order to enable them to think critically about the term “graphic novel” and the objects to which it might or might not apply (as opposed to comics in general)

2. Understand the historical roles of comics creators, readers, fans, collectors, reviewers, publishers, critics, distributors, retailers and other agents in the accreditation of comics as graphic novels

3. Practice thinking reflectively and critically about comics and graphic novels in a networked digital environment

4. Become familiar with analytical methods appropriate to the study of graphic novels as a cultural form

5. Learn how to produce short-form writing in an academic context (e.g. blog posts), and how to develop a short academic paper from more informal types of writing

Course Website
The course website is at www.econcordia.com

Your account will allow you to access the online course material, which includes videos, notes, discussion forums, all graded course components, useful links, readings and many more resources from the course website for the duration of the term.

Students will have access to the course content for 6 months after the end of the term for which you are registered. After 6 months, students will still have access to their grades through their eConcordia account.

Assessments

Course Requirements

NB: Please see the appropriate specifications documents and rubrics for detailed descriptions of each assignment and how they will be marked. If the work you hand in doesn't meet the assignment requirements, it will receive a low or failing grade, and, in some cases, you may need to rewrite it.

I have designed the course requirements to allow you the maximum amount of flexibility, but it is your responsibility to plan your time carefully so that you don't end up with multiple assignments to complete on the same week. Check the course Moodle for all specific due dates and times.

Course work consists of the following:

Discussion Forum Participation (10%)

Each student will participate in the class discussion forum by responding to questions that the teaching team poses each week; posing questions of their own; and responding to other students' contributions to the forum. See the Discussion Forum Postings rubric for details about how the content, quantity and frequency of forum posts over the semester contribute to the grade for this activity.

Blog Posts (2 x 10% = 20%)

Each student will write 2 blog posts over the duration of the course and choose 1 of them to expand into an essay. Each blog post will consist of a **500-word consideration of some**

aspect of the graphic novel for that week, employing **one or more concepts that appear in the course's critical readings and lectures**.

You can **submit your blog post from Lessons 2-6 at any time before week 6.** Likewise, you can **submit your blog post from Lessons 7-11 any time before week 11.** For best results, submit your posts early and then take the time to revise one of them for marking.

You must complete **one blog post selected from Lessons 2-6 (by submitting *First Half of Course Blog Post*),** and **one blog post selected from Lessons 7-11** (**by submitting *Second Half of Course Blog Post*).** The first blog post must be submitted at any point before the week of lesson 6 and the second, after the week of lesson 6 and before the week of lesson 11. Note that the earlier you complete these posts, the more time you will have to choose one and develop it into your final paper. Leaving your second blog post until week 11 is a very bad idea, even if you are working on the material from week 11, because it would be very difficult to complete an essay on your second blog post at that time.

To submit your **First blog post (selected from Lessons 2-6) for grading**, select the assignment activity ***First Half of Course Blog Post*** and submit your blog post as a file that includes your accompanying text**.**

To submit your **Second blog post (selected from Lessons 7-11) for grading,** select the assignment activity ***Second Half of Course Blog Post*** and submit your blog post as a file that includes your accompanying text.

If you have not submitted two blog posts before submitting your final paper, you will receive an Incomplete for the assignment. **It's a very good idea to revise the blog posts you submit for grading in light of what you have read and thought since you wrote them.**

Graphic Novel Review and Recommendation (20%)

This assignment requires you to select a graphic novel of your choice* that is *not* on the syllabus and review it in 1200-1500 words of text, or no more than 10 minutes of audio or video.

The object of the assignment is to explain why the graphic novel you choose would be of interest to other students taking this course, in terms of its relevance to concepts from the course readings and lectures. Whether or not the work is a "graphic novel" in the terms we are using should be part of what you consider in your review.

The Graphic Novel Review and Recommendation is due on the week of lesson 4.

*** NB**: Due to their frequent appearance on other course syllabi, the following works are not eligible for use in this assignment: Alison Bechdel, *Fun Home*; Scott McCloud, *Understanding Comics, Reinventing Comics, Making Comics*; Alan Moore, *Watchmen*; Marjane Satrapi, *Persepolis*; Art Spiegelman, *Maus;* Craig Thompson, *Blankets*.

Graphic Novel Page Annotation (20%)

Select a page from the graphic novel you recommended in the Graphic Novel Review and Recommendation assignment and photograph or scan it (university photocopiers are useful for this assignment). Using this course's online tool, annotate your page to indicate its most

interesting features. Then, with reference to the readings for this assignment and major course concepts from the other course readings, write an 800-1000 word document that explains how the features you have identified in your annotated page contribute to the overall effectiveness of your graphic novel.

