

English 2341 – Introduction to Fiction

Graphic Fiction: A History of Comics, Sequential Art, and Graphic Novels

Spring 2020

Dr. Roy Bearden-White / Department of English
English 2341-H001: TTh 11:00 a.m. to 12:15 p.m., Levelland Campus, CM 105
English 2341-002: TTh 11:00 a.m. to 12:15 p.m., Levelland Campus, CM 105

Note: The material in this course at times features images and language that were expressly designed to be controversial; please be aware of this before you enroll.

Required Texts and Resources:

Abel, Jessica. *La Perdida*. New York: Pantheon Graphics, 2006.
Ward, Lynd. *Gods' Man*. (1929). Mineola, NY: Dover Publications, 2004.

Other Provided Texts: Because many of the texts used in this course are no longer in print and are also highly prized by collectors, electronic copies will be made available electronically. These texts will be posted on Blackboard and the use of a computer that is able to access the internet is a requirement for this course.

Access to a computer with printer and Internet access is required.

Required means of communication: All electronic correspondence for this class will be sent to your southplainscollege.edu address, so it is your responsibility to monitor the account on a regular basis.

Suggested Texts and Supplies:

A standard collegiate dictionary, such as *Merriam Webster Collegiate Dictionary*
A flash drive or internet cloud storage.

Course Description: This course will examine the history of sequential art from the uncertain beginnings of the nineteenth century with newspaper comic strips through the Golden Age of the comic book in the 1940s until the current popularity of graphic novels. Along the way, we will try to determine what separates the different forms of graphical narratives from the older tradition of single-panel cartoons. We will also follow the evolution, or possibly the devolution, of the superhero's mission of Truth, Justice, and the American Way, from Superman's debut in 1938 to the death of Captain America in 2007. We will try to connect the self-expressive movement of comix in the 1960s to the current trend of autobiographical graphic novels. From such investigations, the class will question whether this popular literature has merely responded to and reflected to changes in American culture or if this medium influenced society. We will also consider the broad range of critical perceptions this visual literature has produced by first looking at those texts which some claim promote aggression, sexual deviancy, and illiteracy and then we will move to other texts which have been hailed as modern forms of expressive art and social commentary. In order to stabilize our explorations, the class will analyze the medium of sequential art, the synthesis of image and text, and theorize ways in which each interacts with the other and produces a unique message.

Departmental Course Description: This course includes a critical study of, and writing about, a variety of short stories and novels

Course Purpose: English 2341 introduces students to selected works of fiction. Works studied may be those considered "great works," or a representative selection from a geographic region or time period, or centered on a thematic focus. This course includes the general historical background, as well as the principles of literary criticism appropriate to the literature.

Prerequisite: English 1301 and English 1302

This course satisfies a Core Curriculum Requirement of the Language, Philosophy, and Culture Foundational Component Area

Core Curriculum Objectives addressed:

- **Communications skills**—to include effective written, oral and visual communication
- **Critical thinking skills**—to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information
- **Social Responsibility**—to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities
- **Personal Responsibility**—to include the ability to connect choices, actions, and consequences to ethical decision-making.

Student Learning Objectives: Upon successful completion of the course, the student should be able to (1) Critically evaluate fiction in terms of the constituent elements of fiction, both short story and novel, including essential biographical, cultural, and historical contexts (names of principal characters and details of plot and setting are to be included); (2) Understand the distinguishing elements of fiction for the appropriate time period; (3) To evaluate in depth the distinguishing characteristics of fiction, especially in order to analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods; (4) Show an understanding and competent application of the elements of the writing process in all writing situations as developed in English 1301 and 1302; (5) Show an understanding and refinement of the skills of expository and argumentative writing already developed in English 1301 and 1302; (6) Apply critical thinking to the study of literature and to the writing of analytical essays; (7) Use a library and relevant internet sources for research purposes; (8) Research and write an accurately documented paper, using MLA style or other assigned documentation style; (9) Participate in class discussions or group work over the literature and research in the course; (10) Make constructive suggestions for others' work during peer critiques or presentations.

