

SYLLABUS

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Course: 2021 Summer LIS (B) 4105 for Suzanne Stauffer
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1. Your Responsibilities/Communication

You are responsible for knowing and understanding the information contained on this course website and for information distributed through class e-mails and the News Forum.

SLIS and LSU will communicate with you exclusively through your LSU/PAWS e-mail. If you prefer to continue to use your personal e-mail, you should forward all LSU e-mail to that account. You must also forward all Moodle mail.

1.1. How to Succeed in an Online Course

Many of you are struggling to juggle school, work, and family. I can't help with the work and family, but I can provide some suggestions about managing school.

Graduate school is different from undergraduate. All graduate courses require more critical thinking and analysis, and much less memorization and recall. They require you to synthesize what you learn and then apply it in some way, either to a paper or a project or a discussion forum, only occasionally to an exam.

Because undergraduate LIS degrees are few and far between, this is the first time that most of you are being exposed to these principles, concepts, theories, and just basic facts. This makes it interesting and even exciting, but you may also feel overwhelmed with all of the new information.

Online courses are more difficult and more time-consuming than most people expect, for a variety of reasons, the primary one being that three hours a week are not spent sitting in a class, listening to a lecture and taking notes. Not only is your education more self-directed, you have to actually spend nine hours a week on the class. If you were like me as an undergrad, you knew that you could do pretty well by just going to class and taking notes, and reviewing before the exam, maybe skimming the textbook. Now, you have to set aside nine hours for reading, discussing, researching, and writing.

One mistake that students make is thinking that they can just put in nine hours on the weekend -- for the week that has just ended. Even if you have to do all of your work on the weekend, do it for the coming week, so that you will have time to wait for answers to questions, interlibrary loan materials, consultations with tutors, and proof-reading. Always be working ahead.

So, how to manage your time?

1. Go through the syllabus for every class and add any assignment due dates to whatever calendar you keep (if you don't keep a calendar -- start keeping one!). Also include any holidays. Keep only one calendar, whether it's electronic or paper, so that you can see your work, school, and personal life all in one.
2. Work out a daily and weekly schedule that blocks out nine hours per class -- specific hours and what you will do during that time. Prioritize according to how much each activity is worth. If discussion forums are each worth 3% of your final grade, spend 3% of your time and effort on them. If an assignment is worth 20% of your grade, give it 20% of your time and effort.

For example, set aside three hours on Saturday and three on Sunday for class reading and research/assignments for the coming week. Then, schedule three more hours during the week. Or schedule three hours a day three days a week. Or one hour a day Monday-Friday, and four hours on Saturday. Whatever works with your schedule. Do that for each class.

3. Plan ahead for working on assignments, even if it's only one hour a week at first. Break them down into steps, and take advantage of any time you have to work on each step, regardless of when the assignment is due. The reality is that you're never "finished" for the week, so if you finish the course readings in two hours, then spend the next hour on discussion forums. If you finish the readings and forums in five hours, you have four hours to work on assignments.

4. In terms of the readings, unless you are going to be tested on them, don't outline and summarize as if you were. Read them through carefully, making sure that you understand the central points and main ideas. You might jot down those central points, but, generally, if you need to refresh your memory, re-read the abstract and the summary/conclusion. You're going to be asked to apply what you read in some way, so focus on understanding, not memorizing.

2. Course Description

Catalog Description: Explores the history of graphic novels, collection, acquisition, and management issues related to that literature, the literature itself and its uses in public and school libraries.

