

# Graphic Novels in Learning, Teaching, and Library Collection:

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The twin purposes of this research project include examining how graphic novels are being used for teaching and learning at the University of Victoria and how the Libraries currently provide support to students and instructors regarding graphic novels and related materials (journals, books, reference material). The results of the study include data from surveys of the enrolled students of three courses, as well as from interviews with the course instructors. It is intended that the research data will provide direction to the Libraries on how to optimize appropriate resources and collections for the University of Victoria's teaching, learning and research of graphic novels.

## A Study at the University of Victoria

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### **Purpose**

The purpose of this study is to examine how and why graphic novels are being taught and studied here at the University of Victoria. Being informed of course learning and teaching on campus is always in the library's interest in order to: better match the library's collection development with teaching and learning needs; develop research resources to assist students; and to keep abreast of current teaching practices, learning outcomes, and student learning experiences. It is anticipated that the results of the study will better inform the library as to the needs of students and instructors in this area of study, which could result in collections decisions, library instruction approaches, and topics for faculty-librarian liaison discussions.

### **Note on Terminology**

For the purposes of this study, and following on unsettled scholarly debate on the distinctions or lack thereof between labels such as graphic novels, bandes dessinées, manga, comics, webcomics, comic strips, and sequential art, etc., I have included in the overall definition of graphic novels all of the above. In effect, I have been guided by the learning materials assigned for the course for inclusion. Typically, however, the course readings consisted of ones which had a combination of text and illustrations with a finite (ie, not episodic) narrative.

Also, in various times throughout the text and accompanying documents, "graphic novels" are abbreviated to GNs.

### **Description of courses: titles, departments, two faculty one instructor, enrolment numbers, terms of course offer**

In late summer 2013, the Faculty of Humanities announced the offering of three graphic novels-focused courses: PAAS 206: Comics + Graphic Novels, FRAN 325: Cultures: French Speaking World: Growing up with Graphic Novels, and ENGL 395: Graphic Novels and Comics History. These three courses did not simply include some graphic novels among the course readings; the entire course readings consisted of graphic novels-related ones, either as the primary texts themselves, or through secondary sources. It was significant to me that these courses were offered across three different departments, reflecting a broad disciplinary interest in this form of literature. This cross-departmental set of offerings meant that this study's topic could be examined across three disciplinary perspectives and approaches, making the research project more appealing to me as researcher, as well as more substantial overall as a snapshot of how these media were being used by students and instructors at the University of Victoria.

These courses were taught in two cases by faculty members, in one case by a post-doctoral instructor. Enrolment numbers of the three courses comprised of (cap/actual): PAAS 206 – 50/48; FRAN 325 – 60/31; ENGL 395 – 40/39.

Of additional note is the waitlist numbers of the three courses, comprising of (cap/actual): PAAS 206 – 100/100; FRAN 325 – 100/0; ENGL 395 – 100/100. Thus, in two of the courses the significantly-sized waitlist was full, in addition to the courses being effectively fully enrolled. In the third course, the French one, the original class enrollment was not full, leaving the waitlist empty.

Two of the courses, ENGL 395 and PAAS 206, were offered in the Fall 2013 semester, while the third, FRAN 325, was offered in the following semester, Spring 2014.

### **Overview of research project (e.g., student survey, instructor interview questionnaire)**

This project consisted of two methods of data collection. Firstly, a survey was developed in which all students enrolled in these three courses were invited to participate. The survey questions covered topics relating to how well-aligned the Library's collection was to the needs of the students; how and how well students used the library in their learning during the course; and how students used graphic novels themselves as learning objects.

Secondly, the three course instructors were interviewed. Again, I was interested in exploring how well the library's collection matched their course design needs; how well students used the library for research; and how they as instructors used graphic novels as teaching objects.

### **Description of survey make up; numbers of surveys handed out; course attendance rate; response rate**

The survey itself consisted of 21 questions, made up of a mix of yes/no answers, multiple choice answers, and written responses designed to prompt "open-ended" replies. Some of these 21 questions were follow-up questions to elicit more specific data if applicable. The survey was designed to address various learning styles, levels of commitment to survey completion, and background knowledge of the topic covered. The surveys were completed during class time, which enabled the overall response rate to be very high, at 94%. They typically took around 15 minutes to complete.

### **Description of interview questionnaire**

The interview questionnaire consisted of 16 open-ended questions, designed to prompt open ended responses in the hopes that they would provide wide-ranging yet informative data for the library's planning and delivery of collections and information resources. These interviews took between 30-50 minutes each to complete. It was hoped that the instructor perspective, through the interviews, would provide a more rounded picture of graphic novel course use and needs, as the instructors are central to the design and contents of the course readings. As it happened, these interview data provided the study with arguably more useful data due to the planning and more informed nature of the instructors, compared to the data from the students' reflections of their experiences in the courses, as expressed in the survey results.

### **Description of timeline and milestones (e.g., office of research, interviews dates, student survey dates, course semesters)**

- September 2013: I approached the three course instructors individually regarding the possibility of surveying their students at the end of the respective terms, and inviting them to be interviewed, likewise at the end of their respective course terms (Dec. 2013 x2, April 2014 x1).
- September/October 2013: After consulting with the Libraries' Assessment Resource Office on the validity of the following approach for data collection, I devised a questionnaire and survey, again with the input and feedback of this office.

- October 2013: I submitted to the University's Office of Research the required Application for Research Ethics Approval for Human Participant Research.
- Late November 2013: I received clearance from Office of Research for go-ahead for study.
- End of November 2013: Visited PAAS and ENGL classes, inviting all students to partake in the survey, and collected the completed surveys.
- December 2013: Performed interviews with the instructors of PAAS and ENGL courses.
- End of March 2014: Visited FRAN class and invited students to partake in the survey and collected the completed surveys.
- May 2014: Undertook interview with the instructor of FRAN class.
- Overall, 76 survey responses were received. Five surveys handed out were not returned. As such, the response rate for the surveys was 94%. Additionally, 3 instructor interviews were completed.

### **Study Methodology**

Once collected, all surveys, anonymous to begin with, were individually numbered. Individual responses were then recorded in an Excel spreadsheet, which were in turn compiled by question and visually presented as results (e.g., pie charts).

For the interview results, transcripts were analyzed for common or contrasting themes and points of interest.

### **Cautions**

Some notable cautions regarding the study results are worth mentioning:

- The survey and interviews do represent a relatively small sample size, with only three courses represented. Thus, we must be mindful of this in order to avoid extrapolating the study's conclusions too widely.
- The courses studied were ones offered and taught at the University of Victoria only, so they are an institutional-specific set of results. This scope of results is certainly relevant to UVic-related issues, but caution and more study would be needed to apply the results more broadly.
- The courses studied were all undergraduate ones, hence potentially representing a distinctly different level of learning and expectations than from a graduate class
- These courses were not research-based courses. Thus experiences relating to secondary source collection or use, or to library resources like Research Help or Interlibrary Loan, likely vary from experiences related to research-heavy undergraduate or graduate courses.

## **Results & Discussion**

### **Student Survey Results**

Here follows a discussion of noteworthy results from the student survey. For full survey results, please see Appendix A, Appendix C for the Student Survey Form itself, and Appendix E for the Student Survey Letter of Implied Consent.

### **Student Use of Graphic Novels for Their Coursework**

When students were asked whether they read any graphic novels (GNs) beyond the required readings in their course, over half responded positively (62%), indicating that GNs were of natural interest or of developed interest over the duration of the course. When asked a follow up relating to whether or not the library held a copy of any of these GNs, roughly a third were held here. Many of the titles read by students but not held by the library were manga, of which the library does not have much of a collection. However, other than one particular title, none of the titles is particularly prominent, nor mentioned more than once. Also, many of these titles are difficult to come by in Canada.

When asked whether they had any problems finding library sources for their coursework, students responded overwhelmingly (81%) that they did not have any problems. The highest percentage of yes responses came from students in ENGL (33% yes). This might be explained by the fact that students in this course were recommended to incorporate secondary research in their assignments, which was not the case in the other two courses. It could also be seen as significant that as large a percentage as 19% did indeed self-report problems finding sources in the library.

When asked which specific titles or types of sources they had problems finding or accessing, students responded most frequently with secondary sources as the type most challenging to find, and in a few instances “anything.” This lack of being able to find enough or any sources might suggest student lack of familiarity with library search systems, as well as the need for library instruction. Students were then asked what kind of library service or resource would have helped in finding and accessing these sources, and, due to a variety of needs such as directories, citation guides, secondary sources, and articles, the results indicate a need for a compiled location or portal for GN resource (both library-held and internet-based), such as a subject guide.

### **Student Learning with Graphic Novels**

In exploring which aspect of graphic novels (visuals or text) their course learning was based on, the survey reported that, overwhelmingly, students thought their learning with these course texts was about the same amount between visuals and text (75%). Thus there was not a clear indication that, say, the visuals were the site of the course learning, which might have been an expectation of a graphic novels course. It was very much a case that the students felt learning was being fostered through both visuals and narratives, perhaps suggesting that the textual aspects of the GNs were themselves sophisticated to such a degree as to provoke student learning. The highest number of responses to how the materials were used in class involved group work and close readings of the texts, as well as discussing the subjects and images in class, often facilitated by the use of instructor slides highlighting particular details, creative elements, or themes. Outside of the classroom, students indicated they used the texts much as they have typically always done for traditional novels, such as reading, quoting, and describing passages in their essays.

At the same time, however, “a new way of seeing things”—that specific language—came up repeatedly when students were asked what benefits to learning a GN brings. It is as if the combination of word and image caused the students to look at narrative in a different way than they had previously, resulting in the students developing a deeper appreciation of the form’s potential. The work “engaging” also kept coming up to

describe the benefits of GN study, as if students were able to connect more willingly or naturally with them. Also, they were identified as being beneficial as an addition medium to study, while repeatedly indicating that benefits to visual learners was an inherent positive to GNs as learning objects, as if they were in and of themselves a more direct communication of ideas. Students also responded that GNs were seen to be a great way to study cultural and political issues.

When working on course assignments, students focused their discussions, by more than two to one, on the visual aspects of course materials over their textual counterparts. This suggests GNs are provoking a close reading of visuals, something not common in Humanities, which as such provides an additional skill and /or perspective students are developing in our increasingly cross-disciplinary world.

### **Library Support for Coursework**

When asked whether students would have benefitted from a library instruction session in class, only 14 of 74 replied in the negative, with 25 indicating they would have, and 36 reporting that they maybe would have done so. That only 19% of students thought they knew enough about library research without a librarian-led information literacy lecture or seminar indicates that most students likely felt some degree of insecurity around locating or using the best resources for their coursework. In all three classes, more students responded yes than no to this question, with the largest discrepancy in ENGL. Possibly related, the ENGL course was the only one that “required” research involving secondary sources.

As for meeting a librarian one on one outside of class, twice the number of students thought they would have or might have benefited than felt not. However, fewer were clearly yes than in the previous question, which might suggest students are more comfortable with this kind of assistance in a class setting than one on one with a librarian. A significantly smaller proportion of students thought a one on one meeting would have been beneficial, possibly suggesting a lack of comfort with the idea of a one on one meeting, or else they simply thought an in-class session would in its way be more beneficial. Related to this, students overwhelmingly did not consult the Research Help desk. However, roughly one in seven respondents did undertake a visit. While the majority of students did not consult the Research Help desk for their GN course, the fact that a ratio of 1 in 7 did indeed seek assistance in this way can be seen as a strong percentage, particularly given that the question related to just the one course they were involved in for this study.

### **The Use of Secondary Sources**

61 of 75 respondents used secondary sources for their course assignments. 12 of the 14 nos were in the PAAS course, which was not in any case a research course. And, even there, 15 of 27 students replied that, yes, they did use secondary sources. Thus, secondary sources are being used significantly in the study of GNs. As for the nature of the secondary sources most commonly used, students listed, in this descending order of frequency, journal articles, monographs of criticism, undefined web sources, and Wikipedia. The Wikipedia responses, as well as a few Amazon and YouTube instances, came from the least research-rigorous and lowest level (200) course, suggesting these students were either less familiar with scholarly resources, or YouTube and Wikipedia did indeed provide the best information for the students in question. As students frequently reported “websites” as a source rather than distinguishing with more specific websites, sites like blogs, YouTube, and Wikipedia are may well be collected under that response.

40% of students responded that there were known secondary sources they would have used but did not because they were not held by the library. The list of these specific titles not held by the library, however, included mostly a general interest in having more secondary sources available, rather than being able to provide specific titles. There were some useful titles, though, that the library would do well to consider acquiring, most notably the *International Journal of Comic Art*, which the library has only partial access to. When asked, if applicable, why they did not use any secondary sources, survey participants overwhelmingly (over half) left the answer blank (33 of a potential 62 respondents), even though it was a simple multiple choice. This low response could relate to the position of the question at the top of a new page, or perhaps students were not reading it carefully enough or it was simply not clear in its wording.

### **Reading Preferences of Graphic Novels**

Overwhelmingly, students preferred to work with print format when reading GNs (55 print preference to 7 electronic). The lowest majority of preference for print (45%--though still the largest preference in this course) as well as the largest preference of the three courses for electronic format (19%) was in PAAS, possibly because there is a stronger tradition of online manga than North American comics/GNs. Perhaps this lower rate of preference for print in PAAS was in correspondence with the relatively smaller, less targeted collection of manga at UVic Libraries. Also, as indicated in the interviews of the course instructors, this course was the one in which the least amount of consultation with the Libraries' collection was undertaken in advance of planning course reading lists. Also, the study of webcomics, in ENGL, did not appear to have caused the e-format to become a preference for students (not that this was intended by their inclusion in course readings). However, while still the largest percentage of responses, print was less preferred when working with secondary literature, with significantly more respondents preferring electronic or having no preference. This may relate to the fact that criticism typically does not have images or other visuals like the GN primary texts do. Students also responded spending much more time on the primary texts themselves than in the study of secondary literature.

