

Spring 2022

ENGLISH 4717/5717: Comics and Graphic Narrative

Thematic title: Comics as Literature

TTh 11:00 AM – 12:15 PM

Schroeder Complex 132

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Office Hours: TTh 12:30 PM – 2 PM or by appointment

This course surveys the history and reception of comics and graphic narrative since 1945. We will explore the history of the comics form from its origins to the present moment, watching as the medium shifts from a predominantly American, predominantly male fixation on the superhero towards an increasingly popular international art movement crossing gender, class, and ethnic lines. What are comics today, and who are they for—and why, as Thierry Groensteen has pointedly asked, are comics still in search of cultural legitimization? As in previous instances of the course, we will consider science fictional and superheroic comics alongside high literary novels and confessional autobiographies to gain a full understanding of the medium and its possibilities. In addition to studying comics as literary scholars, along the way we will also consider alternative modes of comics reception, including the great comic book panic of the 1950s, the underground “hippie” counterculture of the 1960s and 1970s, film and television adaptation, and Internet fandom today.

LEARNING GOALS

Marquette Core Curriculum: Cognition, Memory and Intelligence: Guiding Questions

How do we process interactions with the world around us? How do we acquire knowledge? How do we make memories? How does language influence how we think? How do social interactions change how we think? How do we imagine things and events we’ve not experienced? How do new technologies change how we think? Why and how do the answers to these questions change over the course of one’s life? How does lifestyle, injury or disease affect these processes? What is artificial intelligence, and how is artificial intelligence in computers and machines different from human intelligence?

Students choosing this theme will study the mind from a variety of perspectives, including: neurocognitive processes of early childhood and adult brain development, mental disorder, trauma and PTSD; language acquisition, speech pathology, and the cognitive operations of multilingualism and translation; artificial intelligence, machine learning and data science; and reflections on and representations and understandings of the workings of the human mind in history, theology, philosophy, literature and languages, and communications and media studies.

English Department Learning Outcomes

- Articulate how the imaginative constructs of poetry, drama, and prose (fiction and nonfiction) illuminate fundamental questions of human experience.
- Define critical theories/methods of reading.
- Identify rhetorical tactics within texts.
- Analyze the function of rhetorical tactics within texts.
- Argue for interpretations and evaluations of texts.
- Reflect on the validity of personal bases for evaluating texts in light of textual, historical, and cultural evidence.
- Construct well-written texts in a variety of genres and/or media.
- Deliver effective multi-media presentations.
- Demonstrate effective strategies for collaboration with peers.

ENGL 4717: “Comics and Graphic Narrative” Learning Outcomes

- Identify and understand various formal characteristics of comic art;
- Apply techniques of literary analysis to comics and graphic novels;
- Demonstrate understanding of the cultural and historical contexts in which various comics and graphic novels have been written;
- Explores the ways that comics require a different mode of cognition and a different sort of dedicated, active attention than either literature or film;
- Use literary study to develop skills for careful reading and clear writing;
- Read and discuss comics on the levels of both form and content.

SPECIAL CIRCUMSTANCES AND PERSONAL EMERGENCIES

Everyone at Marquette recognizes that this is an extremely difficult time which may be filled with different sorts of uncertainty as we move forward with the academic year. Your safety, health, and well-being are our primary concern and we want to be able to support you in any way that we can.

The university also understands that you may be facing personal obstacles that may make it difficult to meet your typical academic goals. Please refer to the Student Resources page on the Marquette COVID-19 Response webpage for information and resources on basic needs such as housing, food, financial aid, and medical and mental health; the webpage also offers information on official University communications, access to technology, and student services. Faculty and staff are also here for you.

If you feel like your performance in the class is being impacted by your situation outside of class, please don't hesitate to talk with me. I want to be a resource for you. You are not alone.

COVID-19 POLICY

Everyone in this class will be expected to follow the current COVID-19 policies in effect on campus, including current guidance on masks.