Course Objectives: Upon satisfactory completion of this course, the student will be able to:

- Identify and evaluate graphic novels for inclusion in library collections
- Use selection tools and criteria designed to assist in building and maintaining a viable graphic novels collection
- Connect library users to graphic novels through age-appropriate programs and activities

Course requirements: To achieve these objectives, students are expected to:

- Commit at least 18 hours per week to this course, including discussion forum participation, readings, homework, and other assignments as specified in the [syllabus](#).
- Turn in all assignments by the deadlines listed in the syllabus
- Read selected items from the professional literature
- Read and report on selected graphic novels
- Complete other assignments as outlined in the syllabus

2.1. Communication-Intensive Course

This is a certified Communication-Intensive (C-I) course which meets all of the requirements set forth by LSU's Communication across the Curriculum program, including

- instruction and assignments emphasizing informal and formal [mode 1] and [mode 2];
- teaching of discipline-specific communication techniques;
- use of feedback loops for learning;
- 40% of the course grade rooted in communication-based work; and
- practice of ethical and professional work standards.

Students interested in pursuing the LSU Communicator Certificate and/or the LSU Distinguished Communicator Medal may use this C-I course for credit. For more information about these student recognition programs, visit www.cxc.lsu.edu.

3. Grading

Grading policies: All assignments are due on the dates indicated in the Course Schedule. Work submitted more than 7 days late without an acceptable excuse will be downgraded one full letter per week and may be refused.

A grade of B indicates that the student has achieved the objectives and met the requirements for the course. A grade of A indicates that the student has exceeded the requirements and demonstrated a superior understanding of the principles and concepts involved. A grade of C indicates that the student has partially met the requirements, but demonstrates an incomplete understanding of the principles and concepts involved. A grade of D indicates that the work does not meet the requirements and demonstrates a lack of understanding. A grade of F indicates that the student did not meet any of the course requirements or objectives.

3.1. Assignments

Grades will be based on

Discussion forums (2 @ 50) <u>Discussion forum rubric</u>	15%
Evaluations (5 @ 50)	30%
Booktalk	10%
<u>Library Program/Lesson Plan</u>	20%
Collection Development Plan	25%
TOTAL	100%

3.2. Grading Scale

Grading scale:

99-100%	A+
93-98.99%	A
90-92.99%	A-
87-89.99%	B+
83-86.99%	B
80-82.99%	B-
77-79.99%	C+
73-76.99%	C
70-72.99%	C-
67-69.99%	D+
63-66.99%	D
60-63.99%	D-
0-59.99%	F

4. Academic Misconduct/Plagiarism

Statement on Academic Misconduct: *All work submitted for this course must be your own work. Do not look for reviews or evaluations in any source, digital or electronic, including Goodreads and Amazon, unless specifically instructed to do so.*

In accordance with University policy, academic misconduct will not be tolerated. All students are required to know and abide by the University's Policy for Academic Integrity and the LSU Student Code of Conduct. A copy of these documents may be found at: <http://www.lsu.edu/judicialaffairs>. As future librarians and information professionals, **plagiarism** in particular is not only academic misconduct, it is professional misconduct.

LSU Student Code of Conduct: The LSU student code of conduct explains student rights, excused absences, and what is expected of student behavior. Students are expected to understand this code as described here: <http://students.lsu.edu/saa/students/code>. Any violations of the LSU student code will be duly reported to the Dean of Students.

[LSU Libraries' Guide to Avoiding Plagiarism](#)

5. Students with Disabilities

Information for Students with Disabilities: Louisiana State University is committed to providing reasonable accommodations for all persons with disabilities. The syllabus is available in alternate formats upon request. If you are seeking classroom accommodations under the Americans with Disabilities Act, you are required to register with Disability Services in 115 Johnston Hall. Their phone number is 225-578-5919 and website is www.lsu.edu/disability. To receive academic accommodations for this class, please obtain the proper Disability Services forms and contact me at the beginning of the semester.