### **Multimedia Aspects of Graphic Novel Study**

43% of respondents reported using videos to support their learning in their GN course, indicating a potentially strong learning relationship between GNs and film. Also, the students may have been engaged by the reading enough to seek the films out. The largest percentage of use of films was in PAAS, perhaps due to the strong tradition of anime and its longstanding relationship to manga. Typically, if a video was used by a student, the library did not have a copy of the title in question. The titles that were mentioned by students, however, are for the most part relatively easily acquired at minimal cost, if only for home use. This would speak to the need for active advanced liaising between instructor and subject librarian.

Multimedia was used in other ways in these courses, suggesting that GN courses, by their very nature, open the door to exploring narratives beyond strictly text-based approaches. For instance, students responded that, as assignments, they created a painting for the final project. Several reported using a playlist included in one reading as part of their learning. Web or online comics were also frequently mentioned. Using film adaptations, though, were the most frequently cited multimedia learning object in class work.

### **Areas of Growth for UVic Libraries**

When asked whether there were broad collection areas the library did not hold which would have been useful to their studies, students' response, overall, was not a strong indication of missing broad or specific items. This highest rate of dissatisfaction revolved around broad areas such as wanting a wider selection of Asian and Pacific comics, particularly outside of Japan; analyses of Pacific and Asian manga and comics; and more graphic novels generally. There were several responses for specific items that the library did already hold, however, such as histories on Japan, history of manga, history of comics, and specific titles and journals. This indicates a lack of familiarity with or use of the library's collection by some of the students surveyed. Students did note that they would appreciate their instructors placing more readings on library reserve.

When asked about what library resource or service might have made their course learning better, the students mostly wanted more texts available to them via the library (rather than any service or non-GN related collection resource). The highest responses included wanting simply more GNs, as well as more Asian GNs, followed by more GN secondary sources.

### **Instructor Interview Results**

Here follows a brief discussion of noteworthy results from the instructor interviews. For a fuller window on this data, please see Appendix B – Instructor Interview Data: Themes and Contrasts, Appendix D – Instructor Interview Questionnaire, and Appendix F – Interview Consent Form.

#### **Using the Library Collection for Course Preparation**

The three course instructors were asked whether they specifically chose as required readings materials already held by UVic Libraries. The general response was that the primary texts (the GNs themselves) were expected to be purchased, as was typically done with other reading-based courses, by students from the university's bookstore. Secondary sources were not typically needed for the courses, but when needed as required or recommended reading were scanned and made available by the one instructor who did use secondary source readings in his/her course. However, students often looked on their own initiative in the library and elsewhere for secondary sources for all three courses. In short, for courses where only GNs were required, the library held enough GNs and related material by having liaised with instructors over the years. But where secondary readings were required, the library was not seen to have had enough. In these instances, the course instructor made copies available to students.

As to whether, then, the library's existing collection satisfied course-reading needs for a fully realized graphic novels course, generally it was felt that the answer is yes, with a few caveats. The first was that the collection only satisfied an undergraduate course which was not research focused; a graduate level course would require a definite increase in materials. Also, there was seen to be a paucity in manga and manwha (Korean comics) sources, which would continue to be a notable obstacle to a course involving these kinds of texts.

When discussing whether students experienced challenges locating and/or accessing course materials from the library due to its organization of information, it was reported that students were unfamiliar with how to find them, how to approach finding information about them, as well as how to incorporate secondary research into their work.

Two of the three instructors indicated that there would have been a definite benefit to the students in having some form of interaction directly with a librarian, in particular relating the traditional areas of reference assistance like help locating sources for research, as well as more technical help, specifically relating to the process of scanning images and transferring them into a word processing application. In one instance, however, the instructor suggested that librarian-led tutorials are often skipped by students, who feel that they are not useful. This tendency would impact this particular instructor's inclination to designate classtime to an activity such as inviting in a librarian to lead a research tutorial.

As for students encountering challenges while properly citing course materials in their assignments, there were two limitations that were highlighted in cases when citations were needed. Firstly, the library's discovery layer database, Summon, and its licensed bibliographic management tool, RefWorks, were identified as tools that seem to work against the ability of students to effectively develop an understanding and habit of properly document sources. Secondly, the inherent material limitations of style guides often are not flexible enough to accommodate the materiality of some GNs (e.g. book spines, lack of pagination, leading edge of a hardbound book, overleaves, enclosures, etc.).

### **Learning and Teaching with Graphic Novels**

The course instructors expressed many benefits to student learning through specifically studying GNs. The visual nature of them make GNs an effective way to analyze a text, such as how a narrative is constructed; literary theory and reception; pace and character development; questions like "what is fiction?" and "where is the author?" GNs offer an opportunity, rare in the humanities, to study how to read images, which leads into a more full understanding of the study of media and reading texts more holistically. GNs were also seen as a great benefit to students to learn about publishing history, history and evolution of the medium(s) of the book, as well as a chance to learn about consumer culture and its cultural ramifications more broadly. Relatedly, the notion that GNs are a useful and valuable way to bridge cultures was expressed repeatedly, interestingly echoing reflections offered by students in the survey.

In terms of how, from a technical or mechanical point of view, GNs were used in class as teaching tools or resources to enhance student learning, there was a variety of approaches by the instructors. PowerPoint slides were used to demonstrate visual/stylistic features such as panel transitions, layouts, close-ups, visual elements to create motion, contact, speed, emotional response in the reader/student in order to better understand how to perform close reading of what is being told/shown in texts and how better to describe the images. Close readings were undertaken to show how the narrative arc is being built, highlighting aspects like the impact of the opening segment, tension and climax building, resolution, and consequences. By using images projected for the class, details can be brought to the fore, demonstrating how the art is enforcing and reinforcing the text's themes. Often students were given specific themes or notions through which to analyze a given image (e.g.,

connotation/denotation). By having the students think about the technical and stylistic construction of the texts, the instructors attempted to get the students to become more active and critical readers.

Students in two of the three classes were asked to do illustrating of their own to further leverage the learning around artistic, stylistic, and narrative choices being made by the authors/illustrators of GNs. By being asked to draw as part of course assignments, the instructors felt students better understood the choices made by the artist concerning what is included, what is left out, and perspective, which in turn served to deepen student understanding of narrative constructions. Students also did group work with one image or page, creating a level of engagement with the text recorded to be more significant than was typical with other readings. The reasons for this consisted of the physical proximity of several students sharing one copy/image among them, which a text-only reading wouldn't lend itself to. In one of the courses there were multiple group assignments consisting of creating a graphic poster of a theme in a given work. This opened up the door to collaboration in a way that was more immediate and engaging for the students.

In order to get a sense of their view of whether GNs were an area of growth for teaching, the instructors were asked whether they anticipated teaching another GN based course again in the future, all of them indicated they would be interested. They also mentioned that the student demand is there. However, whether their students and their own interest would translate into a growing area in actual practice, the instructors indicated a mixed set of expectations. They tended to feel that it will be a continuing and growing area of teaching and student interest, but it was felt by two of the three instructors that this subject area would not be sustainable across the three departments who offered the courses in this present study.

### **Growth Areas for the Library's Support of Graphic Novel Study and Teaching**

Asked for recommendations for broad areas of library collection for future acquisition, five areas were identified by the instructors. It was suggested that actively identifying a core collection among interested faculty and librarians would be a useful starting place to ensure a maximal use of budgetary resources. A core collection could also be built or housed in the library's Special Collections, as a way both to house the items as well as to develop an area of expertise and distinction for the library. A standing order to Drawn and Quarterly was also identified as a useful and practical way to ensure the library consistently acquires a list of significant and quality GNs. It was also felt that the library could benefit from an expanded collection of secondary sources to support more in-depth and broader GN areas. Lastly, it was suggested that the library attempt to acquire digital archives of prominent artists/authors when such collections become available.

## **Conclusions**

Assessing the data collected, many conclusions become apparent. I will divide these into three categories: Collections, Information Literacy, and Learning with Graphic Novels.

### **Collections**

Many of the titles read by students were manga, which the library is not particularly strong in. In fact, the library's holdings in this general area are incomplete to the extent that, in some cases, instructors do not

consider whether the library has a copy or not of a given text when choosing course readings. This obviously shifts the burden of cost to the students, away from, say, the library having a copy on Reserve, which might be an acceptable way for some students to access a copy of a GN, given that such a text might not be too long.

Also, the study results make clear that students are using the secondary literature in the study of GNs. However, most students who are looking for secondary literature are not finding quite what or enough of what they are looking for. Unlike primary course texts, such as sustained works like novels and most GNs, which do not ideally lend themselves to a piecemeal access via the library's Reserve service, secondary sources, typically read a chapter or so at a time, are much simpler for a library to collect, as they are more likely than course-specific primary texts to be more broadly applicable across multiple GN courses, thus also lending themselves to the strengths of Reserve circulation.

Students report preferring reading and studying GNs in print form, while preferring secondary materials in electronic format. This likely relates to the fact that criticism typically does not contain visuals the way the primary GN texts do. Students also spent more time on the primary texts than on secondary sources.

In terms of significant gaps in the library's collection regarding GNs, the main area indicated by students was for secondary sources, specifically more of them. Yet more specifically, secondary literature relating to manga and other Pacific publishing contexts would be seen as useful for student learning. The course instructors indicated that the primary texts would tend to be expected to be purchased by the students, thus providing the library with some further impetus to focusing more on secondary sources in the GN literature.

Students also would have benefitted from more of the readings being library reserve. This leads to the idea of better liaison communication on this point between library and instructors.

### **Information Literacy**

Most of the students did not report having much difficulty in locating sources. This was likely due to the courses in question not being research focused. However, where there were recommended and required readings, students did indicate difficulty finding relevant and meaningful sources. Students reported having trouble finding secondary literature, or in some cases even finding "anything." This difficulty in finding secondary sources indicates that the students were not familiar with how to search for items that were not specifically tied to the GN titles they were researching.

As well, given that only about 20% of students reported that a librarian-led research tutorial would not have been beneficial, students seem to possess some significant degree of lack of confidence regarding the use of library and other search mechanisms for course literature. This would speak to a need for some form of library instruction. The instructor interviews bolstered this notion that students were lacking in the skills required for effective searching of sources, as well as incorporating them appropriately in their essays.

From the student surveys (in particular, responses from question 2.c), there is an indicated need for a portal of graphic novels-based sources, e.g. a Graphic Novels Subject Guide. Such a guide could provide help and access regarding directories, citation guides, secondary sources, articles, and web sources. Similarly, the prominent

display of course Reserves on the Library's homepage is seen by students to be very useful and working well for easy access to readings.

Scanned images were used a lot by both students and instructors, more so by instructors. Thus there might be copyright implications given the high rate of scanning and photocopying these kinds of materials and their teaching seem to engender. Liaison librarians would do well to suggest an orientation session from the university's copyright officer or similarly informed information professional.

Somewhat relatedly, GNs can offer a unique form of challenge to citation issues, as GNs increasingly leverage the materiality of their format in their presentation. Thus, some GNs do not have page numbers, for example, or do have extra-textual information residing on the spine or back cover that may be relevant to interpretative study. Study guides typically do not treat such types of citation. Even the basic GN format of panels and gutters typically challenges the limited rules expressed by style guides. There is a role, therefore, for librarians to play which can bridge information literacy notions of critical thinking and scholarly communications with intellectual and scholarly study of course materials.

### **Learning with Graphic Novels**

The Students indicated that there was not a clear distinction between text and image based learning of these texts. It was very much a situation in which the students felt learning was being facilitated through the combination of both visuals and textual narratives. This combination of elements represented a "new way of seeing things" for the students, who clearly saw it as a benefit to their learning. The instructors, too, felt that the visual nature of GNs provided a very effective way for students to deconstruct narrative structures, and enabling the students to do this kind of literary analysis much more quickly and comprehensively than they typically were seen to do with text-only narratives.

Graphic Novels were clearly of natural or developed interest to the students who took these courses, as most of them read GNs outside of class. GNs can be very popular for students to study, so the level of engagement can be relatively high. This increased level of engagement can result in a deeper degree of learning, both individual, as well as in peer-to-peer learning situations like group work discussing a work they are all physically sharing amongst themselves at a table.

Additionally, GNs were seen to be a window of learning on cultural and political issues, making the texts more engaging and immediate a form of communicating such ideas. This conclusion likely relates to the overtly visual display of cultures in a graphic text, as well as the penchant of many GNs to write about socio-political themes and topics in their works.

As well, the study of GNs were seen to effectively branch out into learning about the political economy and history of publishing broadly-speaking, and the history of the book, specifically. The students benefitted from gaining an overview of and insight on consumer culture, both in current and historical contexts.

The visual elements tended to form the basis of their course discussions, suggesting the images provoked a close reading of the texts not typical in humanities study of literature. This cross-disciplinary nature of GNs encouraged new perspectives elements to student learning, such as design aspects and considerations; peer to peer learning from collectively discussing an image at the same time; and a wider set of learning through the use of digital projection and zooming allowing for close study of characters, transition, rendering choices of the artist, etc.

The visual aspects of GNs also lent themselves to artistic based learning through assignments that required students to undertake illustrations as part of their analyses of the works. This is a kind of learning that can be seen as uncommon in humanities, thus expanding out the skillset of learning these kinds of courses can provide.

