A NEW SERIES BY UNIVERSITY OF TORONTO PRESS

Whether you are an aspiring artist, or just interested in the possibilities of the graphic novel format (aka comics!) as both a methodology and a unique way of communicating your research results, as well as a pedagogical tool in the undergraduate classroom, we welcome expressions of interest and discussions about potential collaborations.

It’s a brave new multi-modal world out there, and we’re convinced that many academics want to be more creative in how they reach their audiences. We hope this series will harness some of that creativity.

Why Comics?

The series speaks to a growing interest in comics as a powerful narrative medium and to a number of trends in anthropology, including a desire for a more imaginative and collaborative ethnography and for engaging with a broader public on contemporary issues. The goal is to create scholarly-informed narratives that are accessible, open-ended, aesthetically rich, and that foster greater cross-cultural understanding.

Books in the series combine the power of ethnographic research with the unique elements of comics as a sequential art, using page, panels, gutters, visuals, dialogue, captions, line, and lettering to tell the story. Beyond the graphic narrative, each book in the series will include a reader’s guide with discussion questions, background information on the research behind the story, and a discussion of the challenges and benefits of transforming research into graphic novel form.

Series Editors:
Sherine Hamdy, University of California, Irvine
Marc Parenteau, Cartoonist

Series Advisory Board:
Juliet McMullin, University of California, Riverside
Stacy Leigh Pigg, Simon Fraser University
Fiona Smyth, Visual Artist, Ontario College of Art and Design, Toronto
Nick Sousanis, University of Calgary, author of *Unflattening*
PROPOSAL GUIDELINES

1. A brief description of, and rationale for, the project as a graphic ethnography including:
   - a discussion of the challenges involved in theorizing and/or communicating the subject matter and how a graphic ethnography format might speak to those challenges
   - an outline of the major scholarly themes to be discussed, including issues of methodology and the graphic format if it is relevant
   - a discussion of the pedagogical aims of the proposed book

2. A brief description of how you envisage realizing your research as a graphic ethnography. What genre will you work in? For example, narrative non-fiction, creative non-fiction, fiction, etc. How will text and visuals relate to one another in this book?

3. A brief outline of the structure of the book: table of contents, description of the plot or narrative driving the book (please include a sample script or partial script if it is available), etc.

4. Discuss any pedagogical elements you would like to include in this book (e.g. discussion questions, timelines, primary documents, methodological appendix, etc.) to facilitate use of the book in the undergraduate classroom.

5. Graphic sample (if this is not available, please outline the visual aesthetic you would like to see realized, including any samples of other comics that mimic the style, atmosphere, etc. you want to achieve).

6. Primary market for the book (note: our target audience is undergraduate courses so please outline the relevant course markets for the proposed book) as well as any secondary markets (this might include a professional or trade audience).

7. Estimated page length of the book and breakdown of visual vs. textual pages.

8. Do you plan to do the illustrations yourself or will you work with a visual artist? If the latter, have you located a visual artist or do you need help finding one?

9. Do you have access to funding that can help underwrite the costs associated with this project or do you have thoughts on funding sources we might explore together?

10. Please outline your own timeline for realizing this project from proposal stage to publication of the final product.

11. Please outline any qualifications / interests / experience that you think would be valuable in helping you work in this medium.

12. Author / artist CV(s).