6. Center for Academic Success

Academic Success: The primary ingredients of your academic success are attending class, managing your time efficiently, taking good notes, and developing good critical thinking and communication abilities. LSU has a number of excellent resources that will assist you in developing these skills. The place to begin is the Center for Academic Success (<https://www.lsu.edu/cas/index.php>). The CAS offers guidance on what learning strategies are best suited to your talents, tutoring in the basic subjects, and workshops on a variety of topics, from note taking to time management. Communication Across the Curriculum (<http://cxc.lsu.edu>) assist students in developing the communication skills necessary for academic and professional success. Finally, with respect to professional success, the LSU Olinde Career Center (<https://www.lsu.edu/careercenter/>) can assist you in choosing a major and a profession that best suits your talents and passions and help you develop a four year career plan to ensure success when you graduate from LSU.

7. Required Materials

Ballestro, John. *The Library's Guide to Graphic Novels*. ALA Editions. 2020. 978-0-8389-4733-3

[Comics and the U.S. South, edited by Brannon Costello Publication Year: 2012](#) Available as an e-book through Middleton Library (click link for access)

7.1. Prior Reading Lists

GRAPHIC NOVELS FOR YOUNG READERS, K-3

Carre, Lillie. *Tippi and the Night Parade*.

Kochalka, James. *Dragon Puncher Book 1*

Liniers, *Good Night, Planet*.

ToonBooks in general.

SUPERHEROES

Coates, Ta-Nehisi and Brian Stelfreeze. *Black Panther, Book One: A Nation Under Our Feet*.

North, Ryan and Erica Henderson. *The Unbeatable Squirrel Girl*

Waid, Mark. *Daredevil, Vol. 1*.

FANTASY

Camper, Cathy. *Lowriders to the Center of the Earth*.

Kwitney, Alisa, Rebecca Guya et al. *Flight of Angels*

Liu, Marjorie and Sana Takeda. *Monstress vol. 1*

SCIENCE FICTION

Iwaoka, Hisae. *Saturn Apartments, Vol. 1*.

Vaughan, Brian K. and Cliff Chiang. *Paper Girls 1*.

Walden, Tillie. *On a Sunbeam*.

HORROR/SUPERNATURAL

Gischler, Victor. *Buffy the Vampire Slayer: Spike - A Dark Place*.

Layman, John. *Chew Volume 1: Tasters Choice*

Telgemeier, Raina. *Ghosts*.

MANGA (only one volume is required)

Ishizuka, Chihiro. *Flying Witch*.

Mori, Kaoru. *A Bride's Story, vol. 1*

Takano, Ichigo. *orange: The Complete Collection 1*.

HUMOR/PARODY

Langridge, Roger. *SNARKED: Forks and Hope*

Zdarsky, Chip and Erica Henderson. *Jughead*

CONTEMPORARY REALISTIC FICTION

Chmakova, Svetlana. *Crush*.

Clowes, Daniel. Wilson.

Gulledge, Laura Lee. Page by Paige.

HISTORICAL FICTION

Feiffer, Jules. Cousin Joseph

Faulkner, Matt. Gaijin: American Prisoner of War

Long, Mark, Nate Powell, et al. The Silence of Our Friends.

NON-FICTION

Bechdel, Alison. Fun Home.

Lewis, John. March.

Lambert, Joseph. Annie Sullivan and the Trials of Helen Keller.

Takei, George. They Called Us Enemy

Walden, Tillier, Spinning

TRADITIONAL LITERATURE/FOLKTALES

Herdling, Glenn. African Mythology: Anansi (JR. Graphic Mythologies)

Hernandez, Jaime. The Dragon Slayer: Folktales from Latin America.

Jolley, Dan. The Hero Twins: Against the Lords of Death: a Mayan Myth

Trickster: Native American Tales, A Graphic Collection edited by Matt Dembicki.

ILLUSTRATED CLASSICS

Cervantes, Miguel de and Rob Davis. The Complete Don Quixote (ISBN 978-1906838652)

Wells, H.G. The Time Machine. (Classics Illustrated, Book 14) 978-1906814335

Storrie, Paul D. Perseus: The Hunt for Medusa's Head : A Greek Myth (Graphic Myths and Legends; this could also be Traditional)

8. General Instructions

Instructions, deadlines, etc. that apply unless stated otherwise in the assignment or forum.