REQUIRED TEXTS

Alan Moore, Brian Bolland, and John Higgins, *The Killing Joke*

G. Willow Wilson and Adrian Alphona, *Ms. Marvel: Kamala Khan*

(*Ms. Marvel* (2014) #1-11; sometimes collected in two trade paperbacks)

Matt Fraction and David Aja, *Hawkeye: The Saga of Barton and Bishop*

(whole run: *Hawkeye* [2012] #1-22 and *Hawkeye Annual* #1 [2013]; sometimes collected in four trade paperbacks)

Art Spiegelman, *Maus I: A Survivor's Tale*

Art Spiegelman, *Maus II: Here My Troubles Began*

Chris Ware, *Jimmy Corrigan: The Smartest Kid on Earth*

Fábio Moon and Gabriel Bá, *Daytripper*

Julie Dachez and Mademoiselle Caroline, *Invisible Differences*

Ben Passmore, "My Black Friend"

Using comics as a core text in an academic course can entail several difficulties, including (1) comics collections can sometimes be quite expensive or otherwise hard to acquire (2) comics frequently go in and out of print, and are published in collections of multiple sizes, formats, and price points; (3) the naming and numbering conventions for superhero comics in particular are notoriously abstruse. The bookstore has the precise comics I am asking you to buy, which you can also purchase them from Amazon; in some cases you will find these stories collected in a different format, but the comics themselves should be identical. You should also be able to find all of the comics, aside from Chris Ware's, in digital format at Amazon/Comixology or Marvel Unlimited, as well as at other, less reputable sites.

Any edition of the texts should be suitable for our study.

Additional course material will occasionally be distributed via D2L.

COURSE REQUIREMENTS

Participation	25%
Sandbox Posts	25%
Papers	25% each

Students in this class will write two 6-8 page papers, one for each half of the course. A detailed description of the two writing assignment options appears on the last pages of this syllabus, with further elaboration available on D2L.

Graduate students will have slightly different expectations; we can discuss this as a group.

GRADING

Grades will follow the following rubric:

* To earn a C, you must clearly restate the meaning or project of a text in your own terms. A C essay may volunteer an original argument, but will likely lack evidence or analysis of its sources. C essays are clearly written, though they might display some grammatical weakness.

* To earn a **B**, you must begin to raise important questions about the text under consideration and to use those questions to drive your own interpretive agenda. A B essay typically advances an original argument and provides solid analysis of the text(s) under consideration. B essays are clear, concise, and free of grammatical errors.

* To earn an **A**, you must construct an essay that does more than simply comment on the work of others; you must forward, counter, or transform what they have to say. An A essay advances an original argument that builds toward a climax and makes a persuasive case for its own significance. A essays are clearly written, and often eloquent.

* A **D** means that you have not written in clear prose or that you seem to have deeply misunderstood the text. An **F** means that you did not fully or seriously engage the assignment.

* **A-**, **B+**, **B-**, **C+**, and **C-** grades fall squarely in the gaps between the above categories.

Grades are not awarded on an artificial curve or in competition with each other. There is no reason that every student cannot receive an A in this course.

UNGRADED ASSIGNMENTS

Your makeup posts and sandbox posts will be graded on an extra-credit / pass / low-pass / fail basis:

- Fulfilling all the requirements of the assignment will earn you full credit;
- Failing to do so will earn you half-credit (at best) or no credit (at worst);
- Going beyond the terms of the assignment in an especially ambitious or creative way can earn you extra credit.

ATTENDANCE AND CLASS PARTICIPATION

Class discussion is an essential component of this seminar; class discussion, not lecture, will be the primary means by which we will investigate these texts together. It is crucial that you come to class every day having read the required material and prepared to discuss it.

Consequently, attendance in this class is mandatory. You should plan on attending every class. Please talk to me (in advance if possible) if you ever find you will need to miss a class meeting. Students who miss class on a given day will be expected to make that work up via a post on D2L in order to have the absence excused.

The course adheres to Marquette University's attendance policy, which can be found on the Internet at <http://bulletin.marquette.edu/undergrad/academicregulations/#attendance>. You are allowed **four unexcused absences** over the course of the spring semester. Upon the fourth unexcused absence, you may receive a WA (Withdrawn—Excessive Absences) for the semester.

Merely being present in class is insufficient for an “A” in class participation. Each student is expected to *participate in* and *contribute to* our discussions. Just being in the room is not enough.

QUIZZES

I do not like to give reading quizzes; I think they infantilize the college-level scholar. However, this is by necessity a very reading-intensive class; if it seems to me that people are not keeping up with the reading, pop quizzes may become necessary despite my philosophical objections. You have been warned.