The Graphic Novel Page Annotation is due on the week of lesson 8.

Final Paper (30%)

Take one of your blog posts and expand it into a paper of about 2000 words, plus bibliography. **Your paper must make use of major course concepts in its analysis**; see the specifications document and rubric for details. Submit your paper along with the blog post from which you developed it, in the same document.

The Final Paper is due on the week of lesson 12.

Late Submission Policy

All work must be submitted electronically via eConcordia by 11:59 PM on the specified due date. Submissions will be locked at that point, stamping all subsequent submissions as late. Without providing the professor with a note from a medical professional explaining the circumstances for the late submission, all late submissions are worth zero.

Course Materials

There are several ways to obtain copies of the graphic novels for this course. One of our key concerns is how to think about the fact that pretty much any graphic novel now is always going to be an assemblage of different print and digital versions, so you should probably have some of each. Some books on the course are available solely in legal print or digital versions, but they are not the norm.

Most print books will be on reserve in the Concordia Library, but other people will also be using them, so loan periods will be extremely short. Most of these books are available in print and digital copies from the Concordia bookstore, or you can buy them new or used from the retailer of your choice. Make sure you allow time for books you order to arrive; it's better to get them well in advance.

Julie Doucet's ***My New York Diary*** is normally available in paperback only, and is currently in the process of being reprinted. You may be able to find some copies at Librairie Drawn & Quarterly or in used bookstores. Copies of the book are on reserve in the Concordia library system. We will be taking the opportunity of the book being generally unavailable this term to discuss production, circulation and scarcity in the graphic novel market. Watch for a special lecture on this topic in the course Moodle.

Matt Fraction and David Aja's *Hawkeye: the Saga of Barton and Bishop* is on reserve in the library and available digitally through Amazon.ca (currently free to borrow if you have a Kindle Unlimited membership).

Moonshot volume 1 is available in paperback only.

Seth's ***The Great Northern Brotherhood of Canadian Cartoonists*** is a special case, because we will be talking explicitly about differences in its format. At the moment, it is only available digitally, with the paper edition out of print. Check the Concordia Library reserves for copies of the print edition, or try and find one used.

DIGITAL EDITIONS: Many of the books on this course are available in several digital formats. Some of these books are digital only; for others, the cost of the print edition is far more than the digital one. Ensure that you select a format supported by your electronic devices. Most of them are available through both the Concordia bookstore and Amazon (see below).

CRITICAL READINGS: Critical readings are available from this course's library reserve page.

A Note on Amazon and Kindle Digital Comics

Most of the graphic novels on this course are available in both print and digital editions, through both the Concordia bookstore and other retailers, though Amazon is the sole source for many digital comics. Part of what we will be studying is the differences that medium and format make, so in most cases, you can choose which format suits your needs best. In most cases, the digital editions will be cheaper than the print ones, so please compare prices for your own sake.

Concordia's Ed Tech Guidelines do not require institutional approval for a third-party technology to be used in teaching and learning, and they do not put the onus on the professor to provide an alternative learning activity for students who opt-out of using a technology. If you decide to sign up with Amazon to buy their digital editions, the site will ask you to agree to their Terms and Conditions (TOC) as part of their regular registration and sign-in procedures.

If you disagree with the Amazon TOC due to privacy concerns or for any other reason, you can choose not to use them. Note, though, that opting out of the use of these technologies triggers a responsibility on your part (as the student), to work with me (the professor) to find an acceptable way for you to meet the requirements of the course. This can include you buying print copies of the texts, borrowing them from a library or friend, or looking for other strategies to protect your privacy while using the technology.

In order to use Amazon's digital editions in the Kindle app on any platform, you will need to make an Amazon.ca account with a credit card attached to it. Buy your Kindle e-books inside the Amazon.ca website, and then you can sync them with a free Kindle e-reader app on your iOS or Android device, Mac, or PC as you choose. You do not need to use a Kindle device, but can if you have access to one.

NB: You may want to consider using the Kindle Unlimited service, as it may allow you to access some of the course titles for no additional fee. There is a 30-day free trial, then it costs CDN $11.99 / month and can be cancelled any time.