8.1. Discussion Forums

Each of your original posts should be 150-300 words, or as long as necessary.

Unless stated otherwise in the forum, your original posts are worth 23-30 points. Responses to others' posts are worth 7-10 points each. The maximum for any week is 50 points.

Forums are open from Monday at 6:00 a.m. to the following Monday at 6:00 a.m, so you have a full week. Posts made before or after that time will not receive credit.

To be eligible for full credit for your initial posts, you must respond to the discussion forum by 6:00 a.m. Thursday. Credit drops to 90%, then 80%, then 70% by 6:00 a.m. Monday -- but you still get something, so post.

Initial posts are graded on both content and timeliness. Comments on the posts of others is based only on content. You can earn the maximum points with a few excellent posts, with several average posts, many mediocre posts, or some combination thereof. Posts which say nothing more than some variation of "I agree" earn no points. A post must add something original to the discussion in order to earn at least 1 point.

You can manage your forums (subscription, frequency & type of e-mails) through the list of Forums in Activities. You can also set preferences for all forums in all Moodle courses by following instructions at

<https://grok.lsu.edu/Article.aspx?articleid=18452>

8.2. Submitting Assignments

Evaluation Assignments will be submitted as text files. You may type your evaluations into the text box or type them as documents and then copy-and-paste. I recommend the latter and that you save your documents at least until your assignment has been graded.

Other assignments will be submitted as attached files. File names should be YourLastName_AssignmentName.

Files may be submitted in .rtf, .wpd, .docx. Do not submit as PDF.

Remember that you must cite the source of your information, regardless of whether you quote, paraphrase or summarize. Provide the source in parenthesis immediately following the quotation, paraphrase, or summary in this format : (Firstname Lastname, "Title of Article," *Title of Journal*, vol. #, no. # (year), ##) or (Firstname Lastname, *Title of Book* (Publisher, date), ##) or ("Title of Website," accessed date, URL).

All assignments must be double-spaced, in 12-point font, with 1-inch margins on all sides.

8.3. Evaluation Instructions

Each week, you will read five (5) titles from lists of award-winning or recommended works. Unless otherwise specified in the assignment, you will read two from one genre and three from the other.

Assume that the audience for your evaluations is other librarians. Write them as if you were writing them for a professional publication, such as *Library Journal*, *School Library Journal*, or *Publisher's Weekly*.

Only one volume of a series may be submitted for credit. Only one work by an author may be submitted for credit within each genre, so an author who writes in more than one genre may be read in each genre, but I encourage you to read as many different authors as you can.

THIS MUST BE YOUR OWN EVALUATION OF THE TITLE BASED SOLELY ON YOUR READING OF THE BOOK. DO NOT LOOK FOR REVIEWS OR EVALUATIONS IN ANY SOURCE, DIGITAL OR ELECTRONIC, INCLUDING GOODREADS AND AMAZON.

You may search for information about the author and illustrator and whether the book has won any awards.

Submit an evaluation of each work in the following format:

Citation for the Work: Authorlastname, Firstname. *Title of work*. Vol. #. Illustrated/Translated/Adapted by Firstname Lastname. Publisher, date of publication. ISBN

Target Ages/Audience:

Your *brief* evaluation of 175-250 words, which should include:

A *brief* description of what the book is about, not a summary of the plot. This is an evaluation of the book, not a book talk. One or two sentences should be sufficient.

The purpose is to evaluate the quality of the work. Therefore, the bulk of the review should consist of that evaluation. Because these are graphic novels, the art should receive as much attention as the text.

For fictional works, include an evaluation of theme, characterizations and character development, and plot. Provide brief examples from the work to support your evaluation.

For non-fiction, include an evaluation of the scope, accuracy and need for the work.

For all works, include a discussion of the writing style, art, purpose and effectiveness, and possible reader's advisory, programmatic, or curricular uses (reluctant readers, pre-school story time, STEM/STEAM program, multicultural programming, etc.).