FORMAT OF WRITTEN WORK

Much of your written work in this course is published using D2L's forums. You should compose your work in a word processing program, not in your browser, and then copy and paste it into the appropriate discussion forum when the post is finished. Composing your work in a word processing program will make it easier for you to save a copy of the work on your own hard drive, as well as prevent you from losing your work if your browser crashes, resets, or otherwise fails to successfully upload the material.

All papers should be typed in twelve-point font, double-spaced with one-inch margins, saved in a format Microsoft Word can open. Your filename should contain *your name* in it, for example, yourlastname-firstpaper.docx.

I expect you to *edit* and *proofread* all written work.

Please give each piece of writing an original title, and include your name, the name of the assignment, and the due date in a header on the first page. **All sources relied upon for the writing of your paper, including the primary text, must be appropriately cited.**

PAPER SUBMISSION

The two projects should be submitted via the D2L Dropbox. Please see below regarding extensions, and please keep in mind that early submission of papers is totally acceptable.

Your other written work will be submitted via the D2L forums. These papers will have variable due dates driven by your own interests and response. **It is thus your responsibility to make sure you are properly keeping up with this portion of the course in a timely fashion.**

Except in very unusual circumstances, work will not be accepted by email.

EXTENSIONS

Although the assignments in this course have a sufficiently long timetable to allow you to plan and complete all work in a timely manner, I nonetheless recognize that emergencies do happen, especially in the context of the pandemic. **If you find that you will not be able to make a deadline, please contact me as soon as you can to arrange an alternative due date.** There is no need to concoct an elaborate story to justify this, or to lie to me; simply tell me the truth about what's going on and we can work out an alternative that works for you.

TECHNOLOGY IS TERRIBLE: PLAN AHEAD!

The Internet goes down. Files become corrupted. Computers crash. These are predictable facts of twenty-first century life, not emergencies. For this course, for all your courses, for the rest of your career and your life in this world you need to develop work habits and strategies that take into account the basic, inescapable unreliability of computers. Start your assignments well in advance of the due date; save them often, while they are still in process; save backup copies of essential documents like your papers, including copies off-site using a service like Carbonite, Dropbox, or Google Drive. Even just periodically emailing your papers-in-process to yourself will prevent you from losing your paper to a computer crash at the last minute.

SANDBOX POSTS AND D2L

Over the course of the semester I will ask you to post a freeform response in the designated “sandbox” forum approximately once per major text. This does not have to be a formal written post, but can also take the form of a podcast, short video, a work of art or music, a short story or fan fiction, a comic, or more; any response of any sort is fine, provided it is thoughtful and substantial. These can even be done collaboratively. By the end of that segment, I will ask you to respond to at least two other sandbox posts. The idea is to respond collectively to the material we are studying together in a way that is not stifling, anxious, or overstructured by academic expectations that cannot really apply to this odd and altered educational context; my hope is to strip away grading strictures that can only be dysfunctional in the current moment and foster instead more multifaceted, more generous, and hopefully richer intellectual encounters, driven by your interests.

The sandbox posts are an excellent place for people who may feel inhibited by in-class discussion to share their opinions and responses with the class. I will be reading it before every meeting of the course and I ask you do the same. You may choose either to begin a discussion thread on a new topic or to respond to a post composed by one of your classmates.

Before class on Thursday, every student is required to take the following actions:

- * **upload a picture either of their face or a representative symbolic image to their D2L profile;**
- * **take the entrance survey;**
- * **post an “About the Author” about themselves in the designated forum.**

Students may also, if they choose, post an initial post in the “Golden Age” forum.

As noted above, students will post one sandbox response each week for each major era or text we study in the course, missing two of the twelve without penalty. You may do the others for extra credit. Additional posts beyond that number, and posts that respond substantively to other students’ arguments, will be looked upon very favorably when I calculate your final grade

LAPTOP POLICY

As Marquette moves towards a paperless learning environment, in-class use of laptops, Kindles, iPads, etc. becomes ever more important for access to electronic versions of our texts and for notetaking. However, students *must* refrain from non-class-related computer use, including

email, instant messaging, Facebook, Twitter, and the like. **Please do not abuse this privilege or distract your fellow students.** I reserve the right to ban individual technological devices if this becomes a problem. Except in unusual cases of personal emergency, cleared with me at the start of class, no use of cell phones will be permitted during class time; please turn off your ringers and put them out of sight.