Students also reported using film a lot in the course of their GN study. This would suggest a potentially strong learning relationship between GN and film. In particular, manga and anime seem to have a very close connection, one which appears to be seen as useful by the students for their learning. At times, related films (i.e., films based on the GNs) were used by the instructors as additional learning resources, often for comparative purposes. However, the library often did not have a copy of the films, resulting in the instructor showing a copy without public viewing rights. So there is an implication to the library to also think about the burden and consequences of collecting additional, related film resources. This has obvious cost implications as well as an enhanced need for advance liaising with faculty planning a GN-related course.

## Recommendations

1. A simple fund for graphic novels and related materials would help identify key items which fairly quickly would develop into a respectable core collection. Such a fund could collect both primary texts and secondary sources such as criticism and key reference material. An advantage to most graphic novels is their affordability, making a collection quite viable with relatively little money. For instance, one or two thousand dollars a year would enable, with judicious selection, a very viable collection in a short period of time. Many of these texts cost in the \$30CDN range as new, yet can be observed to increase about ten-fold within a handful of years as they go out of publication while retaining their demand. The collection could be aligned with faculty teaching areas (bandes dessinées, manga, graphic novels).

A relatively small and cost-efficient collection of specific and popular manga could be acquired with an anticipated heavy usage. Relatedly, a small collection of films that were based on or tied to the GNs studied, particularly in the anime genre, would be easily acquired by the library at fairly minimal cost. This collection could be made even more cost efficient through close liaison librarian conversations with the relevant instructors.

2. As well, graphic novels are increasingly finding their way into course readings, outside of graphic novel-specific courses. They are also a fast-increasing area of research within the humanities, broadly, at UVic, given the expressed interest in graphic novels both as teaching areas and enrollment by students. UVic Libraries could choose to be a destination by building a graphic novels collection, possibly housed in Special Collections.

Such a collection fund could be assigned as an individual subject responsibility. Such an arrangement has the benefit of having one individual overseeing and coordinating a single fund. This would be particularly significant in the earliest years of a new fund that would be necessarily building a core collection.

Alternatively, such a fund could be a one available to all subject selectors to use, as the needs of their individual subjects dictate. A benefit to this second alternative would be its accommodation of a medium that is taught across several departments, yet specific enough to remain cohesive as a fund and collection.

3. Another recommendation would be to prompt Liaison Librarians to remind faculty to contact them regarding planned new courses relating to mediums which they have not taught before or recently in order to provide sufficient opportunity for the library to acquire the appropriate materials of course support. With a medium like graphic novels, it would be relatively easy to acquire what was needed with enough advance preparation, whether specific titles, films, or general sources.

Should liaison librarians become aware of an upcoming or existing graphic novels course, they should advocate to the instructor to provide a research skills and strategy presentation or workshop on how to locate graphic novels and related literature.

As part of liaison/instruction/subject guide efforts, librarians should consider including clear guidelines on copyright issues relating to the scanning and use of images by both students and faculty, given the very widespread practice of digitizing images in courses with a lot of visuals.

Relatedly, either as part of IL interventions in-class or on subject guides, or on the library's website, there should be more prominent instruction on the use of library scanners, as well as notice of their availability.

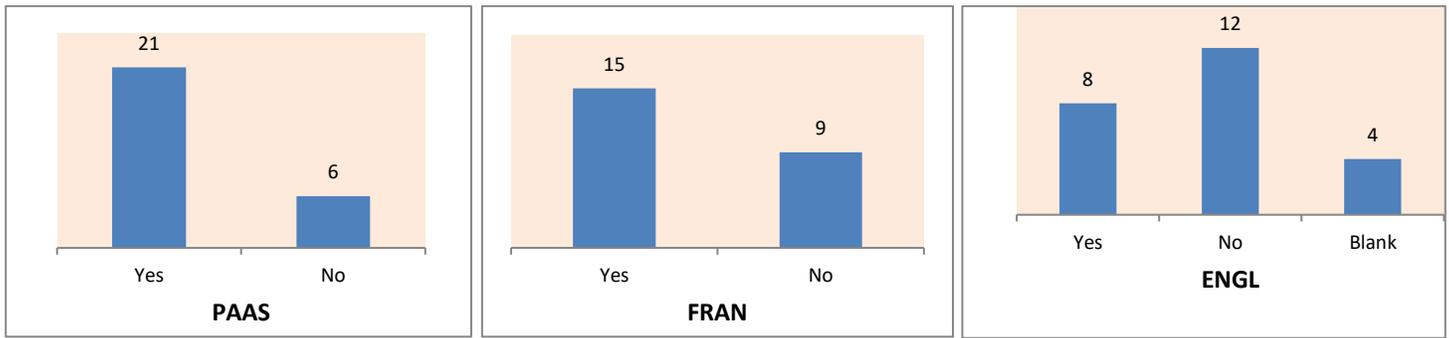
4. Library instruction or one-on-one reference assistance (either at the Research Help desk or in-office consultation with the relevant subject librarian) should be provided to the class. This offer could be done as part of the course outline, or in-class by the librarian or course instructor.

A Graphic Novels Subject Guide would go some way in addressing the challenges students such as the ones in this study faced regarding locating theory and criticism and other secondary sources, particularly those of a scholarly nature.

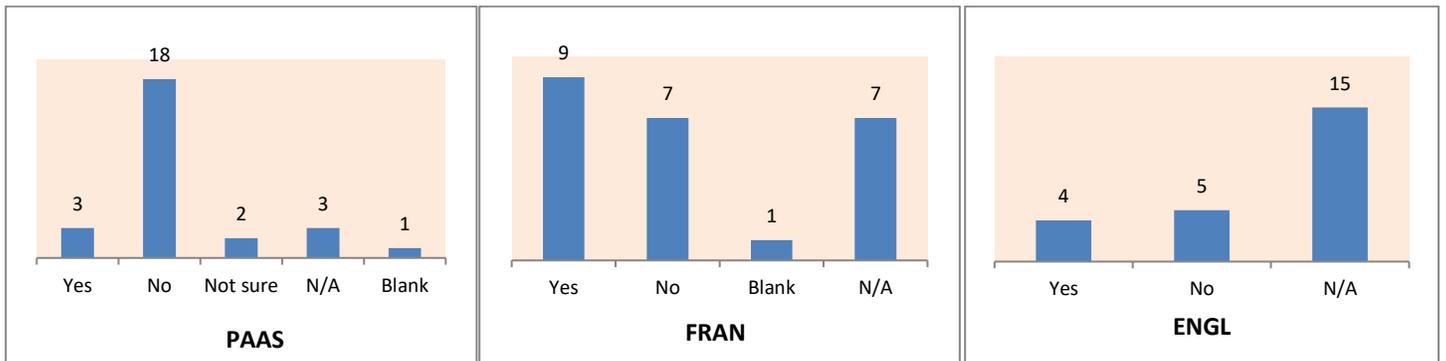
### Appendix A – Student Survey Raw Data

	Number of Respondents
PAAS	27
FRAN	24
ENGL	24

1a. During the course of your studies for this class did you read any primary graphic novel texts beyond the required readings?



1.b If yes, were they held by UVic Libraries?

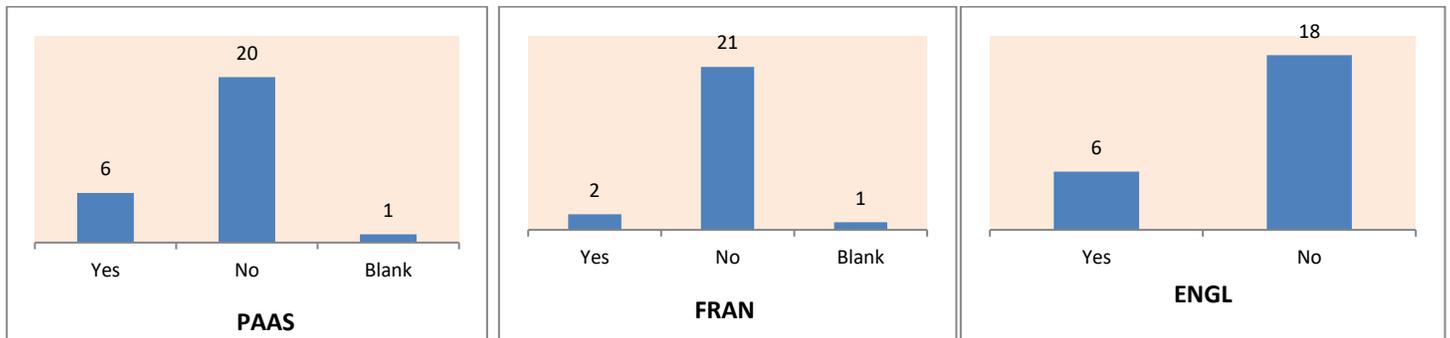


1.c If you did use additional graphic novels and they were not held by UVic Libraries please list them by title:

PAAS	FRAN	ENGL
Alice in the country of hearts	Le petit prince (novella/graphic novel) in my opinion. I own it	(I didn't use them for the course, but during the course): Slaine, Thargal, Savage sword of Conan
Alice in the country of hearts; monster; akira vol. 2; Nausicaa of the valley of the wind	Maus	Are you my mother? -Alison Bechdel

PAAS	FRAN	ENGL
cardaptor sakura	Nylon Road by Parsva Bashi	Collection of Little Nemo (not a graphic novel, but collection of comic strips)
Death Note	Paul a un travail d'ete, Rabagliati	Farside graphic novel
Deathnote; Bleach; the 47 Ronin		Heart of Thomas, Stuck Rubber Baby
Dragon Head		I didn't use this book, but our professor had borrowed a copy of "No Straight Lines" which seems like a very important work on lesbian/gay comics
Gunsmith Cats & sunsmith cats burst!; MAR [by nobuyuki anzai]		Watchment, V for Vendetta, Persepolis, Acme novelty library, asterios polyp
Jojo's Bizarre Adventure; Akagi		
Magi; attack on titan		
Nana; cardcaptor sakura		
Natsume books of friends (natsume yujin cho)		
Parasyte		
Pluto; Kuragehime		
Shortcomings [adrian tomine]		
the starry starry night by Jimmy Liao		
Too many. All of them are Japanese mangas. I followed the updates of them every week. E.g. "one piece," skip beat." I read them online.		
Zombie hunter; uzamaki; making comics		

2a. Did you have any problems finding, locating, or accessing any library sources you wanted to use for this class (whether primary, secondary, journal articles, reference works, or other)?



2b. If yes, please specify by type or title:

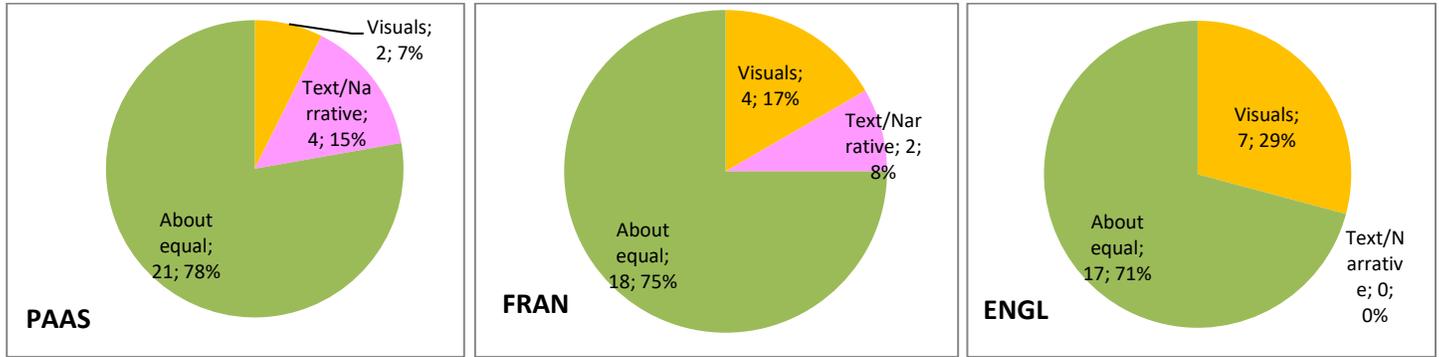
PAAS	FRAN	ENGL
anything	Graphic novels by Alison Bechdel	Finding secondary sources on particular graphic novel subject matter was very difficult because it was so limited
I don't remember the titles but I do remember having difficulty finding information that was helpful for my project	secondary sources pertaining to Tintin in Tibet	I never have much luck finding decent articles on the library website.
Scholarism [sic] paper		journal articles
several journals of popculture and graphic novels are not available		Looking for broad information on Krazy Kat comics, and other comics around this time span. Not many scholarly articles
very little journals about comics / history of comics		Persepolis, Asterios Polyp, Acme novelty library
		UVIC didn't have access to many journals about comics but they were available through interlibrary loan

2.c If yes, what library-related service or resource would have been useful to help you to find, locate, or access these sources?