A Note on Content

From the moment of their inception, graphic novels have striven to deal with difficult content; it is part and parcel of how, as a form, they came to legitimize themselves to various adult audiences. As a result, though I have not placed anything on this course that is deliberately offensive (and many comics strive to be), you will probably encounter some things on this course that may challenge you, not only in terms of what is depicted, but in terms of how it is depicted. In every case, comparative analysis is helpful: what was the historical context in which the text was produced, circulated and interpreted, and what has changed since then? This approach is ultimately more useful than trigger warnings, which a recent analysis of all literature on the subject suggests are not particularly helpful (see Victoria M. E. Bridgland et. al., " A Meta-Analysis of the Efficacy of Trigger Warnings, Content Warnings, and Content Notes," *Clinical Psychological Science,* August 18, 2023, https://journals.sagepub.com/doi/10.1177/21677026231186625).

List of Graphic Novels and Readings

Lesson 2 Required Readings

Graphic Novel

- Hernandez, Jaime. The Girl from H.O.P.P.E.R.S. Seattle: Fantagraphics Books, 2007.

Critical Reading

- González, Christopher. "Turf, Tags, and Territory: Spatiality in Jaime Hernandez's 'Vida Loca: The Death of Speedy Ortiz.'" ImageTexT 7.1: Worlds of the Hernandez Brothers.
- Jones, Jessica. "Spatializing Sexuality in Jaime Hernandez's Locas." Aztlan: A Journal of Chicano Studies 1 (Spring 2009): 35-64.

Secondary Materials

The Aca-Fandom Debate

- Mittell, Jason. "On Disliking Mad Men." Just TV. July 29, 2010.
- Bogost, Ian. "Against Aca-Fandom: On Jason Mittell On Mad Men." Ian Bogost blog. July 29, 2010.
- Jenkins, Henry. "On Mad Men, Aca-Fandom, and the Goals of Cultural Criticism." August 11, 2010.

SoCal Hardcore

- Spheeris, Penelope, dir. The Decline of Western Civilization part 1.100 minutes. Nu Image Film/Media Home Entertainment. July 1981.
- The Girl from H.O.P.P.E.R.S. Soundtrack.

Lesson 3 Required Readings

Graphic Novel

- Mignola, Mike. Hellboy: Seed of Destruction. vol. 1. Milwaukie: Dark Horse Books, 2004.

Critical Reading

- Bukatman, Scott. "Sculpture, Stasis, the Comics, and Hellboy." Critical Inquiry 40.3 (2014): 104-17.
- Sterne, Jonathan. "Formatted to Fit Your Screen." Flow.Journal, 2012.

Secondary Materials

Hellboy and Differential Media

- Mignola, Mike. "Pancakes." Hellboy: The Right Hand of Doom. vol. 4. Milwaukie: Dark Horse Books, 2000.
- Briggs, Chad, Element X. "Hellboy: Pancakes." 2019.

Lesson 4 Required Readings

Graphic Novel

- Eisner, Will. A Contract with God. [1978]. W.W. Norton. First edition.

Critical Reading

- Williams, Paul. “Introduction.” Dreaming the Graphic Novel: The Novelization of Comics. New Brunswick: Rutgers University Press, 2020. 1-25.
- Royal, Derek Parker. “Sequential Sketches of Ethnic Identity: Will Eisner’s ‘A Contract with God’ as Graphic Cycle.” College Literature (2011): 150-67.

Secondary Materials

- "The Comic Book Greats: Will Eisner with Stan Lee."
- Miller, Frank. “Introduction.” Lone Wolf and Cub. Volume 2. Koike, Kazuo, and Kojima, Goseki. First North American Edition. Chicago: First Publishing, 1987. 1.

Lesson 5 Required Readings

Graphic Novel

- Moonshot volume 1. Toronto: Alternate History (AH) Comics, 2015. New Edition: Inhabit Education Books, 2021.

Critical Reading

- Beaty, Bart. “What if Comics Were Art? Defining A Comics Art World.” Comics versus Art. Toronto: University of Toronto Press, 2012. 17-48.
- Bladow, Kyle. “Framing Storytelling: Indigenous Graphic Narratives.” The Journal of Popular Culture 52.1 (2019): 35-52.
- Callison, Camille, and Candida Rifkind. "Introduction:“Indigenous Comics And Graphic Novels: An Annotated Bibliography”." Jeunesse: Young People, Texts, Cultures 11.1 (2019): 139-155.

Lesson 6 Required Readings

Graphic Novel

- Fraction, Matt, and David Aja. Hawkeye: The Saga of Barton & Bishop. [HAWKEYE 1-22]. Marvel, 2021.