EMAIL

Students in this class are required to check their official Marquette email account—whatever account D2L sends its emails to—at least once the evening before a scheduled class meeting, in case there are any last-minute announcements or disruptions. I endeavor to respond to all emails within 24 hours, usually much less—but please do not send me urgent emails regarding your assignments on the night before they are due and expect an immediate reply.

CONFERENCES

All students are asked to meet with me in at least two short one-on-one conferences in my office, via Zoom, or at an appropriately socially distanced outdoor location, once before Spring Break and once after. Weekly signups will be available on D2L.

Please know I am very happy to meet with you individually to discuss either graded work or work-in-progress in excess of this requirement as many times as you like. Simply come to my weekly office hours, or email me to set up an appointment.

FLEXIBILITY

If it will benefit the class, changes may be made to any of the above.

WRITING CENTER

Students are strongly encouraged to make use of the Writing Center, located in Raynor Library Room 240, at any stage of the writing process.

Please visit the Writing Center website at <http://www.marquette.edu/english/writingcenter/> to find out how to schedule an appointment and to access the studio's online resources.

ACCOMMODATIONS

Students with disabilities who believe they may require accommodations in this course should contact me early in the semester so your learning needs can be appropriately met. I am of course more than happy to work with you to make sure you are successful in this course and to make this course most accessible for you. However, without documentation, I am limited in what I am able to do. Therefore, in order for me to help you most effectively, I need you to be proactive in contacting the Office of Disability Services (located on the fifth floor of the 707 Building). ODS can be reached by phone at (414) 288-1645 or by email at ods@marquette.edu.

ACADEMIC DISHONESTY

Students are expected to abide by the academic honesty policy outlined in your undergraduate bulletin. I urge you all to examine this material and consult me with any questions you may have about plagiarism or academic integrity *before* it becomes an issue. Ignorance of what constitutes plagiarism is not an acceptable excuse for plagiarism. **Academic dishonesty of any kind will**

not be tolerated and will result in a failing grade for the course. No exceptions or special dispensations will be made.

Marquette students now sign an Honor Pledge, which states:

- *I recognize the importance of personal integrity in all aspects of life and work.*
- *I commit myself to truthfulness, honor, and responsibility, by which I earn the respect of others.*
- *I support the development of good character, and commit myself to uphold the highest standards of academic integrity as an important aspect of personal integrity.*
- *My commitment obliges me to conduct myself according to the Marquette University Honor Code.*

Full details of Marquette's academic integrity policy are available on the Internet at <http://www.marquette.edu/provost/academic-integrity.php>.

On a personal level, I (like everyone) hate being lied to. Please, do not feel you need to concoct elaborate excuses. Simply be honest with me about whatever is going on and we will work it out.

ACADEMIC FREEDOM

We all enter this classroom with preexisting political, ethical, philosophical, and intellectual commitments. You are all required to engage the material—but you are absolutely *not* required to agree either with any of the writers we will discuss, or with me, in whole or in part.

RESPECT

This classroom is a community. It is crucial that we treat each other with the appropriate level of courtesy and respect. No one should be made to feel unwelcome here. Failure to treat other students with the respect they deserve will **severely** impact your class participation grade.

KEEP THE LINES OF COMMUNICATION OPEN!

I want this class to be a meaningful and valuable experience for you, both in its own terms and in service of the development of your larger college experience. If you have any ideas, suggestions, or concerns about the way things are going, my door is always open. I put this statement on every syllabus, but I think it is especially important in a semester that is likely to be as chaotic and disorienting as this one. Please, keep me in the loop about what is going on with you in the world outside our classroom, and help me to make this class as successful as it can be.

JUST A FEW WORDS ABOUT COPYRIGHT

This course will be making use of digital excerpts of selected comic works. In nearly all cases, these works are protected under copyright, and consequently our use of them for educational purposes is governed by the principle of fair use. (For more information on this, please see http://www.marquette.edu/library/copyright/fair_use.shtml.) You should not distribute any copyright-protected material to anyone outside this class.

PRELIMINARY SCHEDULE

Any changes to this schedule will be announced in class as they become necessary.

Students should come to class prepared to discuss the listed texts or chapters.