Honors Section: This course has been designed to provide creative avenues for Honors Students to investigate, question, and discuss academic topics in greater depth and context. This course should serve as an immersive introduction the scholarly approaches, practices, and methods of the discipline of English Literature. Not only will Honors Students understand how new questions for investigation are formed in this scholarly field, but will also give students practice forming their own questions for investigation. Honors Students in this course, beyond attaining a base understanding of how to view Horror Literature through various theoretical lenses and cultural contexts, will be able to investigate and pursue their own interpretations and engage with current scholarly discussions through written responses and through a formal presentation at a simulated conference on May 1st, 2020.

How to Contact me:

Office: Levelland Campus, CM 103d

<u>Office Hours:</u> Mondays and Wednesdays	11:00 a.m. to 12:15 p.m.
Tuesdays and Thursdays	9:30 a.m. to 10:45 p.m.
Fridays	9:00 a.m. to 12:00 p.m.

Other times by Appointment

Office Phone: 806-716-4030

Email: rbeardenwhite@gmail.com or rbeardenwhite@southplainscollege.edu

Course work: This is a reading-intensive course. Students will read a large variety of graphic texts, considering their evolution from 1842 to the present and evaluating their cultural impact as popular literature. Through assigned readings and class discussions, students will consider texts in relation to the time in which

they were written, the theme and message they represent, the public response, and their applicability to the present. Students will also respond to the texts and to issues raised by the texts in thoughtful, well-prepared, 2-3 page response papers. There will be a final exam in the form of a Critical Response paper (4-5 pages).

Grading of Course work (see below for details):

Response papers – see below for details	
Four (4) Response papers (2-3 pages, 15% each)	50%
Attendance of Honors Symposium (December 6 th)	10%
One (1) Critical Response paper (4-5 pages)	30%
Class Participation/Discussion	10%

Grading of Course work for Honors Credit (see below for details):

Response papers	
Four (4) Response Papers (2-3 pages, 12.5% each)	50%
Final Exam: Presentation Paper Abstract (250-500 words)	5%
Actual presentation of paper (December 6 th)	12%
Written Paper (10-12 pages)	24%
Class Participation/Discussion	10%

Response Papers: (All Students) Each written response will allow you to pursue and consider questions or issues raised within one of the texts with an aspect of the culture, the history, or other social implications surrounding the text. Papers that respond to more than one text will not be accepted. Since it is a formal response, each paper should constitute a firm and arguable opinion in a well-crafted essay, complete with thesis statement and supporting evidence. For each response, you need to produce two different copies:

- A printed copy needs to be handed in during the appropriate class session. This is the copy that I will comment on, grade, and return to you.
- An electronic copy needs to be posted on the appropriate discussion forum on Blackboard so that other students may read and comment on your response as well. The electronic version should be added to the discussion forum before the assigned date. All submitted assignments may be processed through Turnitin.Com to verify originality.
- The grading rubric for the response papers, along with example papers, can be found under the “Sample Response Papers” tab on Blackboard.
- Be sure to view these videos on Blackboard:
 - How to Interpret a Text
 - General MLA Formatting
 - How to Write a Response Paper

The response papers must be a minimum of 2-3 pages in length (500-750 words) and follow MLA guidelines. You will be given eight opportunities to turn in a response paper, but only the scores for the best four will be used to calculate 50% of your final course grade.

Critical Response Paper: (Non-Honors Students) The final exam will be in the form of a Critical Response Paper. The paper will be a four to five page research-supported, analytical essay (1000-1250 words) on a single text from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly source. No quotes, however, should be included as part of the paper’s length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be typed or computer generated papers with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or

right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

Other Considerations and Requirements:

- The text selected cannot be one that you have written about earlier in a response paper.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid “surfing the web” for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the satire and imagery of Jonathan Swift’s “A Modest Proposal.” How does the effect of such a satirical style impact the readers? What relevant message imbedded within the style should readers gain from the text?
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to either retell the narrative or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.