Also collected as:

- Hawkeye Volume 1: My Life As A Weapon [issues 1-5 + Young Avengers Presents 6]. New York: Marvel Worldwide, 2013.

And:

- Hawkeye Volume 2: Little Hits [issues 6-11]. New York: Marvel Worldwide, 2013.

Critical Reading

- Fraction, Matt. “How to Write Hawkeye.” Bendis, Brian Michael. Words for Pictures: The Art and Business of Writing Comics and Graphic Novels. Berkeley: Watson-Guptill Publications, 2014. 50-63.
- Foucault, Michel. “What Is An Author?” Language, Counter-Memory, Practice. Ed. Donald F. Bouchard. Ithaca: Cornell University Press, 1977. 113-38.

Secondary Materials

- Cronin, Brian. "The 'Marvel Method' As Depicted in Actual Marvel Comics." Comic Book Review. CBR Exclusives. August 29, 2018.

Lesson 7 Required Readings

Graphic Novel

- Seth, The Great Northern Brotherhood of Canadian Cartoonists. Montreal: Drawn & Quarterly, 2011. **(Out of print; ebook available via Amazon Kindle).**

Critical Reading

- Boym, Svetlana. “Nostalgia and Its Discontents.” Hedgehog Review (summer 2007): 7-18.

- Marrone, Daniel. "Seth's Ironic Identities: Forging Canadian History." Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée 43.1 (2016): 166-179.
- Seth, “Creating a Personal Vernacular Canadian Style,” DA: A journal of the printing arts 69 (fall/winter 2011): 3-58.

Secondary Materials

- Chamberland, Luc, Dir. Seth’s Dominion. 42 minutes. National Film Board of Canada, 2014. **(This film is available to view for free if you are signed in to your Concordia library account).**

Lesson 8 Required Readings

Graphic Novel

- Doucet, Julie. My New York Diary. 2nd edition. Montreal: Drawn & Quarterly, 2004. (NB: OPTIONAL READING in 2026 fall term, if you can find it).

Critical Reading

- Deman, J. Andrew. “‘Oh Well’: My New York Diary, Autographics, and the Depiction of Female Sexuality in Comics.” Canadian Graphic: Picturing Life Narratives. Ed. Candida Rifkind and Linda Warley. Waterloo: Wilfrid Laurier University Press, 2016. 75-98.
- MacLeod, Catriona. "Sex and death in Quebec: female AutobioBD and Julie Doucet's Changements d'adresses." European Comic Art 5.1 (2012): 57-70.
- York, Lorraine. "'A Good Place Where to Be': Un-placing Mobilities in Julie Doucet's My New York Diary." Inks: The Journal of the Comics Studies Society 4.3 (2020): 309-326.

Secondary Materials

- Doucet, Julie, and Michel Gondry, Dirs. "My New York Diary." 17 minutes. Partizan Entertainment. 2010.

Lesson 9 Required Readings

Graphic Novel

- Tamaki, Mariko, Steve Pugh, Carlos M. Mangual. Harley Quinn: Breaking Glass. Burbank: DC Comics, 2019.

Critical Reading

- Beaty, Bart, and Benjamin Woo. “Not by a White Man?” The Greatest Comic Book of All Time: Symbolic Capital and the Field of American Comic Books. Palgrave Studies in Comics and Graphic Novels. New York: Palgrave Macmillan, 2016.
- Langsdale, Sam. "Breaking Glass: Reclaiming Harley Quinn’s Past to Determine Her Feminist Future." MAI: Feminism and Visual Culture. Spring 2023 Edition (2023).

Secondary Materials

- "Harley Quinn: Breaking Glass - Official Trailer." DC Comics Youtube channel. August 16, 2019.
- "Paul Dini - "Days of Our Lives" scene that inspired "Harley Quinn" character from 'Batman'."

Lesson 10 Required Readings

Graphic Novel

- O'Malley, Bryan Lee. Scott Pilgrim's Precious Little Life. Vol. 1. Portland: Oni Press, 2004.

Critical Reading

- Tensuan, Theresa. "Difference." Hatfield, Charles, and Bart Beaty, eds. Comics Studies: A Guidebook. New Brunswick, New Jersey: Rutgers University Press, 2020. 138-50.
- Wagman, Ira, and Ezra Winton. "Canadian Cultural Policy in the Age of Media Abundance: Old Challenges, New Technologies." Shade, Leslie Regan, ed. Mediascapes: New Patterns in Canadian Communication. 3rd ed. Toronto: Nelson Education, 2010. 61-77.