PAAS	FRAN	ENGL
(Didn't know such services (Graphic Noves, etc) were at the library)	a larger variety of secondary sources	A directory of links to articles on non-subscription websites
if they were all together	Primary sources on Alison Bechdel or journal articles regarding "the Bechdel test"	a search engine that could narrow the scope to find most relevant articles
more access to those journals		citation help for graphic novels in MLA style
search service		Databases such as JSTOR could have more accessibility
search system		Didn't have any difficulties finding anything
		Direct access through UVIC (as opposed to interlibrary loan)
		I personally didn't have problems, but

		I know it would be helpful to have more than one copy of the books on reserve
		Links to journals or articles that are specifically related to Graphic novels

3. Over the course of the term was your class learning more based on:



4. Please describe the ways in which you made use of course materials in class (e.g., shown on overhead in class presentation, shared in reading with other student/groups):

PAAS	FRAN	ENGL
Analyzing themes and styles while reading comics for enjoyment	Class discussion and projects	Bringing the graphic novels to class was the best way to interact with the material
Books were read, then highlighted with PowerPoint presentations to focus on specific areas.	class discussions on themes; small groups with peers discussing their interpretations; slides with background knowledge and clips of other (frames) novels apart from the one's [sic] assigned	Class discussions, PowerPoint presentation
class notes, utilized material	discussed and analyzed images, text, and history in relation to the novels	Examined specific panels in class. Some group work where the class analyzed novels independent of the teacher.
class presentation	group assignments	Images from comics would be shown on overhead. Also watched movie of Persepolis
class presentation; discussions and comments on the forum (moodle)	Group projects; analyzing the novels together; My personal presentation;	Instructor used course materials by displaying pages and excerpts on the

PAAS	FRAN	ENGL
	Teacher directing us to important frames	projector screen, creating groups to discuss chapters or elements of the texts.
class presentations, animations, write paper/essay	group projects; shown on overhead; individual multi-media presentation with various types of multi-media	Materials were shown on the overhead on a daily basis, course materials were also used in a group setting with other students
course materials were discussed in class	I learned from the assignments made by other classmates, and it helped me understand the novels better. The PowerPoint slides helped me understand definitions and terms	mid-term (analysis of course materials and essays)
Group discussions of the structure of a comic and how it would relate to the message of the work	In slide shows, shared in reading, photo copied for art projects	Mostly lecture based which worked in learning and analyzing since it is the first course like this. A couple group-based readings which were not as effective
I search all the materials from internet	info shown on overhead as help for quizzes	overhead from Aaron's laptop, moodle; reading directly from primary source
Internet, personal knowledge, own books	overhead in class; group work with other students; referenced pages in the class	overhead in class presentation; use of class forums; websites
make notes and discuss with classmate	overhead, shared readings, group activities, online assignments	overhead presentation, class discussion on close reading exercises
Read on own time; copied notes on the material; viewed on projector	read along during lectures, shown on overhead, shared in analysis with student groups	overhead slides, group discussion/reading
Reading as homework	Read separately, followed by discussion, overhead presentation of graphic devices and the group interpretation of those graphic devices.	overhead, followed along in my text, books were passed around the class
Regular visual presentations and discussions on the course material	Referencing for group projects	Projections, online links --moodle, already owned stuff
show on overhead in class presentation; discussion in class	Scanned images shown in PowerPoint. Shared reading in groups + class; read alone	shared with other students; used in papers
Shown on overhead in class presentation	shared group assignments that included images and text + class discussions and presentations	Some of the older works were shown as a PowerPoint. Graphic novels were read in class

PAAS	FRAN	ENGL
Slide presentations in class lectures, presentations made by students, final papers (images).	shared in reading with other groups	The class material was covered with class lectures in order so that the entire class could follow along with the text as the lecture progresses. Group readings allowed for a greater understanding of the material.
The final paper was basically an overview of the course, emphasis on history, styles, and themes	Shown on overhead/slideshow; Developed art assignments using Graphics; Shared in reading with groups	The material shown on the overhead was helpful way to interact with and examine the artwork and text on a larger scale. I found group discussion to be beneficial as well because graphic novels can be interpreted so differently from person to person.
took notes on narratives/images; didn't really bring my graphic novels to class as images were projected.	shown on overhead; shared in groups; followed along	Use of slide show/PowerPoint by Professor to show panels from related works; group work regarding specific sections/panels from graphic novels
	The course provide myself with a good amount of knowledge on graphic novels and the historic context of the background of the authors	We discussed/brainstormed the material in groups on occasion b looking at an individual page or section and looking specifically at visual style (form related to content). They were also shown on overhead and showed online. Some works were a bit more difficulty to navigate as a group because of a lack of page numbers
	Used them for better understanding and future research pertaining to graphic novels	we examined particular pages to talk about theme, art, ideological beliefs, payout etc..; we also broke into groups to close read particular sections of the book; our professor used overhead images of the graphic novels to clarify important points
	We consulted our graphic novels and discussed them in group settings (small groups) in order to collaborate and complete assignments. Pictures were often shown on the overhead projector	We wrote essay

PAAS	FRAN	ENGL
	during lectures.	

5. Please describe how you made use of course materials for your assignments outside of class (e.g., read them, quoted from them, described passages in your writing, scanned parts for assignments, photocopied, etc.):

PAAS	FRAN	ENGL
after reading them I compared with my assignments to see the difference	All of these [prompts in question]! Used parts for my final project	Close reading and essays include citing pages and quoting text
critically read them and analyzed several techniques and connotations of graphic novels	I grew up reading graphic novels; I made use of them outside of school to further a better understanding for research and course work.	described in detail and quoted from them
described passages in writing	I read and quoted them; I photocopied pages; I traced images	I did all of the above except for photocopying. Scanning for quotes for my essay was much quicker than with a standard novel, made research process easier.
I did not use the course materials outside of class	Quoted, photocopied, read them, and designed visual presentations with panels from course material.	I only described them, but scanning was something I would have done if it were easier
I read them from the computer	read more about the themes and vocabulary brought up in class in order to answer the quiz questions and share my thoughts	I read all of the course materials (either online or in the comic book itself); in my essays I both quoted passages from the graphic novels and described passages and panel transitions
I will read them firstly, then write down the key points and collect together. After that, I will focus on what materials I need and write them in essays	Read them & learned some historical background	I read them like I would any novel and made use of sticky notes to remind myself of particular passages. I often described the visual style of the panels primarily, while quotations were secondary
Just for personal enjoyment	Read them and described passages in my writing	I scanned images from our texts to use in my essays; I quoted from them as well in essays; I referenced specific emblems of the authors style or their choice in rendering/illustration
photocopied	Read them, quoted and described passages in essays. For artistic projects, I tried to recreate the artwork from the	In regards to the course material and how I used it outside of class, I would say that I engaged in the material by

PAAS	FRAN	ENGL
	novels for my own projects.	extensively reading through it, making use of quotes and at times scanning and photocopying segments of [illegible]
read all; used them for forum posts; used them for presentations and papers	read them, quoted from them, photocopied	photocopied, read, quoted, analyzed
read and write about them	read them, quoted from them; final presentations included frames from course materials; photocopied frames for in-class assignments	Quoted them, read them, scanned for essay
read and wrote on the assigned books	read them, quoted them in essay, photocopied key images for group assignment/poster and described pages in essay both visual aspects as well as textual	Read and quoted from them
read them	read them, quoted them, transcribed images and passages through essay writing	Read the course material and analyzed specific passages for their visual characteristics and overall themes
read them	read them, reread them, discussed the texts, and analyzed them	Read them all and quoted them in papers and essays for this class
read them	Read them, summarized them, quoted them and scanned parts for expansion	Read them, quoted for essays, as essay research
read them and get a better understanding from ex. Asian Cultural related comics will help on my course research essays	Read them.	read them, quoted from them, described passages in own writing
Read them and referenced them in papers	Read them; analyzed them; used for drawing inspiration; and I was even inspired to seek grants for creating Nuuchahnulth graphic novels inspired by elder stories and language.	Read them, quoted from them, described passages in papers, connected them to extra material provided via moodle, etc.
read them for presentation and final paper	read them; read them to a tutee/with a tutee; used them in essay; quoted them; photocopied one	read them, quoted from them, scanned images, analyzed images, discussed graphic novels with friends, described passages in my writing
Read them in detail and scanned parts for presentation	Read, quoted from, described passages, re-drew	Read them, quoted passages from the texts, scanned images for use in

PAAS	FRAN	ENGL
		essays
Read them, described passages and panels in writing, analyzed for themes, etc.	read, quoted from, photocopied	Read them, quoted them, and described them by making use of and expanding my comics vocabulary
Read them, quoted them, and took notes on them.	read, quoted, ... all of the above [prompts in question]; replicated images through drawing	Read them, quoted them, photocopied, close read, drew comparisons between different panel styles, analyzed form, visual and text
read them; quoted them; made analysis based on the course materials	read, quoted, scanned, studied	read them, scanned parts for an assignment, quote them in essays
Read them; took pictures of them; wrote about them; sometimes drew characters from them.	read, scanned parts, photo copied	read them; quoted from them; described passages in my writing
read, used images (scanned for assignments), described, quoted	Scanned parts for assignments, read them, added them to my growing collection	Read, quoted, described images/relevance of image in relation to text, scanned passages and incorporated image/text in essay writing, wrote an essay in comic book form
The chosen mangas not so much but the projects/presentations that were given by fellow classmate I used in another course		used online databases, read them and quoted them; summarized and described specific stylistic elements
useful terms learned in class to help analysis different graphic novels		

6. What benefits to student learning do you see through the use of graphic novels texts?

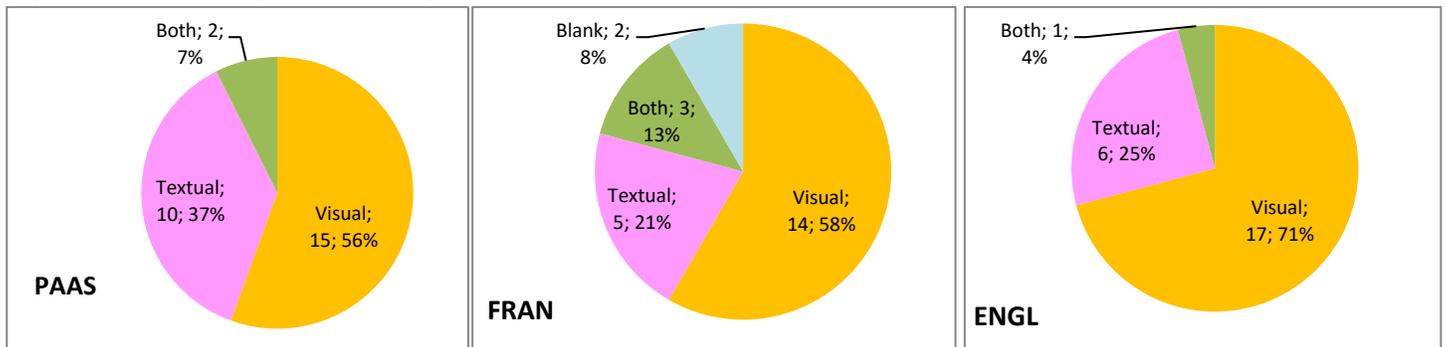
PAAS	FRAN	ENGL
A deeper understanding and appreciation for the art of visual storytelling	A different genre of work and literature that can be critically analyzed	[illegible] encompasses a vast amount of different mediums, and I think graphic novels are an important medium in understanding pop culture and its history
A new way for seeing things, differently	accessible to a wider range of students intellectually (vs. literature)	A new genre to analyze. Analyze and explaining literary techniques used by the author helps to challenge students and get them out of their comfort zone

PAAS	FRAN	ENGL
As a different medium they emphasize the connection between style and narrative differently than other mediums	accessible to everyone; engaging; different	Ability to address multiple mediums. It expands the individuals mind to more than one source to support an argument
Benefits could be learning to analysis and look deeper	Adds visuals for student learning. More interesting than simply reading text. More engaging.	Are able to view another side of popular culture; Grown an appreciation for graphic novels
critical thinking, reading between the lines, and appreciation for visuals (artwork)	An alternate way to transmit information through art and language	Different kind of critical analysis required. Visual/close reading skills
excellent introductions to history and societies of other cultures, as well as critical readings	Contain a better knowledge of graphic novels. Contain a better knowledge of visual elements in novels.	Faster, more direct communication of ideas. University studies visual art and literature, why not together? Comics link to ancient tradition in storytelling (cave painting) etc.
Have better understanding of the material. Visual effect.	creative outlet; understanding various ways to communicate a message; understanding <u>effective</u> graphic devices	Fun times.
improve drawing skill	different approaches to reading/understanding narratives	Generates interest for students who don't like English classes, learn what can be accomplished through the combination of text and images (rather than just text)
it is easier to get through because it isn't just walls of text	Engages the student in innovative, creative, visual and hands-on learning styles while also addressing important global and social issues -- very effective for university students.	Graphic novels keep learning current. As mediums evolve, I think it's important for students to learn about them and engage with them.
it is more easy for us to understand and to develop our own thought	Graphic novels benefit visual learners as well as provide interesting and modern texts to study	Graphic novels present an examination of the human experience that avoids the often vague and unclear problems of language
know how to understand and analysis them	I was able to bring English literature skills into use, which reminds of English writing [illegible] in education and official language. I also explored topics, though superficially, that I would not have encountered in current education courses.	Greater connection to modern pop and art/lit culture