Presentation Paper: (Honors Students only) For many scholars, the academic conference is the life blood of the discipline. The conference is where new concepts are pursued, questions are raised, and ideas are presented and disseminated to the field. Professional academics across a great many disciplines use conferences as a viable means to explore research with the help of their peers and to workshop future publications. For this course, the final exam will be in the form of a Presentation Paper, suitable for an academic conference. There will be three parts for the presentation paper that will be graded individually: the abstract, the actual presentation of the paper, and the final written paper. Overall, the Presentation Paper will account for 41% of your final semester grade.

Abstract: The abstract is the initial document a scholar uses to gain admittance to an academic conference. The emphasis should be on brevity and clarity. It should tell the reader what your paper is about, why the reader should be interested, and why the paper should be accepted. The abstract should be at least 250 words, but no more than 500 words. The abstract will be due during the twelfth week of the course.

Presentation: You will present your academic paper orally at a simulated conference during the last week of the course. Tentatively, the day of the conference will be Friday, December 6th and, depending upon our class size, will run for several hours. Each student will be allotted 20 minutes to present his or her paper to a public audience. Professional dress is expected and attendance will be mandatory.

Written Paper: The paper will be a ten to twelve page research-supported, analytical essay (2500-3000 words) on a single text from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly source. No quotes, however, should be included as part of the paper’s length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be computer generated with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of

any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

Other Considerations and Requirements:

- The text selected may be one that you have written about earlier in a response paper and your final paper may expand that response.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid “surfing the web” for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the satire and imagery of Jonathan Swift’s “A Modest Proposal.” How does the effect of such a satirical style impact the readers? What relevant message imbedded within the style should readers gain from the text?
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to either retell the narrative or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.

Optional Reading Material: The optional reading material is just that—optional. This material is provided for those who wish to explore certain topics in greater depth. In some cases, the optional material highlights important ideas, theories, or texts which we will not have time to cover during class. The optional reading material may be used as outside sources for the Critical Response Paper.

Late Work: Unless prior approval is received, late submission of assignments will result in a grade deduction of one half-letter grade for each calendar day (not including Saturdays, Sundays, or holidays) that the assignment is late.

Attendance: Regular attendance is imperative for successful completion of this course. Mere physical presence, however, is not enough to master the learning objectives outlined in this syllabus. You must also be prepared for each class. This includes having read the assignment, being ready to discuss the topic, and having completed any writing assignments that were due.

Absences: Regular class attendance is imperative for successful completion of this course. Any student who misses more than four class sessions may be dropped with a grade of “X” if the student has a passing grade average at that time. If the student is failing, due to poor work or missing assignments, the student may be given a grade of “F”. In special cases because of extenuating circumstances, a student may miss more than four absences and not be dropped, but the student must immediately notify me of the attendance difficulty and **submit proof** of those extenuating circumstances, especially if the student already has surpassed the four allowed absences.

South Plains College Absence Policy: Students are expected to attend all classes in order to be successful in a course. The student may be administratively withdrawn from the course when absences become excessive as defined in the course syllabus. When an unavoidable reason for class absence arises, such as illness, an official trip authorized by the college or an official activity, the instructor may permit the student to make up work missed. It is the student’s responsibility to complete work missed within a reasonable period of time as determined by the instructor. Students are officially enrolled in all courses for which they pay tuition and fees at the time of registration. Should a student, for any reason, delay in reporting to a class after official

enrollment, absences will be attributed to the student from the first class meeting. Students who enroll in a course but have “Never Attended” by the official census date, as reported by the faculty member, will be administratively dropped by the Office of Admissions and Records. A student who does not meet the attendance requirements of a class as stated in the course syllabus and does not officially withdraw from that course by the official census date of the semester, may be administratively withdrawn from that course and receive a grade of “X” or “F” as determined by the instructor. Instructors are responsible for clearly stating their administrative drop policy in the course syllabus, and it is the student’s responsibility to be aware of that policy. It is the student’s responsibility to verify administrative drops for excessive absences through MySPC using his or her student online account. If it is determined that a student is awarded financial aid for a class or classes in which the student never attended or participated, the financial aid award will be adjusted in accordance with the classes in which the student did attend/participate and the student will owe any balance resulting from the adjustment.