Secondary Materials

- Wright, Edgar, Dir. *Scott Pilgrim vs. the World*. 1 hour 52 minutes. Universal Pictures, Marc Platt Productions, Big Talk Productions, 2010.
- O'Malley, Bryan Lee, BenDavid Grabinski, Showrunners. Abel Góngora, Dir. *Scott Pilgrim Takes Off*. TV mini-series. 8 episodes, 28 minutes each. Netflix, 2023.

Lesson 11 Required Readings

Graphic Novel

- Stevenson, NM. *Nimona*. New York: HarperTeen, 2015.
- Internet Archive webcomic version (FREE)

Critical Reading

- Carpenter, Edmund, and Marshall McLuhan. "The New Languages." Chicago Review, 10:1 (1956:Spring): 46-52.
- Scott, Suzanne. "The Trouble with Transmediation: Fandom's Negotiation of Transmedia Storytelling Systems." Spectatorship: Shifting Theories of Gender, Sexuality, and Media. University of Texas Press, 2017. 267-274.

Secondary Materials

- Adams, Sam. "Nimona Is the Rare Story Hollywood Made Gayer. Is It Better?" Slate. June 30, 2023.
- Stevenson, ND. "Nimona (The Comic): A Deep Dive." I'm Fine I'm Fine Just Understand. July 13, 2023.

Page Annotation Assignment Required Reading

Baetens, Jan, and Hugo Frey. "Understanding Panel and Page Layouts." The Graphic Novel: An Introduction. Cambridge: Cambridge University Press, 2015. 103-33.

Third Party Software/Websites

Here is an excerpt on Concordia's policy on Educational software or services developed and owned by third parties, including those linked to textbooks, in-class surveys, lecture capture, virtual classrooms, course assignments and quizzes can be invaluable tools for the development and teaching of courses.

Third-Party software/websites that require personal information (name, email, student number, etc.):

Students are advised that external software and/or websites will be used in the course and students may be asked to submit or consent to the submission of personal information (for example, name and email) to register for an online service. Students are responsible for reading and deciding whether or not to agree to any applicable terms of use. Use of this software and service is voluntary. Students who do not consent to the use the software or service should identify themselves to the course instructor as soon as possible, and in all cases before the DNE deadline, to discuss alternate modes of participation.

Third-party software/websites for work submission:

Students are advised that external software and/or websites will be used in the course and students may be asked to submit or consent to the submission of their work to an online service. Students are responsible for reading and deciding whether or not to agree to any applicable terms of use. Use of this software and service is voluntary. Students who do not consent to the use the software or service should identify themselves to the course instructor as soon as possible to discuss alternate modes of participation that do not require them to give copyright or the right to use their work to a third party.

By using the external software or websites, students agree to provide and share their work and certain personal information (where applicable) with the website/software provider. Students are advised that the University cannot guarantee the protection of intellectual property rights or personal information provided to any website or software company. Intellectual property and personal information held in foreign jurisdictions are subject to the laws of such jurisdictions.

Third-party technology to record a course:

Note that, as a part of this course, some or all of the lectures and/or other activities in this course may be recorded. Recordings will be focused on the instructor and will normally exclude students. It is possible, however, that your participation may be recorded. If you wish to ensure that your image are not recorded, speak to your instructor as soon as possible.

Also, please note that you may not share recordings of your classes and that the instructor will only share class recordings for the purpose of course delivery and development. Any other sharing may be in violation of the law and applicable University policies, and may be subject to penalties.

Important Information

Topic	**Link**
Academic Integrity	Academic Integrity
Educational Technology Guidelines	Concordia Educational Technology Guidelines for Faculty and Students (the "Guidelines")
Access Centre for Students with Disabilities	ACSD
Concordia Library Citation & Style Guides	How to cite...
Course Communication Tools	Communication
eConcordia Policies	Policies
Final Exams Information	Final Exams
Helpdesk/Support	FAQ
Refunds	Refunds
Technical Requirements	Technical Requirements
Tips for Studying Online	Studying Tips
Tips on how to reach online learning goals (learning modules)	How to Succeed @ eConcordia
How to install and use Zoom	Zoom Information

ENGL 251 - The Graphic Novel
Agenda
Fall 2026

All deadlines indicated are on the due date listed by 11:59 p.m. unless otherwise indicated.