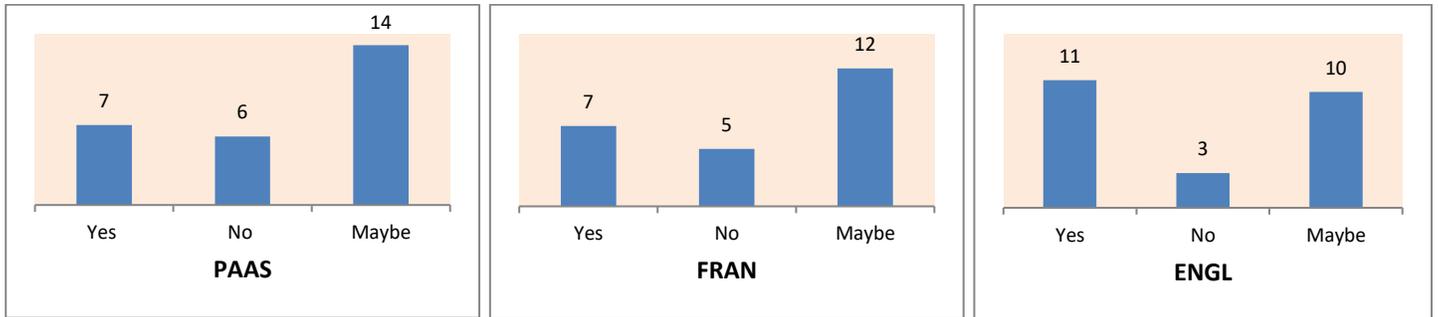
PAAS	FRAN	ENGL
Learning the cultural, technical, and industry background of the creation of comics and graphic novels	interpretation of art/images and how they blend with text; reading between the lines <u>and</u> frames	I think they are just as legitimate than any other kind of novel
Many students are visual learners, and may not have strong reading skills. Graphic novels also may hold more interest for some.	It was a new way of coming up with interpretations	I'm in a seminar course in English honours and we are focusing on the close reading of poems based on how their form relates to content. I think the skills of reading a graphic novel is a great exercise in this, since form is the dominant language of comics and translates well into the study of both film and literature.
more interesting and engaging than plain texts	It's just like literature but with different aspects, it extends your comprehension of novels whether literature or graphic	I'm sure there are benefits but it is too early for coherent thought
Provides a more visual learning experience	Keeps interested/attention, many interpretations, less restrictive medium and overall more fun.	It allows students to learn in a different way. As an English student, this course allowed me to leave my comfort zone and forced me to apply what I know with new techniques and types of material. A different kind of thinking.
similar to use of regular texts	Learning about "alternative" types of literature, analyzing graphic rather than textual content	it is a form that requires different kinds of thinking, i.e. the relationship between visual and textual, than other English forms
Sometimes pictures are more useful than texts to understand. Also, it's more interesting	Students who are more visual learners can use graphics in the novels to learn. You can take subjective discoveries from the novels because they appear to be so simple @ first view	it offers another form of analysis where form is married to content -- art and text combined
text and image based narratives are powerful and easy to understand, and fun to read	The simple fact it allows us to study a much neglected area of creation	much more visual!; there is a lot to talk about by just looking at the pages, not necessarily even reading them at first
The images help to understand the text better	The visuals allow the information to be taken in all at once	new genre for many of us to explore within the study of literature
The visual component helps a lot as well reading a graphic novel doesn't seem as labor intensive as a	They are fun and engaging texts. An excellent type of literature!	The graphic novels medium is a very effective and engaging way to explore and discuss a wide number

PAAS	FRAN	ENGL
textbook.		of highly relevant material, from political concerns to literary techniques and autobiographical content.
They're more engaging rather than blocks of text in a text book		The relationship between text and form ; differences between works where author wrote and drew (Persepolis) vs. collaborations (Watchmen)
To learn about the cultural of it. Also to learn about what kind of technologies and method they use to present the work		they are a very interactive and engaging kind of media; interesting combination between visual text and artwork
understand other culture		Understanding a relatively new medium of storytelling that can't be taught the same way that novels, standard literature, etc. can be
Unique way to discuss culture		Unique blend of image and text allows one to interact with the texts on both a visual level and a literary level; we can study art and literature in one
yes, I do		
You can learn just as much from a graphic novel as a regular novel. Graphic novels can be used to make statements on today's society, and also reflect values of the time period they were released		

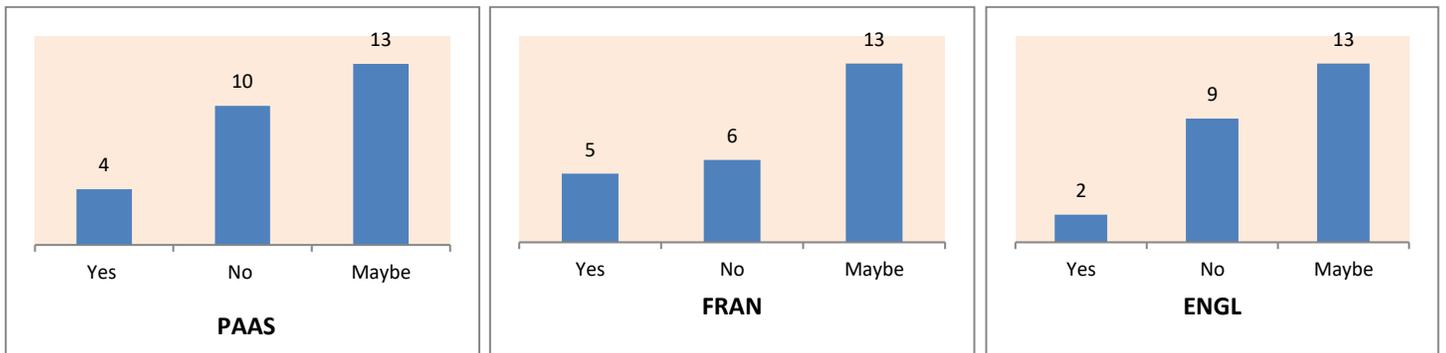
7. For your assignments (e.g., essays, presentations) did you focus more on the visual aspects or the textual/narrative aspects of the works you were studying?



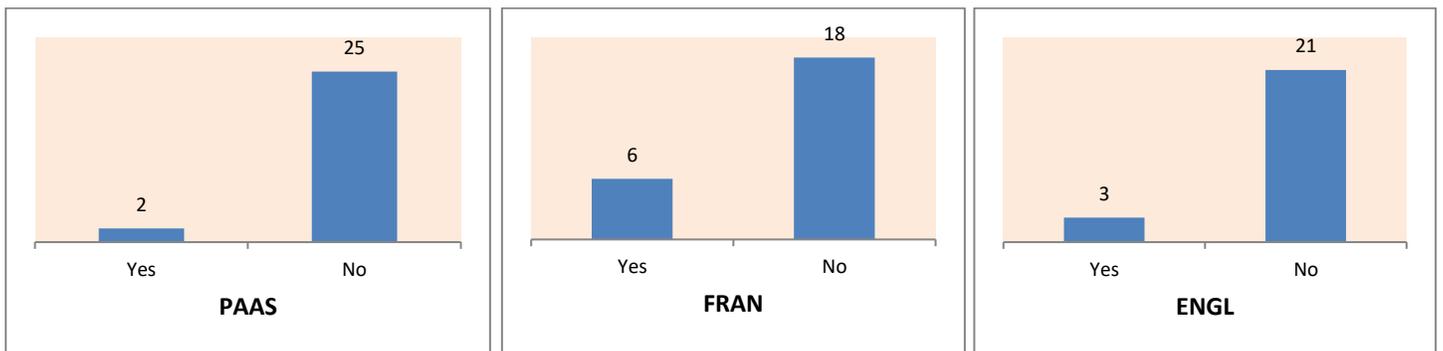
8. Do you feel you would have benefitted in this course from having an in-class librarian-led tutorial on how best to search and access course-related materials?



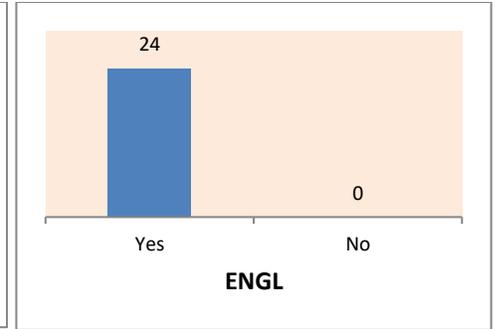
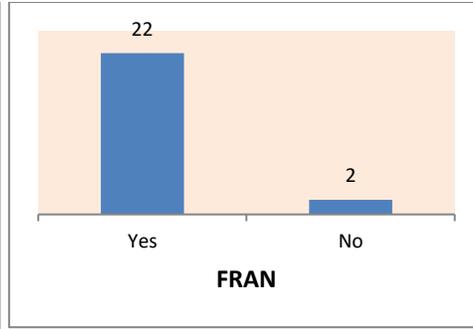
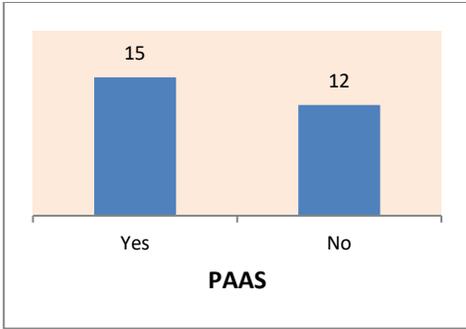
9. Do you feel you would have benefitted in this course from meeting with a librarian one-on-one outside of course times?



10. On any aspect of your studies in this class, did you seek assistance at the Research Help desk in the library?



11a. Did you use any secondary source material (journals, encyclopaedias, criticism, websites) for any of your course assignments?

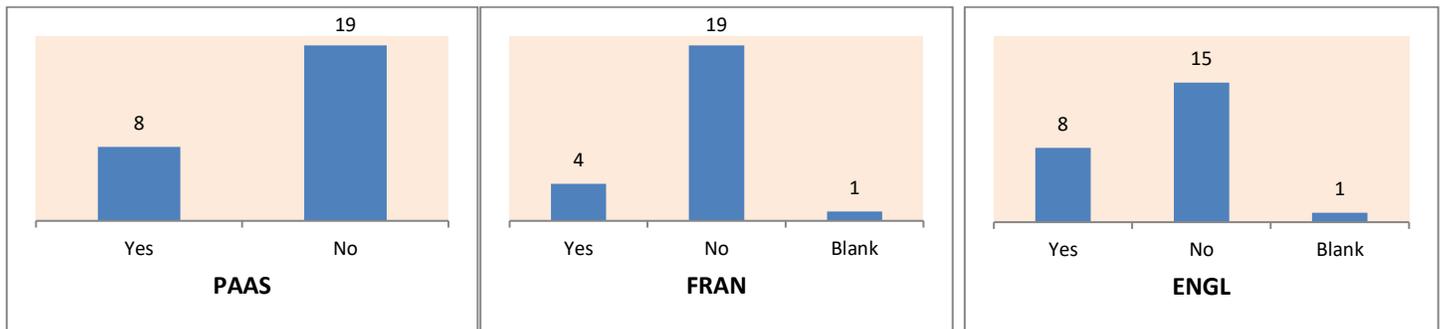


11b. If yes, please list all that applied.

PAAS	FRAN	ENGL
Articles from a journal called Substance	Articles accessed via UVic database about particular graphic novels	"No straight lines: two decades of queer comics"
Books in library	articles on one of the authors	academic journals, criticism, websites
encyclopedias (Wikipedia); websites and comments	books in the library on film and graphic novels and the transition between the two "comics and film"	Articles that were found on the UVic library website were more use for this course. The journals they came from varied greatly
I use some Japanese website to enlarge my knowledge	can't remember	Both journals and critical essays
I used a couple of journal articles for a research paper	Do not remember the titles, sorry! All through UVic web or google scholar ; keyword: Persepolis	can't remember
linguistic journals	I used M. Keith Booker "May contain graphic material" and Douglas Wolk Reading Comics	free online comics databases; author interviews
some comics websites	I used two novels from the library and several online journal articles	I found relevant articles through searches on sites like JSTOR and EBSCO
used websites to learn more about the authors and publishers and other things along those lines	Journal articles, criticism	I used online journal articles, although most of these were found in the databases our professor provided. I'm not sure if these are accessible through the library website.
website	journals	Image text and ebSCO
Website for online scans of manga (not available in print).	journals	International Journal of Graphic Novels and Comics, ImageText, JSTOR
websites are the most, some journals	journals, websites, criticism	journal articles (peer reviewed)

PAAS	FRAN	ENGL
wiki	journals, websites, articles	journal articles found on the library website and an essay found within a collection
Wikipedia	journals/websites/criticism	Journal articles on "Watchmen", Persepolis, and the book seduction for the innocent -->all found through summons
Wikipedia, some reviews from online store	Picturing the beast	journals and criticism
	summon journal articles	journals online: comic studies, journal on comic books--online sources; summons did not help my research at all
	The complete guide to asterix	Journals, articles.
	Tu [or Tv] Tropes	journals, criticism, websites
	UVic library --> books on loneliness (I cannot remember exact authors/tales)	journals, encyclopedias
	Website - Alison Bechdel's website. Reviews about the Bechdel text (news, etc.)	Journals, library databases, class materials, reviews
	Websites, journals	journals, websites
	Websites, journals, and scholarly articles	journals, websites, criticism
		online journals, books, criticism - summon
		various databases
		Websites, journals (The Comic Journal, etc.)

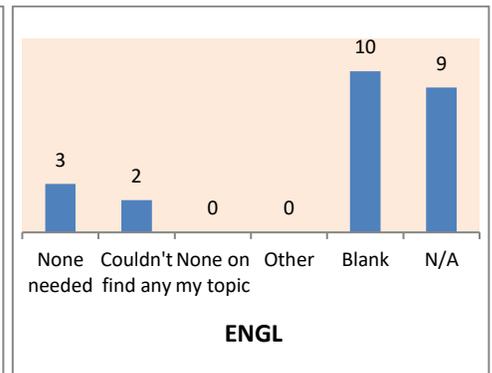
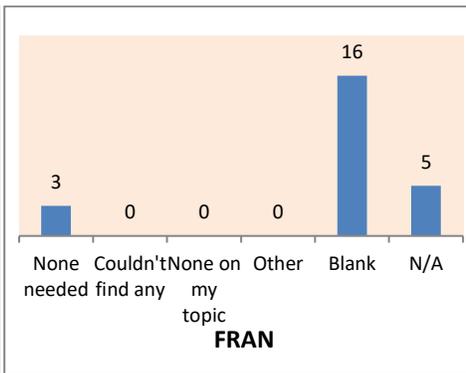
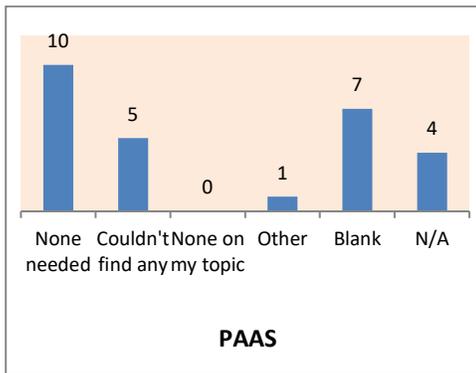
12a. Were there any secondary sources you know of that you would have used but did not because the library didn't have it in its collection?