Academic Integrity—Plagiarism and Cheating: “It is the aim of the faculty of South Plains College to foster a spirit of complete honesty and a high standard of integrity. The attempt of any student to present as his or her own any work which he or she has not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offender liable to serious consequences, possibly suspension” (SPC General Catalog, p. 23). “Complete honesty is required of the student in the presentation of any and all phases of course work. This applies to quizzes of whatever length as well as to final examinations, to daily reports and to term papers” (SPC General Catalog, p. 23). Students should consult the General Catalog on p. 23 for the college’s detailed policies on plagiarism and cheating. Failure to comply with these policies will result in an F for the assignment and can result in an F for the course if circumstances warrant.

Student Code of Conduct Policy: Any successful learning experience requires mutual respect on the part of the student and the instructor. Neither instructor nor student should be subject to others’ behavior that is rude, disruptive, intimidating, aggressive, or demeaning. Student conduct that disrupts the learning process or is deemed disrespectful or threatening shall not be tolerated and may lead to disciplinary action and/or removal from class.

Cell Phones, Ipods, Blackberries, Laptops, etc.: I don’t know many people who love electronic gizmos more than I do. Not only are they usually incredibly useful, informative, and even educational, they are also typically fun to use. Because of the enormous benefits technology can provide, I do not want to categorically forbid electronic devices from the classroom. With that said, however, electronic gadgets can be quite disruptive in a classroom. In order to negotiate this potential problem, I will need your cooperation in following two simple guidelines:

- The classroom is a communal environment which requires each student to respect the learning experiences of the others. Please consider how your devices may impact, and in some cases simply annoy, others who sit near you.
- You enrolled in, and paid for, this class with a specific purpose in mind, whether it is to improve your writing skills or to fulfill a core requirement. While surfing on Facebook, text-messaging a friend, or playing Pokémon Go might be more fun, realize that such actions will impair your progress in this class (and yes, by progress I do mean your final grade).

Students with Disabilities: Students with disabilities, including but not limited to physical, psychiatric, or learning disabilities, who wish to request accommodations in this class should notify the Disability Services Office early in the semester so that the appropriate arrangements may be made. In accordance with federal law, a student requesting accommodations must provide acceptable documentation of his/her disability to the Disability Services Office. For more information, call or visit the Disability Services Office at Levelland Student Health & Wellness Center 806-716-2577, Reese Center (also covers ATC) Building 8: 806-716-4675, Plainview Center Main Office: 806-716-4302 or 806-296-9611, or the Health and Wellness main number at 806-716-2529.

Statement of Nondiscrimination: It is my policy not to discriminate on the basis of age, color, disability, ethnicity, gender, national origin, race, religion, sexual orientation, or veteran status.

Statement of Diversity: In this class, I will continually strive to establish and support an environment that values and nurtures individual and group differences and encourages engagement and interaction. Understanding and respecting multiple experiences and perspectives will serve to challenge and stimulate all of us to learn about others, about the larger world, and about ourselves. By promoting diversity and intellectual exchange, we will not only mirror society as it is, but also model society as it should and can be.

Title IX Pregnancy Accommodations: If you are pregnant, or have given birth within six months, Under Title IX you have a right to reasonable accommodations to help continue your education. To activate accommodations you must submit a Title IX pregnancy accommodations request, along with specific medical documentation, to the Director of Health and Wellness. Once approved, notification will be sent to the student and instructors. It is the student's responsibility to work with the instructor to arrange accommodations. Contact Chris Straface, Director of Health and Wellness at 806-716-2362 or email cstraface@southplainscollege.edu for assistance.

Campus Concealed Carry syllabus statement: Campus Concealed Carry - Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in South Plains College buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and South Plains College policy, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to the SPC policy at: (http://www.southplainscollege.edu/human_resources/policy_procedure/hhc.php) Pursuant to PC 46.035, the open carrying of handguns is prohibited on all South Plains College campuses. Report violations to the College Police Department at 806-716-2396 or 9-1-1.

Closed Door: Depending on the physical layout of the room assigned to the course, the door to the classroom may be closed and locked shortly after each class session begins. This policy is intended solely as a safety precaution in case of a campus crisis. If you are late, simply knock and I, or another student, will let you in.

Note: The instructor reserves the right to modify the course syllabus and policies, as well as notify students of any changes, at any point during the semester.