Week 1: September 7 - September 13	
September 07	**Labour Day, university closed**
September 08	Lesson 1: Introduction
September 08	**Classes begin**
September 08	**Discussion forum "Ask Your Professor Anything" (non-graded) opens at 2 PM.**
Week 2: September 14 - September 20	
September 14	**Discussion Forum Participation (Graded) opens at 9AM**
	Lesson 2: Studying Graphic Novels
	Lesson 2 Graphic Novel: Hernandez, Jaime. The Girl from H.O.P.P.E.R.S. Seattle: Fantagraphics Books, 2007.
Week 3: September 21 - September 27	
	Lesson 3: Medium, Format, Genre
	Lesson 3 Graphic Novel: Mignola, Mike. Hellboy: Seed of Destruction. vol. 1. Milwaukie: Dark Horse Books, 2004.
September 21	**Deadline to add fall-term courses**
September 21	**Deadline for withdrawal with tuition refund (DNE) from fall-term courses**
September 24	**Zoom session at 11AM-12:30PM Major Assignment Clinic #1 for Graphic Novel Review and Recommendation (attendance optional)**
Week 4: September 28 - October 4	
	Lesson 4: Novelization

	Lesson 4 Graphic Novel: Eisner, Will. A Contract with God. [1978]. W.W. Norton. First edition.
October 01	**Zoom session at 11AM-12:30PM Major Assignment Clinic #2 for 1st Blog Post (attendance optional)**
October 04	**Graphic Novel Review and Recommendation due**
Week 5: October 5 - October 11	
	Lesson 5: The Comics Art World
	Moonshot volume 1. Toronto: Alternate History (AH) Comics, 2015. New Edition Iqaluit/Toronto: Inhabit Education Books, 2021.
October 10	**Reading week begins**
October 11	**First Half of Course Blog Post due for marking**
Mid-term break: October 12 - October 16	
October 12	**Thanksgiving Day, university closed**
October 16	**Reading week ends**
Week 6: October 19 - October 25	
	Lesson 6: The Author-Function
	Lesson 6 Graphic Novel: Fraction, Matt, and David Aja. Hawkeye: the Saga of Barton & Bishop. [HAWKEYE 1-22]. Marvel, 2021. Also collected as: Hawkeye Volume 1: My Life As A Weapon [issues 1-5 + Young Avengers Presents 6]. New York: Marvel Worldwide, 2013. And Hawkeye Volume 2: Little Hits [issues 6-11]. New York: Marvel Worldwide, 2013.
October 23	Last day to submit required documentation to register with the Access Centre for Students with Disabilities and request exam accommodations for the fall 2026 final examination period
Week 7: October 26 - November 1	
	Lesson 7: Production

	Lesson 7 Graphic Novel: Seth, The Great Northern Brotherhood of Canadian Cartoonists. Montreal: Drawn & Quarterly, 2011. (Out of print; ebook available via Amazon Kindle).
October 29	**Zoom session at 11AM-12:30PM Major Assignment Clinic #3 for Graphic Novel Page Annotation (attendance optional)**
Week 8: November 2 - November 8	
	Lesson 8: Circulation
	Lesson 8 Graphic Novel: Doucet, Julie. My New York Diary. 2nd edition. Montreal: Drawn & Quarterly, 2004.
November 05	**Graphic Novel Page Annotation due**
Week 9: November 9 - November 15	
	Lesson 9: Consumption
	Lesson 9 Graphic Novel: Tamaki, Mariko, Steve Pugh, Carlos M. Mangual. Harley Quinn: Breaking Glass. Burbank: DC Comics, 2019.
Week 10: November 16 - November 22	
	Lesson 10: Subjectivation and Difference
	Lesson 10 Graphic Novel: O'Malley, Bryan Lee. Scott Pilgrim's Precious Little Life. Vol. 1. Portland: Oni Press, 2004.
November 16	**Deadline for academic withdrawal (DISC) from fall-term courses**
November 22	**Second Half of Course Blog Post due for marking**
Week 11: November 23 - November 29	
	Lesson 11: Transmedia and Platformization
	Lesson 11 Graphic Novel: Stevenson, NM. *Nimona*. New York: HarperTeen, 2015. Internet Archive webcomic version (FREE)
November 26	**Zoom session at 11AM-12:30PM Major Assignment Clinic #4 for Final Paper (attendance optional)**
Week 12: November 30 - December 7	
	Lesson 12: Putting It All Together
November 30	**Last day for instructor-scheduled tests or examinations**
December 03	**Final Paper due**

December 07	**Discussion Forum Participation (Graded) closes**
December 07	**Last day of classes, fall term**