12b. If yes, please list them:

PAAS	FRAN	ENGL
Astroboy	Beaux Arts Magazine	"No straight lines" Interlibrary loan
free comics.com ?	cannot remember	too many to list!
international journal of comic art	Journal article regarding the Bechdel text	Certain databases that were specifically related to graphic novels were not available through the library -->All the databases that the teacher presented on moodle were included in this
none in particular, there is a lack of them	some articles about Persepolis that were not on UVic website for full reading	collections Little Nemo and Flash Gordon and underground comic
Some because it's very new and I can just read from the Japanese website		I can't remember specifically but finding information on this subject matter was extremely difficult and limiting through UVic
Wikipedia; www.[unintelligible].com --> comic website has both English and Chinese translations		more of a desire to have them available as pdf
		The library doesn't have a large selection of graphic novels. But this is a new course and fairly new genre.

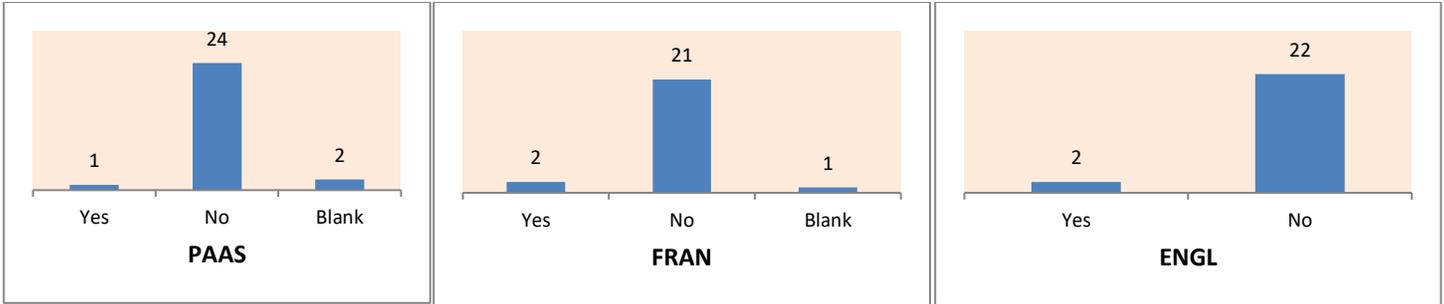
12c. If you did **not** use any secondary source material, why not?



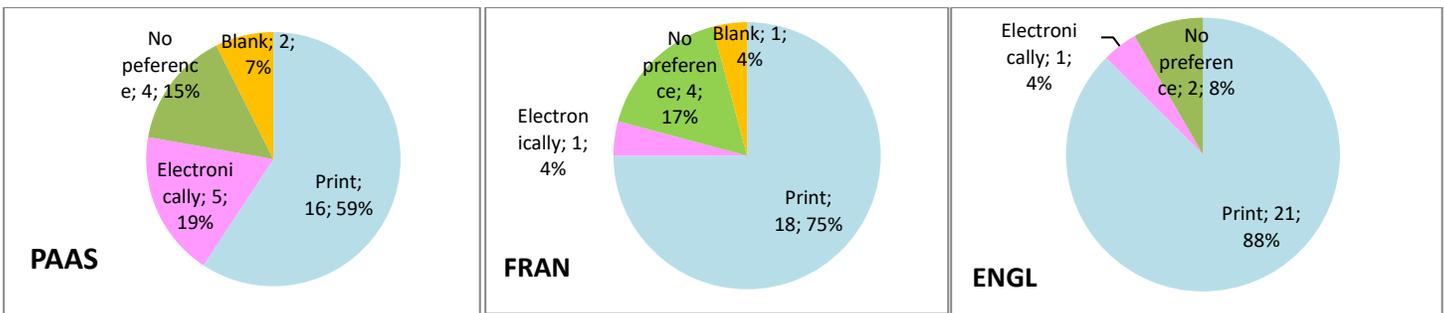
Please specify "Other" (PAAS):

- no Chinese version and not enough

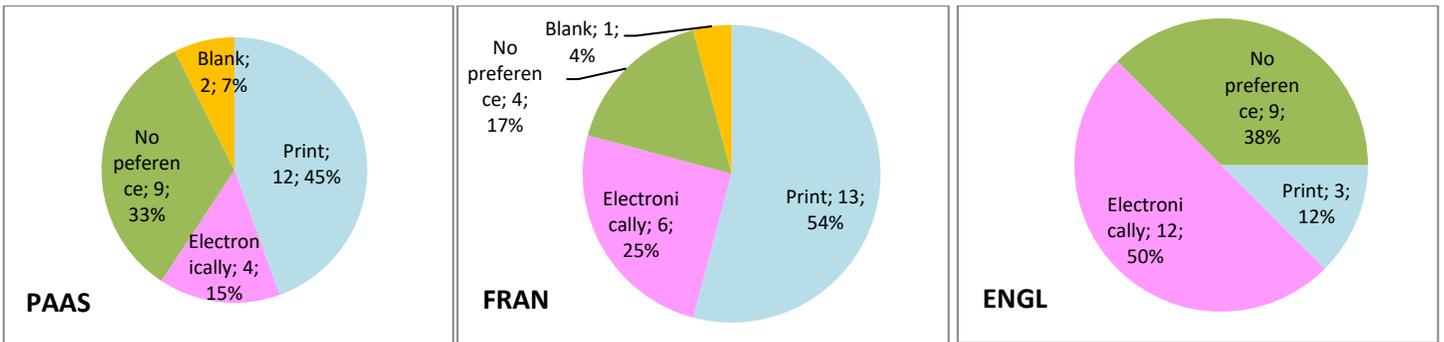
13. For your course learning and assignments did you use the library's Interlibrary Loan service?



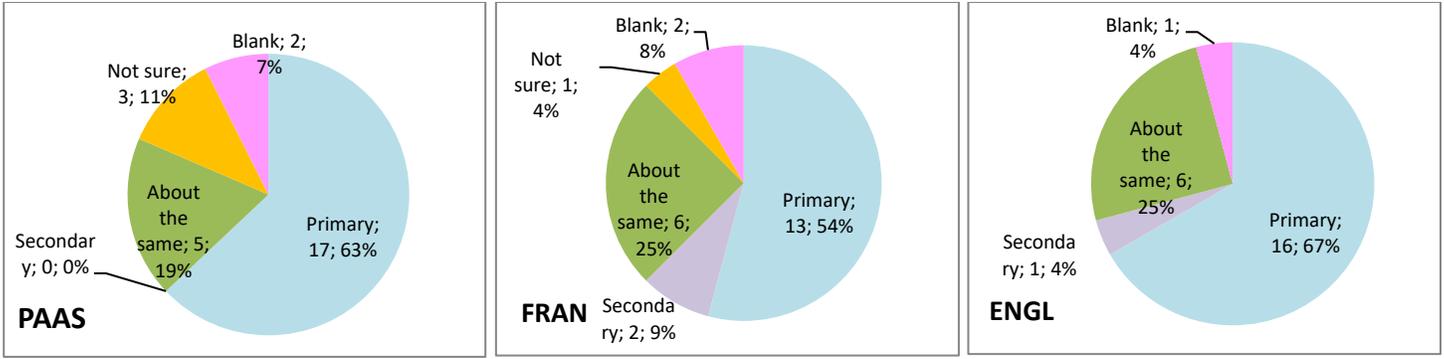
14. If you had a choice, would you prefer to read and work with graphic novels (primary text) in print form or electronically?



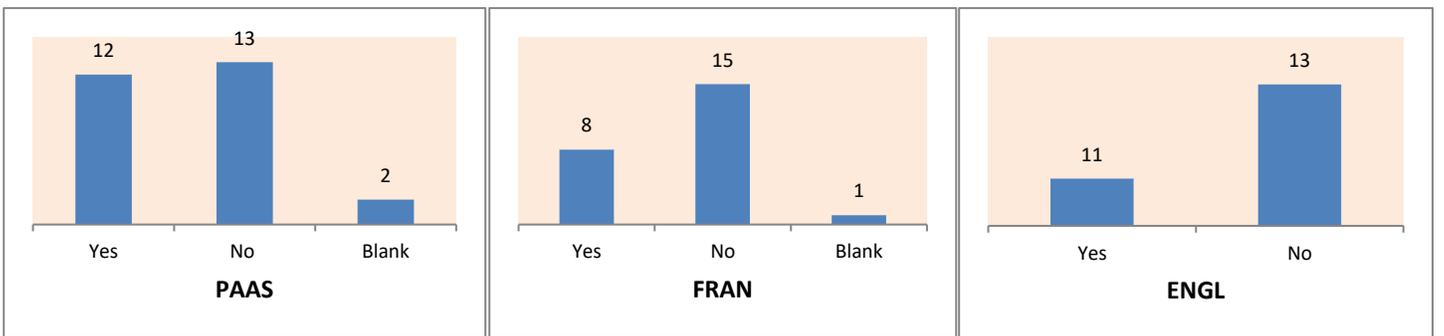
15. If you had the choice, would you prefer to read and work with graphic novels secondary literature (history, criticism) in print or electronically?



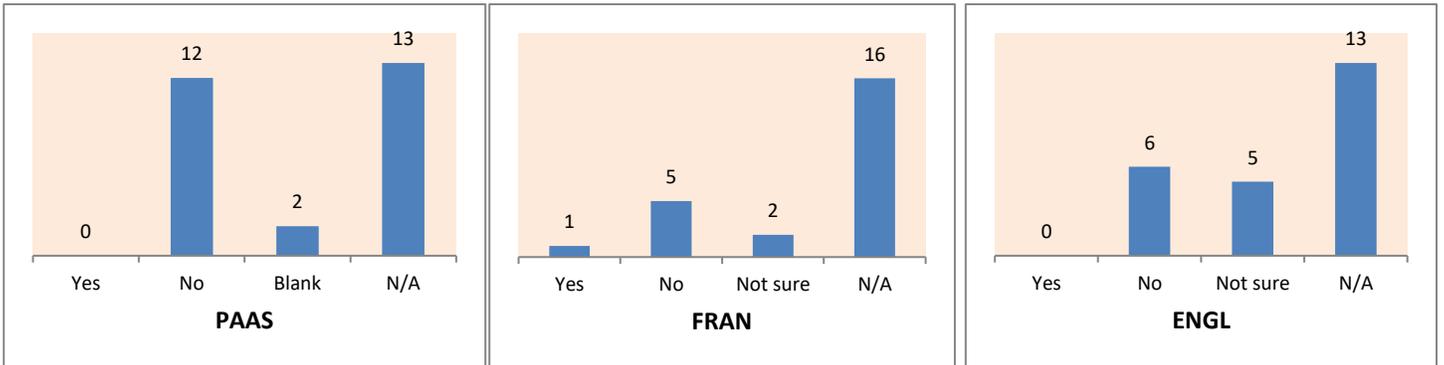
16. Overall, did you spend more time reading/studying primary texts or secondary literature?



17a. Did you use any videos to support your learning in this course?



17b. If yes, did UVic Libraries have a copy in the collection?

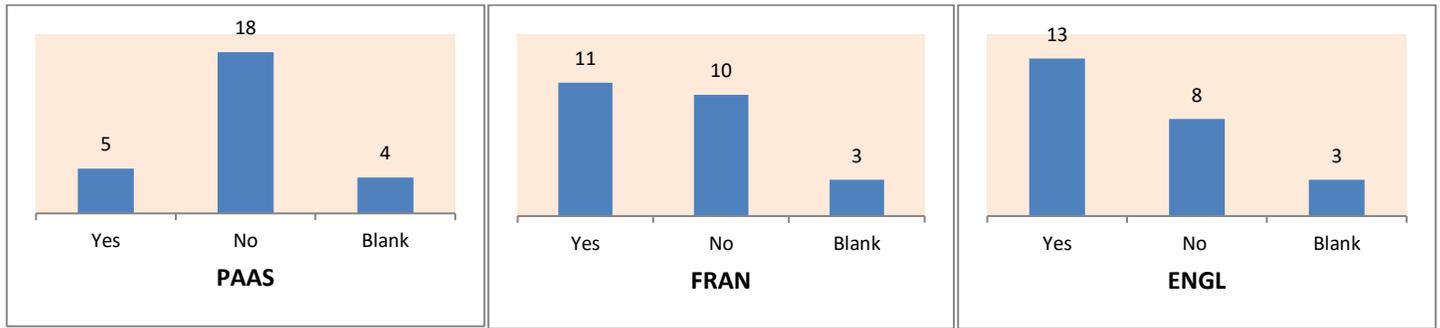


17c. If you answered yes to question 17a above, please list the title(s):

PAAS	FRAN	ENGL
Attack on Titan	Asterix and Obelix: God save Britannia, Asterix in Britain	Do not remember the specific name, it was about Watchmen
Cardcaptor sakura	Aya de Yopougon	I watched the film adaptation of V for Vendetta

PAAS	FRAN	ENGL
cardcaptor sakura; Akira	Most were interviews on YouTube with the authors	Persepolis
full metal alchemist, tekkonkinkreet, akira	Persepolis	Persepolis (the film)
Many new graphic novel from Japan aren't included	tintin + Persepolis	Persepolis [film]
Riding Bean OVA [anime]	Tintin in Tibet	Persepolis film
watched "Naussica at the valley of the wind" online	Tintin in Tibet, shown by professor in class	Persepolis film, YouTube videos (feminist frequency)
		The [illegible] Persepolis film
		The Complete Persepolis

18a. Did any of the material you used for this course have a multimedia component?