End the evaluation with a recommendation for purchase. State whether it is an *Essential*, *Supplemental*, or *Marginal purchase* and for what type of library/collection (e.g., all public libraries, larger public libraries, elementary school libraries, middle-school libraries, etc.). Recommendations are always made within the context of specific library types.

Occasionally, a work will be of such poor quality that it is *Not recommended*. In that case, it is not recommended for any library of any type.

Essential purchases are works of the highest quality, that meet a current need that is otherwise unmet, and that have the potential to continue to fill a need in the future. *All award winning books are essential purchases*. They will be on reading lists now and in the future.

Supplemental purchases are works of high quality that do not meet current needs or that are unlikely to continue to meet future needs. They are works that would be nice to have, if there is money left after buying the essential works. They may be purchased only if there is a demand for them.

Marginal purchases are works of mediocre quality. They are only purchased if they are the only works that meet a specific current need and are replaced with better works as soon as possible or are discarded when there is no longer any demand for them.

Works that are *not recommended* are of extremely low quality with no redeeming social or educational value. They may contain inaccurate information, blatantly offensive negative stereotypes, poor writing, plagiarism, etc. They are works that would not be added even if they were donated.

8.4. Evaluation Examples

Picture Book

Ata, Te. *Baby Rattlesnake = Viborita de cascabel*. Adapted by Lynn Moroney. Illustrated by Mira Reisberg. Translated by Francisco X. Alarcon. San Francisco: Children's Book Press, 2003. 31 p. 089239-188-X

Target age : 3-6 years

This is a new bilingual edition of the 1989 telling of this Chickasaw Indian story which has become a story time classic. Baby Rattlesnake throws tantrums because he is too young for a rattle. The adults finally give in, deciding to let him learn from experience, which he does as he misuses his rattle, which is ultimately crushed. The story is simple, clear, and direct. Children can easily identify with his desire for a rattle and frustration with being "too young." The straight forward narration and repetition of "shhh shhh shhhhh" when he won't stop crying and "Ch-ch-ch! Ch-ch-ch!" when he shakes his rattle make this an excellent story for reading aloud. The ending is satisfying and comforting, with him "safe in the arms of his rattlesnake family." The illustrations are made using cut paper and gouache paints in a Southwestern palette of clear, bright colors. They include many familiar Southwestern symbols such as Saguaro cacti, gila monsters (friendly ones, of course), chili peppers, and Native American rock art. Every public library should have a copy of this book. Those serving Hispanic populations will want to add this bilingual edition to their collection.

Children's Fiction

Aiken, Joan. *The Wolves of Willoughby Chase*. New York : Yearling, 2001, c1962. 0-440-496039.

Target age : 8-12 years

In the first volume of *The Wolves Chronicles*, set in an alternate universe, steam locomotives are nightly attacked by packs of savage wolves while traveling through the heavily wooded countryside from a Victorian Era London. When Bonnie Green's parents, Sir Willoughby and Lady Chase, are lost at sea, Bonnie and her orphan cousin, Sylvia, are left to the mercies of their distant cousin, with the Dickensian name of Miss Slighcarp. It isn't long before she has sent the girls to Mrs. Brisket's school, which is straight out of *Jane Eyre*. How they escape and free Willoughby Chase from the clutches of the evil Miss Slighcarp and her confederates is an adventure that will be sure to appeal to fans of Lemony Snicket and *The Little Princess* alike, although Aiken's girls are stronger, more resourceful, and more assertive than Burnett's and the ending is more traditional than Snicket's. An essential purchase for large public libraries, a supplemental one for smaller libraries, as demand will require the purchase of the remaining eleven books in the series.

Children's Non-Fiction

Aronson, Marc. *John Winthrop, Oliver Cromwell, and the Land of Promise*. New York : Clarion, 2004. 0-618-18177-6.

