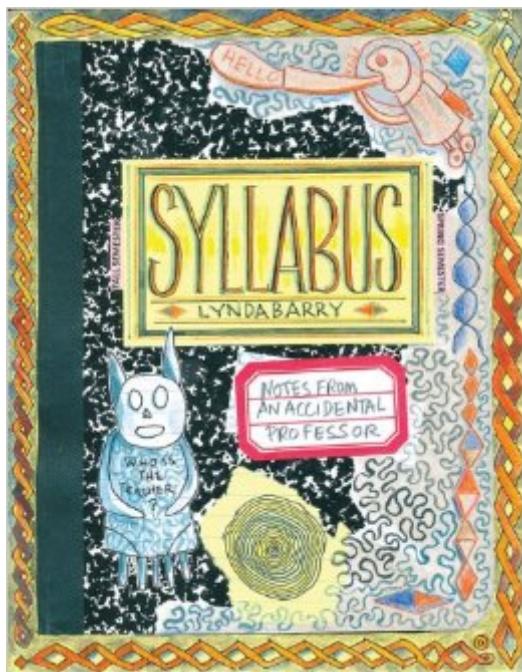


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# Syllabus: Notes From An Accidental Professor



## Synopsis

Writing exercises and creativity advice from Lynda Barry's pioneering, life-changing workshop.

## Book Information

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## Customer Reviews

Lynda Barry is a creative genius and a force of nature. The text is 90% hand-lettered. Some seems rather quickly scribbled, so I found parts a bit hard to read. This slowed me down, but perhaps this may have been the author's intent. Barry takes some drawing projects, with attribution, from Ivan Brunetti's text, *Cartooning: Philosophy and Practice*. Found this interesting as Brunetti insists that the reader proceeds through his lessons precisely as instructed, in the order instructed. Lynda Barry has a far looser take on education, and improvises as she goes along. I teach cartooning classes at a university and relate to Barry's frustration with digital devices in class. The hand, she points out, is the original digital device. She also pleads with her students to document the totality their life experience, not to dwell on the boring bits. I could also relate to that. Too many students do lovely drawings documenting themselves and friends watching and complaining about the banality of TV. There are many things that will prove valuable to teachers here, like her blue pencil project, and Barry's imaginative way of taking roll. Anyone teaching cartooning, writing, or creativity in general, will find this of interest.

I always love Lynda Barry, but this window into her teaching process is both hilarious and inspiring. She understands how to build a safe creative space for teaching and how to push students through

barriers to their best work. This is not a how to manual for teachers. It is more like a secret ingredient that will make an already established lesson or practice suddenly come out better.

Hilarious. Soulful. Practical. Kind. When I opened Syllabus, at first I felt overwhelmed by the density of content on each page. That quickly shifted to amazement at how organized and simple the actual presentation is. Then it shifted again to enormous gratitude for someone who could compile this sort of support within the pages of a book. Such clear instruction. Presented in such a welcoming way. It's really hard to explain. Leave it to say: I have already gifted it to two of my pals and I am methodically moving through her syllabus and feeling lighter and more accepting of my scribbles everyday.

This is a wonderful book for teachers in any creative field; It is also an incredible resource for visual artists who want to develop their ideas through writing or into writing. Anyone who loves Lynda Barry's 'What it is' will love this book. The material in this book is a continuation of 'What it is', but is never redundant; She continues to ask questions about how the creative brain works and includes many exercises straight from her legendary class at the University of Wisconsin. Highly recommended!

This book is great. As a big fan of Professor Chewbacca's Tumblr blog, much of this book seems familiar. But it is excellent to see it laid out more-or-less chronologically - if I can't go back to school just so I can enroll in here class, at least I can pretend, and now I have the curriculum.

As an instructor of basic and research writing courses at a community college, I find Lynda Barry's syllabuses to be inspiring and hilarious, as others have said! I am planning to use some of her ideas immediately, even though it is the end of the semester and we are "winding down." The exercise in paying attention to what we do, see, hear and then draw for one day (at a time) is especially tempting!

Has become one of my favorites. Love the doodles as well as the lesson plans. A must if you like writing and art. Lynda Barry loves what she does and I love that she has shared her process with us. The book itself is unique too.

I'm only up to page 23 but I really love this. I alter this kind of composition book to make journals for

friends and I have my students do so, too. So when I saw the cover of this, I already knew I was going to like it. I love the suggestions about drawing, about creativity, dealing with students' tendency to "like" and "dislike" everything (which is often not only irrelevant but can be distracting, while they are learning). I like the author's attitude and can't wait to read the rest. I think I may try out some of the ideas as if I were a student in her creative arts class. If you like drawing, creative writing and theater or if you are interested in making your classroom teaching experience more fun for you and for your students, you might really like this book.

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