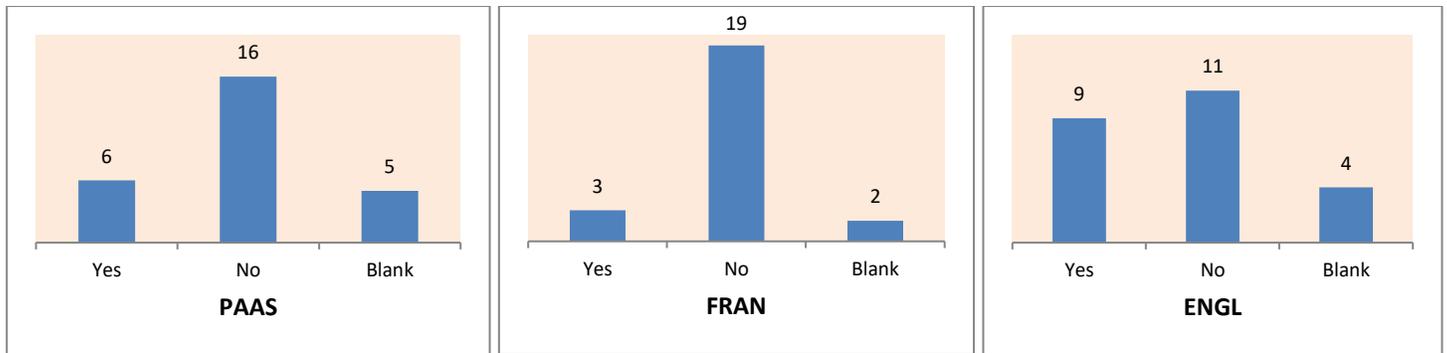


18b. If yes, please explain:

PAAS	FRAN	ENGL
A manga I did a presentation on had an anime, manga, and games based on it	Created a painting for final project	Film adaptations (Persepolis, Watchmen)
Many mangas are also animes	just comics that has movies as well	online videos and comics, also film adaptation for a few of the works (V, Watchmen, Persepolis)
presentations in prezi and PowerPoint, also a lot of manga have animes	movie versions of graphic novel	Online webcomics and scans from older comics or underground comix/zines etc.
Some mangas are turned into animes.	Song playlist from "White Rapids"	persepolis - book/film, webcomics
	sound track for White Rapids	Persepolis and Watchmen and V for Vendetta have film adaptations

PAAS	FRAN	ENGL
	the films	the online web comics, also a podcast
	The final projects wer all multimedia	we read Persepolis and then watched the film
	the graphic novel "White Rapids" has a soundtrack online	We watched a film adaptation of Persepolis and we are going to look at webcomics
	There were movies. I just didn't read to need to use them.	webcomics
	video, audio recordings	webcomics
	white Rapids (music component of the book)	webcomics. Many of the comics we studied could be analyzed online via a film version or webcomic issue.
		webcomics; youtube videos; movie Persepolis
		weblinks

19a. Looking back at your experience in this course, are there titles or broad collection areas that would have been helpful to your studies if the library had it/them in our collection?



19b. If yes, please list them:

PAAS	FRAN	ENGL
A wider selection of Asian and pacific comics available in the library. Particularly from countries outside Japan, as they can be difficult to come by otherwise	Early graphic novels (1970s-1980s) written by women. Also "Nylon Road"	"Graphic Novels"
Any of the course materials. The ones in the bookstore. [the library]	intertextuality in Paul has a summer job	citation guide for comics/graphic novels

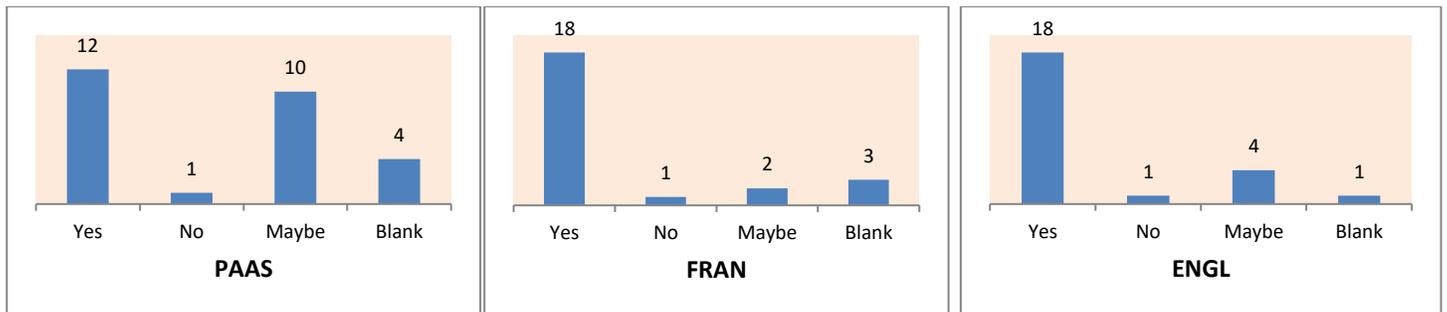
PAAS	FRAN	ENGL
did not have a copy on reserve		
can't remember title but histories of manga, or influence of myth in today's [unreadable] culture	Maus, the novel based on the making of	if the library had more primary texts in stock --> Asterios Polyp, The Education of Hopey Glass
collections (analysis) of pacific Asian manga, comics		Japanese Manga writing
History of Japanese culture, manga etc.; having a few samples of mangas as well because having not read many manga it was hard to know what to read/write on for my paper and presentation		Lack of literary criticism about comics. Having existing texts in UVic library converted to online texts would be helpful
Horror manga		Maybe a history of comics would have been nice
maybe		More collection on Alan Moore would be nice
some more local manga (North America)		Studies in Comics. ImageText. Prof. Maruio has list of journals on Moodle that we didn't actually have access to

20. Please list any services/resources the library could offer that would have made your learning in this course better:

PAAS	FRAN	ENGL
Having an in-class librarian tutorial, so the students know the available sources in library	A larger selection of print form graphic novels	A greater selection of texts
I did not attempt to use the library, so I have no opinion	A link online to search, just as there are sub-categories for journals, newspapers	Access to journals about graphic novels!
I don't know	Greater variety of graphic novels	access to more peer-reviewed articles based on the study of graphic novels
more Asian graphic novels but not only Japanese ones	Make some online journals more accessible. Some required login names and my netlink did not work	I believe it wasn't made clear exactly what options for material on graphic novels the library had.
more comics in English and Chinese	Maybe help locating a book within the GV public library system	I think, generally, having more copies of historical works in comics that we can markup ourselves would be helpful
textbook	No. The library was very useful and the	Let us know the options that are

PAAS	FRAN	ENGL
	library tour by Justin Harris was great because it showed us exactly where the books' locations were.	available
The library supplied everything that I needed	not applicable	MLA style guide for this material; more books/sources available in the library catalogue
The required textbooks	one-on-one librarian help	More information on formal techniques, cartoonists and specific topics
"It is so easy to find manga online that I don't know how necessary it would be for the library to have physical copies"	The French version of Paul	More maps of library sections! (so I can find the call numbers)
		more online texts
		More secondary material! Or an easier way to find this material - had a very hard time finding work discussing the graphic novels we discussed
		More sources within the comic area
		Not sure
		Offer more of the primary texts
		some of the comics were quite expensive, having access to them in the library would be ideal
		Some of the journals were not easy to access through UVic library database.

21. Would you consider enrolling in another graphic novels-based course at UVic if it was offered?



## Appendix B – Instructor Interview Data: Themes and Contrasts

1. **In your preparation for teaching this course, did you choose as required readings materials that were specifically already held by UVic Libraries? Why or why not?**

*Themes/contrasts:*

- Primary texts were expected to be bought by students
- Secondary sources were not typically required in two courses, but were scanned and made available by instructor for course that did use secondary sources

2. **Were there any primary texts (graphic novels) or secondary sources that you would have assigned as readings but did not due to their not being held by the library?**

*Themes/contrasts:*

- Primary texts were typically bought by students
- Secondary sources were either not used or we had them or in some cases the instructor made copies available to students
- In short, we were acceptable for sources by being on top of ordering them, enough for the courses that *recommended* secondary readings; for courses in which secondary sources were *required*, we did not have enough

3. **Did you assign any secondary source material (journals, criticism, reference works, films, etc.) as required reading in your course?**

4. **If not, did any students incorporate any on their own initiative?**

5. **If they did, what kinds of sources did they incorporate?**

*Themes/contrasts:*

- For the most part, secondary sources were not required, and students more or less found what they needed if they did use them.

6. **Overall, did the library's collection satisfy course-reading needs for a fully realized graphic novels-based course?**

*Themes/contrasts:*

- Yes, for an undergraduate course, except for a paucity of manga and manwha sources

7. **Did you notice any challenges the students may have had locating and/or accessing course materials from the library due to its organization of information (i.e., Library of Congress classification, Dewey Decimal System)?**

*Themes/contrasts:*

- When sources were needed to be found by students (in two of three courses), students were reported to be unfamiliar with how to find them, how to approach finding information about them, as well as how to incorporate secondary research into their work.

**8. Do you feel in retrospect that some of the students in your course could have benefited from some form of interaction with a librarian (e.g., relating to the students' abilities accessing and/or evaluating course materials)?**

*Themes/contrasts:*

- Yes, except for one, the second year class, there was no need for any secondary sources
- A need for both research help and technical help (specifically scanning images into word processing software)

**9. If yes, in what form do you think this interaction would have been best suited (e.g., a one-on-one consultation with a subject librarian, a visit to the library's Research Help desk, an in-class bibliographic instruction tutorial)?**

*Themes/contrasts:*

- In one instance the instructor suggests students often skip this kind of session
- The other instructors think it was needed

**10. Did the students in your class encounter any challenges in properly citing course materials in their assignments? If so, please explain.**

*Themes/contrasts:*

- When citations were needed, there were two limitations/challenges:
  1. Summon and RefWorks were identified as tools that seem to work against the ability of students to effectively develop an understanding and habit of properly documenting sources;
  2. The inherent material limitations of style guides often aren't flexible enough to accommodate the materiality of some graphic novels (e.g., book spines, lack of pagination, leading edge of hardbound books, overleaves, enclosures, etc.)

**11. What benefits to student learning do you see through specifically studying graphic novels?**

*Themes/contrasts:*

- They are a great way to bridge cultures
- The visual nature of them make Graphic Novels an effective way to analyze a text: how a narrative is constructed; literary theory and reception; pace, character, what is fiction, where is the author, etc.
- Great way to learn about publishing history, history and evolution of the medium(s) of the book

- An opportunity to learn about consumer culture and its cultural ramifications
- They also offer an opportunity, rare in the humanities, to study how to read images, which leads into a more full understanding of the study of media and reading texts more holistically

**12. Can you describe how you used graphic novels in class as teaching tools or resources to enhance student learning?**

*Themes/contrasts:*

- PowerPoint slides to demonstrate visual/stylistic features (panel transitions, layouts, close-ups, visual elements to create motion, contact, speed, emotion response in reader) in order to better understand how to perform close reading of what is being told/shown in texts and how better to describe the images. Close readings to show how the narrative arc is being built (tension, opening segment, climax building, resolution, consequences, etc.). How the art is enforcing and reinforcing the texts' themes
- By having the students think about the technical and stylistic construction of the texts, the instructors are trying to get the students to become more active and critical readers. Often students are given specific themes or notions through which to analyze a given image (e.g., connotation/denotation)
- Students in two of three classes were asked to draw in order to better understand the choices made by the artist in what is included, what is left out, perspective, etc.
- Films of GNs were sometimes shown in class in order to demonstrate the difference in media, effecting the order of narrative, character development and balance within the narrative, as well as dialogue
- Students did group work all working with one image or page, creating a level of engagement with the text recorded to be more significant than typically. The reasons for this consisted of the physical proximity of several students sharing one copy/image among them; and group project consisting of creating a graphic poster of a theme in a given work.

**13. Do you anticipate teaching a graphic novels-based course (or course with at least 1 graphic novel reading) in the future?**

*Themes/contrasts:*

- All would be interested in teaching this again/more
- The student demand is there

**14. Do you foresee the study of graphic novels growing as a growing area of teaching and learning at UVic?**

*Themes/contrasts:*

- Mixed expectations. Continued area, yes, but growing, it is felt by two of three instructors that it is not sustainable over three departments.

**15. Do you have any suggestions for broad areas of library collection for future graphic novel acquisition for your teaching?**

*Themes/contrasts:*

- A standing order to Drawn and Quarterly
- Identify a core collection with relevant faculty members
- Core collection could be in Libraries' Special Collections
- More secondary sources

**16. Is there any resource or service the library could provide in the future to make such a course more successful for either your teaching of it or the students learning in it?**

*Themes/contrasts:*

- Get access to digital archives of prominent work
- Instruction around student use of scanners

## Appendix C – Student Survey Form

# Graphic Novels in Learning, Teaching, and Library Collections: A Study at University of Victoria

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- 1a. During the course of your studies for this class did you read any primary graphic novel texts beyond the required readings? Yes\_\_\_ No\_\_\_
- 1b. If yes, were they held by UVic Libraries? Yes\_\_\_ No\_\_\_
- 1c. If you did use additional graphic novels and they were not held by UVic Libraries please list them by title:

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- 2a. Did you have any problems finding, locating, or accessing any library sources you wanted to use for this class (whether primary, secondary, journal articles, reference works, or other)? Yes\_\_\_ No\_\_\_
- 2b. If yes, please specify by type or title:

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- 2.c. If yes, what library-related service or resource would have been useful to help you to find, locate, or access these sources?