Target age : Grades 7-9

This work continues the story of colonial America begun in *Sir Walter Raleigh and the Quest for El Dorado*. The series *The Ideas, Beliefs and Individuals Behind the Creation of America* concludes with *The Real Revolution, The Global Story of American Independence*. In this volume, Aronson explores the roots of modern American values in the religious revolutions which took place simultaneously in Great Britain and America, as exemplified by Oliver Cromwell and John Winthrop. Much more detailed and complete than previous children's works on this period, it includes a consideration of the roles of Charles I, John Cotton, Roger Williams, Anne Hutchinson, and other political and religious figures of the time. It documents the failure of attempts to institute a theocratic government both in Great Britain and in the United States, and persuasively argues that the outcome of these attempts was an acceptance on both sides of the Atlantic of the ideals of liberty of conscience, and political,

economic and religious equality and tolerance, as well as a reduction in the power of the monarchy. The language is clear and easy to read, and while remaining age appropriate, Aronson includes relevant discussions of the influence of attitudes toward sexual behavior. The work is well documented, with endnotes and a bibliography, and includes a timeline and an index. Aronson's conclusions, while bound to be controversial, are well supported by his evidence and his argument. The work is essential for middle and junior high school libraries and for public libraries that serve those populations' homework needs.

8.5. Defining "Genres"/Genres Used in This Course

A "literary genre" is a category of works which share a similar theme, setting, plot, characters, tone, atmosphere, tropes, motifs, etc. Genres can be further divided into sub-genres. *Genre applies only to fiction, which has genre and form, but not subject.* Non-fiction has subject and form, not genre.

It is distinct from a "literary form," which refers to the organizational structure or framework of the work. Examples of literary forms include poetry, prose, drama, roman a clef, bildungsroman, short story, novella, novel, etc. The form (or format) may also be physical, as with a graphic novel, film, picture book, etc.

There is no agreement as to the number, names, or definitions of genres. Traditional genres include Realistic, Mystery, Romance, Westerns, Fantasy, Science Fiction, Humor, Horror, and Supernatural (Ghost Stories), but new genres are constantly arising. Currently, the trend is for "cross-overs" or genre blending.

All works have aspects of more than one genre. We assign genre based on the predominance of factors. For instance, the difference between Realistic Fiction and Romance is primarily that of the centrality of the romance. A Romance is primarily about the romantic relationship between two (or more) characters and the focus is on the emotional aspects of that relationship. While Realistic may (and usually does) include romantic/sexual relationships, those are secondary or even incidental.

In cross-over genres, the factors of two (or more) genres are essentially equal in importance. A Supernatural Romance must have at least one supernatural character in a romantic relationship with at least one other character.

In this course the genres we will be studying are :

Contemporary Realistic Fiction -- As the genre name expresses, it is a story set in the time that it was written, with no supernatural or otherwise unrealistic elements.

Fantasy -- non-realistic fiction that portrays the impossible. It includes magic and other supernatural and unnatural elements. The two main subgenres are *High Fantasy*, which takes place in an alternate world that operates by different rules than ours, and *Low Fantasy*, which takes place in our world or a similar rational alternate or parallel world, with limited non-realistic elements.

Graphic Novels for Young Readers, k-3-- A category rather than a genre; works, regardless of genre, share "age-appropriate" language, themes, settings, characters, tones, etc.

Historical Fiction -- Realistic fiction set at least one generation prior to the time that it was written, with no supernatural or otherwise unrealistic elements.

Horror/Supernatural -- otherwise realistic fiction with at least one supernatural element, predominantly ghosts, also angels, demons, and witches. The purpose of horror is to inspire terror and dread, while the purpose of supernatural is thrills, chills, and spookiness. Not all horror includes a supernatural element; some of it crosses over with science fiction, mystery/thriller/crime, psychological drama, etc.

Humor/Parody -- also called "comedy fiction" or "humorous fiction." A work whose primary purpose is to amuse. It includes farce, satire, slapstick, and dark humor.