DAY	DATE	ASSIGNMENT
T	Jan. 25	FIRST DAY OF CLASS A Brief Prehistory of Comics
Th	Jan. 27	<u>The Golden Age</u> <i>Action Comics</i> #1 Selections from <i>Wonder Woman</i> Jim Henley, “Gaudy Nights” [D2L]
T	Feb. 1	<u>The Silver Age, Part I</u> <i>Superboy</i> #1 and <i>Flash</i> #123 [D2L] Umberto Eco, “The Myth of Superman” [D2L]
Th	Feb. 3	<u>The Silver Age, Part II: The Marvel Explosion</u> <i>Fantastic Four</i> #1, <i>Tales of Suspense</i> #39, <i>X-Men</i> #1, and <i>Hulk</i> #1 [D2L]
T	Feb. 8	<u>The Silver Age, Part III: The Comics Code</u> excerpts from David Hadju’s <i>The Ten-Cent Plague: The Great Comic- Book Scare and How It Changed America</i> and Qiana Q. Whitted, <i>EC Comics: Race, Shock, and Social Protest</i> [D2L] Will Brooker, excerpt from <i>Batman Unmasked</i> (D2L) Batman TV Show (YouTube)
Th	Feb. 10	<u>The Bronze Age</u> Saul Braun, “Shazam! Here Comes Captain Relevant” [D2L] <i>Green Lantern/Green Arrow</i> #76, <i>Amazing Spider-Man</i> #121 and <i>Iron Man</i> #128 [D2L] Spencer Ackerman, “Iron Man vs. the Imperialists” [D2L] Gail Simone, “Women in Refrigerators” [web] Marc Singer, “‘Black Skins’ and White Masks: Comic Books and the Secret of Race”
T	Feb. 15	<u>The Dark Age</u> <i>The Killing Joke</i>
Th	Feb. 17	<i>The Killing Joke</i> (responses and thinkpieces)
T	Feb. 22	<i>Ms. Marvel</i> , vol. 1
Th	Feb. 24	<i>Ms. Marvel</i> , vol. 2
T	Mar. 1	<i>Hawkeye</i> , vol. 1
Th	Mar. 3	<i>Hawkeye</i> , vol. 2
T	Mar. 8	<i>Hawkeye</i> , vol. 3
Th	Mar. 10	<i>Hawkeye</i> , vol. 4 FIRST PAPER/PROJECT DUE

T	Mar. 15	SPRING BREAK—NO CLASS
Th	Mar. 17	SPRING BREAK—NO CLASS
T	Mar. 22	Manga (TBD)
Th	Mar. 24	Manga (TBD)
T	Mar. 29	Art Spiegelman, <i>Maus I</i>
Th	Mar. 31	Art Spiegelman, <i>Maus I</i>
T	Apr. 5	Art Spiegelman, <i>Maus II</i>
Th	Apr. 7	Art Spiegelman, <i>Maus II</i>
T	Apr. 12	Chris Ware, <i>Jimmy Corrigan: The Smartest Kid on Earth</i> (first third)
Th	Apr. 14	EASTER BREAK—NO CLASS
T	Apr. 19	Chris Ware, <i>Jimmy Corrigan: The Smartest Kid on Earth</i> (second third)
Th	Apr. 21	Chris Ware, <i>Jimmy Corrigan: The Smartest Kid on Earth</i> (third third)
T	Apr. 26	Fábio Moon and Gabriel Bá, <i>Daytripper</i> (first half)
Th	Apr. 28	Fábio Moon and Gabriel Bá, <i>Daytripper</i> (second half)
T	May 3	Julie Dachez and Mademoiselle Caroline, <i>Invisible Differences</i> (first half)
Th	May 5	Julie Dachez and Mademoiselle Caroline, <i>Invisible Differences</i> (second half)
T	May 10	Ben Passmore, “Your Black Friend” Thierry Groenstein, “Why Are Comics Still in Search of Cultural Legitimization?” LAST DAY OF CLASS
F	May 13	SECOND PAPER/PROJECT DUE BY 5:30 PM

FOLLOW FAME: FRIENDS AND ALUMNI/AE OF MARQUETTE ENGLISH

On Facebook (page): www.facebook.com/marquettefame

On Facebook (group): www.facebook.com/groups/496438583889194

(search for “Undergraduate English at Marquette”)

On Twitter: @MarquetteENGL

While our ability to see each other in person may still be somewhat constrained this semester, there will be opportunities for department events and meetups that will be advertised through these outlets. I hope you can attend!