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3. Over the course of the term was your class learning more based on:
- a. \_\_\_ The visuals
- b. \_\_\_ The text or narrative
- c. \_\_\_ About equal

4. Please describe the ways in which you made use of course materials in class (e.g., shown on overhead in class presentation, shared in reading with other student/groups):

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5. Please describe how you made use of course materials for your assignments outside of class (e.g., read them, quoted from them, described passages in your writing, scanned parts for assignments, photocopied, etc.):

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6. What benefits to student learning do you see through the use of graphic novels texts?

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7. For your assignments (e.g., essays, presentations) did you focus more on the visual aspects or the textual/narrative aspects of the works you were studying?

Visual \_\_\_\_\_ Textual \_\_\_\_\_

8. Do you feel you would have benefitted in this course from having an in-class librarian-led tutorial on how best to search and access course-related materials?

Yes\_\_\_ No\_\_\_ Maybe\_\_\_

9. Do you feel you would have benefitted in this course from meeting with a librarian one-on-one outside of course times? Yes\_\_\_ No\_\_\_ Maybe\_\_\_

10. On any aspect of your studies in this class, did you seek assistance at the Research Help desk in the library?

Yes\_\_\_ No\_\_\_

11a. Did you use any secondary source material (journals, encyclopaedias, criticism, websites) for any of your course assignments? Yes\_\_\_ No\_\_\_

11b. If yes, please list all that applied.

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12a. Were there any secondary sources you know of that you would have used but did not because the library didn't have it in its collection? Yes\_\_\_ No\_\_\_

12b. If yes, please list them:

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12c. If you did **not** use any secondary source material, why not?  
None needed\_\_\_ Couldn't find any\_\_\_ None on my topic\_\_\_ Other (please specify)\_\_\_\_\_

13. For your course learning and assignments did you use the library's Interlibrary Loan service?  
Yes\_\_\_ No\_\_\_

14. If you had a choice, would you prefer to read and work with graphic novels (primary text) in print form or electronically?  
Print\_\_\_ Electronically\_\_\_ No preference\_\_\_

15. If you had the choice, would you prefer to read and work with graphic novels secondary literature (history, criticism) in print or electronically?  
Print\_\_\_ Electronically\_\_\_ No preference\_\_\_

16. Overall, did you spend more time reading/studying primary texts or secondary literature?  
Primary\_\_\_ Secondary\_\_\_ About the same\_\_\_ Not sure\_\_\_

17a. Did you use any videos to support your learning in this course? Yes\_\_\_ No\_\_\_

17b. If yes, did UVic Libraries have a copy in the collection? Yes\_\_\_ No\_\_\_

17c. If you answered yes to question 17a above, please list the title(s):

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18a. Did any of the material you used for this course have a multimedia component?  
Yes\_\_\_ No\_\_\_

18b. If yes, please explain:

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19a. Looking back at your experience in this course, are there titles or broad collection areas that would have been helpful to your studies if the library had it/them in our collection?  
Yes\_\_\_ No\_\_\_

19b. If yes, please list them:

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20. Please list any services/resources the library could offer that would have made your learning in this course better:

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21. Would you consider enrolling in another graphic novels-based course at UVic if it was offered?

Yes\_\_\_ No\_\_\_ Maybe\_\_\_

## Appendix D – Instructor Interview Questionnaire

### ***Graphic Novels in Learning, Teaching, and Library Collection: A Study at University of Victoria - Instructor Interview***

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1. In your preparation for teaching this course, did you choose as required readings materials that were specifically already held by UVic Libraries? Why or why not?
2. Were there any primary texts (graphic novels) or secondary sources that you would have assigned as readings but did not due to their not being held by the library?
3. Did you assign any secondary source material (journals, criticism, reference works, films, etc.) as required reading in your course?
4. If not, did any students incorporate any on their own initiative?
5. If they did, what kinds of sources did they incorporate?
6. Overall, did the library's collection satisfy course-reading needs for a fully realized graphic novels-based course?
7. Did you notice any challenges the students may have had locating and/or accessing course materials from the library due to its organization of information (i.e., Library of Congress classification, Dewey Decimal System)?
8. Do you feel in retrospect that some of the students in your course could have benefited from some form of interaction with a librarian (e.g., relating to the students' abilities accessing and/or evaluating course materials)?
9. If yes, in what form do you think this interaction would have been best suited (e.g., a one-on-one consultation with a subject librarian, a visit to the library's Research Help desk, an in-class bibliographic instruction tutorial)?
10. Did the students in your class encounter any challenges in properly citing course materials in their assignments? If so, please explain.
11. What benefits to student learning do you see through specifically studying graphic novels?
12. Can you describe how you used graphic novels in class as teaching tools or resources to enhance student learning?
13. Do you anticipate teaching a graphic novels-based course (or course with at least 1 graphic novel reading) in the future?
14. Do you foresee the study of graphic novels growing as a growing area of teaching and learning at UVic?

15. Do you have any suggestions for broad areas of library collection for future graphic novel acquisition for your teaching?
16. Is there any resource or service the library could provide in the future to make such a course more successful for either your teaching of it or the students learning in it?

## Appendix E – Student Letter of Implied Consent



### *Letter of Information for Implied Consent*

#### **Graphic Novels in Learning, Teaching, and Library Collection: A Study at University of Victoria**

You are invited to participate in a study entitled “Graphic Novels in Learning, Teaching, and Library Collection: A Study at University of Victoria” that is being conducted by Justin Harrison.

Justin Harrison is a Librarian at the UVic Libraries at the University of Victoria and you may contact him if you have further questions by email at [justinh@uvic.ca](mailto:justinh@uvic.ca) or by phone at 250-721-8276.

#### **Purpose and Objectives**

The purpose of this research project is to examine how graphic novels are being used for teaching and learning and how the Libraries currently provide support to students and instructors regarding graphic novels and related materials here at the University of Victoria. It is intended that the research data will provide some direction to the Libraries on how to optimize support and collections in UVic’s teaching, learning and research of graphic novels. Investigating the experiences and needs of students and course instructors in their use of graphic novels and related secondary literature will potentially identify gaps in the existing collections and highlight areas for future areas of focus.

#### **Importance of this Research**

Research of this type is important because, while graphic novels have not neatly fit within traditional boundaries of libraries’ subject collection and management, they are a growing field of study across disciplines and are currently opening up new interdisciplinary areas of focus and critical thinking skills. Thus libraries increasingly are feeling the need to explore and integrate into to this ever-expanding, indeed global, area of scholarly study and learning.

#### **Participants Selection**

You are being asked to participate in this study because you are an undergraduate student enrolled in FRAN325, ENGL395 or PAAS206.

#### **What is involved**

If you consent to voluntarily participate in this research, your participation will include completing a paper survey about your use of UVic Libraries’ graphic novel materials, and about how these materials supported your learning needs. You can return the survey to me immediately or at a later time by placing it under my office door (Library Room 135h).

#### **Inconvenience**

Participation in this study may cause some inconvenience to you, including the time you spend on the survey (estimated to be less than 20 minutes) and loss of instructional time in this course.

#### **Risks**

There are no known or anticipated risks to you by participating in this research.

#### **Benefits**

The potential benefits of your participation in this research include a library collection which is more in line with and better supports student learning and instructor teaching needs. Student participants will benefit from providing the input of their

real-life learning experiences towards the state of their library's collection. Also, the library will become better informed as to the needs of students and instructors in this growing area of teaching at UVic. And finally, the results of this research will benefit the wider state of knowledge through the transmission of published results, serving as a case study to be used by other academic libraries in an evidence-based collections policy.

### **Voluntary Participation**

Your participation in this research must be completely voluntary. If you do decide to participate, you may withdraw at any time without any consequences or any explanation. If you do withdraw from the study your data will still be used, as it is impossible to identify specific respondents, given the anonymous nature of the survey. Your instructor is not involved in this research. Choosing to participate or not will have no influence on your grades or class standing, and it is completely voluntary.

### **Anonymity**

In terms of protecting your anonymity, the survey is anonymous; no identifying information will be collected. The physical (paper) copies of the surveys will be destroyed once the data are entered in a spreadsheet.

### **Confidentiality**

Your confidentiality and the confidentiality of the data will be protected by securely storing the data gathered in this study, and by not sharing details about the raw data collected beyond the researcher and the analyst.

### **Dissemination of Results**

It is anticipated that the results of this study may be shared with others in the following ways: presentations at scholarly meetings, a published article or chapter in a book, over the internet (possibly in UVicSpace), and at an internal libraries' meeting.

### **Disposal of Data**

Data from this study will be retained in the principal investigator's password-protected user account in the UVic Enterprise Data Centre, in password protected files. Electronic data will be retained in order to be used in the future for comparison reasons in the case that this study is replicated in the future (or potentially for comparison purposes in the future).

### **Contacts**

Individuals that may be contacted regarding this study include Justin Harrison; please refer to the top of this form for contact information.

In addition, you may verify the ethical approval of this study, or raise any concerns you might have, by contacting the Human Research Ethics Office at the University of Victoria (250-472-4545 or ethics@uvic.ca).

By completing and submitting the questionnaire, **YOUR FREE AND INFORMED CONSENT IS IMPLIED** and indicates that you understand the above conditions of participation in this study and that you have had the opportunity to have your questions answered by the researchers.

*Please retain a copy of this letter for your reference.*

## Appendix F – Interview Consent Form



## *Interview Participant Consent Form*

### **Graphic Novels in Learning, Teaching, and Library Collection: A Study at University of Victoria**

You are invited to participate in a study entitled “Graphic Novels in Learning, Teaching, and Library Collection: A Study at University of Victoria” that is being conducted by Justin Harrison.

Justin Harrison is a Librarian at the UVic Libraries at the University of Victoria and you may contact him if you have further questions by email at justinh@uvic.ca or by phone at 250-721-8276.

#### **Purpose and Objectives**

The purpose of this research project is examining how graphic novels are being used for teaching and learning and how the Libraries currently provide support to students and instructors regarding graphic novels and related materials here at the University of Victoria. It is intended that the research data will provide some direction to the Libraries on how to optimize support and collections in UVic’s teaching, learning and research of graphic novels. Investigating the experiences and needs of students and course instructors in their use of graphic novels and related secondary literature will potentially identify gaps in the existing collections and highlight areas for future areas of focus.

#### **Importance of this Research**

Research of this type is important because, while graphic novels have not neatly fit within traditional boundaries of libraries’ subject collection and management, they are a growing field of study across disciplines and are currently opening up new interdisciplinary areas of focus and critical thinking skills. Thus libraries increasingly are feeling the need to explore and integrate into to this ever-expanding, indeed global, area of scholarly study and learning.

#### **Participants Selection**

You are being asked to participate in this study because you are an instructor teaching FRAN325, EGL395 or PAAS206.

#### **What is involved**

If you consent to voluntarily participate in this research, your participation will include participating in an interview (less than one hour in length). An audio recording will be made of the interview and written notes will be taken. A transcription will be made of the audio recording.

#### **Inconvenience**

Participation in this study may cause some inconvenience to you, including time spent in the interview.

#### **Risks**

There are no known or anticipated risks to you by participating in this research.

#### **Benefits**

The potential benefits of your participation in this research include a library collection which is more in line with and better supports student learning and instructor teaching needs. Instructor participants will benefit from providing the input of their real-life teaching experiences towards the state of their library’s collection. Also, the library will become better informed as to the needs of instructors in this growing area of teaching at UVic for building relationships with academic departments.

And finally, the results of this research will benefit the wider state of knowledge through the transmission of published results, serving as a case study to be used by other academic libraries in an evidence-based collections policy.

**Voluntary Participation**

Your participation in this research must be completely voluntary. If you do decide to participate, you may withdraw at any time without any consequences or any explanation. If you do withdraw from the study your data will not be used and will be destroyed.

**Anonymity**

In terms of protecting your anonymity audio files of the interview will be destroyed once transcripts have been made. No identifying information will be retained on the transcripts; pseudonyms will be used.

**Confidentiality**

Your confidentiality and the confidentiality of the data is limited due to the small size of the population (instructors using graphic novels in their teaching). Note that no identifying information will be presented in the results.

**Dissemination of Results**

It is anticipated that the results of this study may be shared with others in the following ways: presentations at scholarly meetings, a published article or chapter in a book, over the internet (possibly in UVicSpace), and at an internal libraries' meeting.

**Disposal of Data**

Data from this study will be retained in a secure environment in the UVic Enterprise Data Centre, in password protected files. Electronic transcript data will be retained in order to be used in the future for comparison reasons in the case that this study is replicated in the future (or potentially for comparison purposes in the future).

**Contacts**

Individuals that may be contacted regarding this study include Justin Harrison; please refer to the top of this form for contact information.

In addition, you may verify the ethical approval of this study, or raise any concerns you might have, by contacting the Human Research Ethics Office at the University of Victoria (250-472-4545 or ethics@uvic.ca).

Your signature below indicates that you understand the above conditions of participation in this study, that you have had the opportunity to have your questions answered by the researchers, and that you consent to participate in this research project.

\_\_\_\_\_ *Name of Participant*

\_\_\_\_\_ *Signature*

\_\_\_\_\_ *Date*

**Future Use of Data PLEASE SELECT STATEMENT:**

I consent to the use of my data in future research: \_\_\_\_\_ (Participant to provide initials)

I **do not** consent to the use of my data in future research: \_\_\_\_\_ (Participant to provide initials)

*A copy of this consent will be left with you, and a copy will be taken by the researcher.*