Illustrated Classics -- these are classic literary works that have been adapted to a graphic format. They may be part of a series, such as Illustrated Classics, Classics Illustrated, Graphic Classics, etc., but they do not have to be. The challenge is determining what is a "classic." For this class, it encompasses works that have endured for more

than roughly 60 years (three generations). It extends from Homer and the *Odyssey* to Ray Bradbury's *Fahrenheit 451*. It does not include *current* contemporary or modern "classics," which are generally works that are critically acclaimed, but have not yet passed the test of time.

Science Fiction -- a sub-genre of Low Fantasy in which technology replaces magic as the explanation for the non-realistic elements. The fantastical characters are called "aliens."

Superheroes -- the main character(s) is a costumed crime fighter who possesses either superhuman powers or fantastically advanced technology that is used to battle criminals with similar powers and/or technology, known as

Traditional Literature/Folktales -- defined as the oral tradition of a culture which has been passed down through time. These have no identifiable author. If the author - that is, the original creator of the work - is known, it is not "traditional literature," regardless of what the title page says. If the work has been "adapted" or "retold," it is usually necessary to do some additional research to determine how much the work has been changed. If the basic plot, characters, and theme have been retained, then the work is acceptable for this class.

9. Additional Resources

For use with assignments

9.1. Award winning/recommended lists

Award winning/recommended lists:

ALSC Book Lists : Includes links to their annual Graphic Novels Reading List

Eisner Award -- Wikipedia : The **Will Eisner Comic Industry Award** is a prize given for creative achievement in American **comic books**. It is named in honor of the pioneering writer and artist **Will Eisner**, who was a regular participant in the award ceremony until his death in 2005, and includes the comics industry's **Hall of Fame**. The Eisner Award was created in response to the discontinuation of the **Kirby Awards** after 1987.

Each category is nominated by a five-member panel, voted on by comic-book professionals, and presented at the annual **Comic-Con International** convention held in **San Diego, California**, usually in July or August. **has been the award administrator since 1990. (Wikipedia)**

Graphic Novels & Comic Round Table Best Graphic Novels Reading Lists. Includes lists for Adults and Children, beginning with 2020. Also includes the **Black Lives Matter, Black Literature Matters-Comics Reading List** and the **Social Justice and Comics Reading Lists** from the 2019 ALA Annual Forum "Social Justice and Comics."

Harvey Award -- Wikipedia : The **Harvey Awards**, named for writer-artist **Harvey Kurtzman** (1924-1993) and coordinated by the publisher **Fantagraphics** are given for achievement in **comic books**. The Harveys were created as part of a successor to the **Kirby Awards** which were discontinued after 1987. The Harvey Awards are nominated by an open vote among comic-book professionals. The top five vote-getters in each category are chosen for a second vote from which the winners are chosen. Since their inception, the awards have been presented at various **fan conventions**: the **Chicago** Comic-Con, the **Dallas** Fantasy Fair, **Oakland, California's** Wondercon, and the **Pittsburgh** Comicon. In 2004 and 2005, the presentation was held at the **Museum of Comic and Cartoon Art** (MoCCA) in **New York City**.^{[1][2]} In 2006 the awards' presentation was moved to **Baltimore Comic-Con**. (Wikipedia)

Kirby Award -- Wikipedia : The **Jack Kirby Award** for achievement in **comic books** was presented from 1985-1987 by **Amazing Heroes** magazine, and managed by Dave Olbrich. It is named after the pioneering writer and artist **Jack Kirby**, and voted on by comic-book professionals. In 1987, a dispute arose when Olbrich and **Fantagraphics**, publisher of *Amazing Heroes*, each claimed ownership of the awards. A compromise was reached, and starting in 1988, the Kirby Award was discontinued and two new awards were created: the **Eisner Award**, managed by Olbrich and named after **Will Eisner**; and the Fantagraphics-managed **Harvey Award**, named for **Harvey Kurtzman**. (Wikipedia)

Lynd Ward Graphic Novel Prize : Administered by the Pennsylvania Center for the Book, an affiliate of the Center for the Book at the Library of Congress, and sponsored by Penn State University Libraries, the Lynd Ward Graphic Novel Prize is presented annually to the best graphic novel, fiction or non-fiction, published in the previous calendar year by a living U.S. citizen or resident.