FURTHER READING

There is simply not enough time in the term to read everything we might want to read about comics, much less all the comics themselves. Students interested in exploring these topics further might consider some of the following critical texts in addition to those read or discussed in class:

- Will Eisner, *Comics and Sequential Art* (1985)
 Richard Reynolds, *Super Heroes: A Modern Mythology* (1992)
 Roger Sabin, *Comics, Comix, and Graphic Novels* (1996)
 Ian Gordon, *Comic Strips and Consumer Culture, 1890-1945* (1998)
 Anne Magnussen and Hans-Christen Christiansen, *Comics & Culture* (2000)
 Matthew McAllister, Edward Sewell, and Ian Gordon, *Comics and Ideology* (2001)
 Bradford W. Wright, *Comic Book Nation* (2001)
 Will Brooker, *Batman Unmasked* (2001)
 Scott Bukatman, *Matters of Gravity* (2003) and *The Poetics of Slumberland* (2012)
 Lily Robinson, *Wonder Women: Feminisms and Superheroes* (2004)
 Douglas Wolk, *Reading Comics* (2007)
 Hillary Chute, "Comics as Literature" (2008) and *Graphic Women* (2010)
 Matthew J. Costello, *Secret Identity Crisis: Comic Books and the Unmasking of Cold War America* (2009)
 Fred Van Lente and Ryan Dunlavey, *Comic Book Comics* (2008)
 Grant Morrison *Supergods* (2011)
 Dan Hassler-Forrest, *Capitalist Superheroes: Caped Crusaders in the Neoliberal Age* (2012)
 Nick Sousanis, *Unflattening* (2015)
 Ramzi Fawaz, *The New Mutants: Superheroes and the Radical Imagination* (2015)
 Bramlett, Frank, Roy Cook and Aaron Meskin (eds.), *Routledge Companion to Comics* (2016)
 Chris Foss, Jonathan W. Gray, and Zach Whalen (eds.), *Disability in Comic Books and Graphic Narratives* (2016)
 A. David Lewis and Martin Lund (eds.), *Muslim Superheroes: Comics, Islam, and Representation* (2017)
 Stephen E. Tabachnick (eds.), *The Cambridge Companion to the Graphic Novel* (2017)
 Kate Polak, *Ethics in the Gutter: Empathy and Historical Fiction in Comics* (2017)
 Aaron Kashtan, *Between Pen and Pixel: Comics, Materiality, and the Book of the Future* (2018)
 Marc Singer, *Breaking the Frame: Populism and Prestige in Comics* (2019)

Students are also invited to support their local comic shops, Collector's Edge Comics and The Turning Page, with convenient locations all across the city.

**ENGLISH 4717/5717:
PROJECT GUIDELINES**

50% of your grade in this class derives from the two papers—which necessarily puts the impetus on you to manage your time effectively in order to produce successful projects.

You have three general options for both projects:

OPTION #1 A traditional 6-to-8-page scholarly paper on some aspect of comics studies or a related field of study.

OPTION #2 A creative project like a short story, a short essay, a short comic, or a short film, roughly the labor equivalent of a 6-to-8-page academic paper.

OPTION #3 A curational project (a video, a podcast, a website, or some other mode of academic curation), also roughly the labor equivalent of a 6-to-8-page academic paper.

**** NOTE: Group projects are acceptable for option 3, with permission!**

You should think of your project as the pointed answer to a controversial question about comics, taking a position on some aspect of the medium that you think is interesting and important, and exploring that question through your own creation. For the creative project, your work might be a twist on one of the works we studied in class, or take up a thematic question or a narrative point of view you wish one of the stories had considered. For the curational project, you might expand the work we did in class by looking at some comics texts we didn't study, or critically examine one or more of our texts in more detail than our discussions allowed. A curational project could also be directed at educating people outside our course about the material we studied.

I cannot stress enough how open I am to your personal interests and approaches. I want this paper to be something you are excited about and enjoy creating, not a chore.

I am also of course very happy to discuss your project-in-progress with you at any stage of the writing process, from pitch to finished product.

Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact, the discussion had already begun long before any of them got there, so that no one present is qualified to retrace for you all the steps that had gone before. You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him; another comes to your defense; another aligns himself against you, to either the embarrassment or gratification of your opponent, depending upon the quality of your ally's assistance. However, the discussion is interminable. The hour grows late, you must depart. And you do depart, with the discussion still vigorously in progress. —Kenneth Burke, “The Philosophy of Literary Form”