YALSA'S Great Graphic Novels for Teens : Annual list; includes a Top Ten from 2007 - present.

g.2. Collection Development/Professional Resources

Comic Book Roundup Current reviews of new releases of comic books and trade paperbacks

Graphic Novels & Comics Round Table of ALA Resources and toolkits include reading lists and the **Guide to Reading Comics at Home** with an extensive list of sources of comics. Professional development opportunities include programs and forums at ALA Annual Conference and **webinars**, and the **Eisner Graphic Novel Grants**. ALA members may login to the Graphic Novels & Comic Books Open Community on ALA Connect : <https://connect.ala.org/communities/community-home?communitykey=cce0dacb-b61b-4216-bee2-a8eee0b6dba3&tab=groupdetails>

Graphic Novels & Comics Round Table Facebook page <https://www.facebook.com/groups/ALAGNMIG/>

No Flying No Tights Includes articles and guides to creating a collection, reviews, and a searchable list of titles by age, genre, and non-fiction subject. Includes special sections on Manga and Anime.

Things From Another World Online comic book store with multiple locations in Oregon. Source for current releases of comic books, graphic novels, and manga.

These are some of the major standard resources to be used to develop graphic novel collections. Use the latest edition or supplement that you can find.

Alpert, Abby. *Read On...Graphic Novels Reading Lists for Every Taste*. Libraries Unlimited, 2012.

Goldsmith, Francisca. *The Readers' Advisory Guide to Graphic Novels*. Chicago: American Library Association, 2017.

Herald, Nathan. *Graphic Novels for Young Readers: A Genre Guide for Ages 4-14*. Libraries Unlimited, 2011.

Karp, Jesse. *Graphic Novels in Your School Library*. Chicago: American Library Association, 2012.

Pawuk, Michael and David S. Serchay. *Graphic Novels: A Guide to Comic Books, Manga, and More*, 2nd Edition. Libraries Unlimited, 2017.

Serchay, David S. *The Librarian's Guide to Graphic Novels for Adults*. New York, NY: Neal-Schuman Publishers, 2010.

Serchay, David S. *The Librarian's Guide to Graphic Novels for Teens and Tweens*. New York: Neal-Schuman, 2008.

9.3. Grants and Awards

[Will Eisner Graphic Novel Grants for Libraries](#)

[Will Eisner Week](#)

9.4. Special collections, festivals, etc.

Comic Arts Collection Virginia Commonwealth University: More than 100,000 items, including nearly 30,000 comic books along with graphic novels, editorial cartoons, comic strips, memorabilia, comic journals, fanzines and a broad array of reference materials. The repository for the **Will Eisner Comic Industry Awards Archives**.

Center for Cartoon Studies (Vermont)

Festival of Cartoon Art/Graphic Story Telling (Ohio State Univ.)

Joe Kubert School of Cartoon and Graphic Art

Will Eisner.Com : Includes information on Will Eisner, Will Eisner Week, Will Eisner Traveling Art, Exhibit, etc.

10. Schedule of Topics

This is a list of the topics in order. Check the course website for specific dates, assignment due dates, and holidays.

WEEK 1 Introduction

WEEK 2 Graphic Novels for Young Readers & Traditional Literature/Folktales

WEEK 3 Superheroes & Supernatural

WEEK 4 Fantasy & Science Fiction

WEEK 5 Manga & Illustrated Classics

WEEK 6 Contemporary Realistic Fiction & Historical Fiction.

WEEK 7 Humor/Parody & Non-Fiction

WEEK 8 Finals Week