Other concerns: I strongly encourage you to visit me during my office hours to discuss any other problems or concerns that may affect your performance in this class.

English 2341 - Class Schedule

Spring 2020

All assignments are to be completed before the day they are listed. For example, not only should you have read “Chapter 2” from Scott McCloud’s *Understanding Comics* before Thursday, January 16th but you should also be prepared to discuss the text in class. Submission of all assignments is the responsibility of the student. Please refer to the course syllabus for the complete class policy of late papers. I also reserve the right to modify this schedule according to class needs.

Jessica Abel’s *La Perdida* and Lynd Ward’s *Gods’ Man* are required texts and should be purchased at the bookstore. All other readings can be found on Blackboard and on the class-issued flash drive.

Week One

Tuesday 1/14 *Intro and Intuition*

Introduction to class

In-Class: Eisner, Will. Excerpt from *Comics and Sequential Art*. Florida: Poorhouse Press, 1985.

(Eisner_Selected.pdf)

Ware, Chris. Cover Illustration – two different covers. *The New Yorker*. November 27, 2006.

(Ware_Covers.pdf)

Thursday 1/16 *Real vs Abstract*

Focus on Comic Theory

Read: McCloud, Scott, “Chapter 2.” *Understanding Comics: the Invisible Art*. New York: Harper, 1994. (understanding_comics.pdf)

Spiegelman, Art. *Maus: a Survivors Tale: My Father Bleeds History & And Here My Troubles Began*. New York: Pantheon, 1993. 81-93. Spiegelman, Art. Excerpt from *Maus*.

(Maus.pdf)

Spiegelman, Art. “The original sketch for *Maus*.” *Comix Book #2*. New York: Magazine Management Co., 1974. (Spiegelman_Maus.pdf)

Optional Material: Mitchell, W.J.T. “Word and Image.” *Critical Terms for Art History*. Eds. Nelson, R.S. and R. Shiff. Chicago: University of Chicago Press, 1996. 47-57.

(Mitchell_Word.pdf)

Chandler, Daniel. “Semiotics for Beginners.” 2003. University of Wales. 30 Aug. 2007

< <http://visual-memory.co.uk/daniel/Documents/S4B/>>.

Week Two

Tuesday 1/21 *Beginnings*

Read: Töpffer, Rudolph. “The Adventures of Obadiah Oldbuck.” *Brother Jonathan IX*. New York: Wilson and Co., 1842. (Oldbuck.pdf)

Outcault, Richard. Excerpts from “Buster Brown.” *The New York World*, 1903.

(Buster_Brown.pdf)

Herriman, George. Excerpts from “Krazy Kat.” 1913-1944 *King Features Syndicate*.

(Krazy_Kat.pdf)

Optional Material: Outcault, Richard. Excerpts from “Hogan’s Alley.” *The New York World*. 1890s (Outcault_Yellow.pdf)

Crocker, Elisabeth. “‘Some Say it With A Brick:’ George Herriman’s *Krazy Kat*.”

<http://www2.iath.virginia.edu/crocker/> (Crocker_Kat.pdf)

Shannon, Edward A. “‘That We May Mis-unda-stend Each Udda’: The Rhetoric of *Krazy Kat*.”

Journal of Popular Culture 29.2 (1995): 209-222. (Shannon_Kat.pdf)

Thursday 1/23 *Newspapers-Art and Animation*

Read: McCay, Winsor. Excerpts from “Little Nemo in Slumberland.” 1905-1908. *New York Herald*. (Nemo.pdf)

King, Frank. Excerpts from “Gasoline Alley.” 1918-1925. *Tribune Media Services*. (Alley.pdf)

McManus, George. Excerpts from “Bringing Up Father.” 1913-1945. *King Features Syndicate*. (McManus.pdf)

Optional Material: Blackmore, Tim. "McCay's Mechanical Muse: Engineering Comic-Strip Dreams." *Journal Of Popular Culture* 32.1 (1998): 15-38. (McCay_Muse.pdf)

Week Three

Tuesday 1/28

Pretentious Art or Comics?

Read: Ward, Lynd. *Gods' Man*. (1929). Mineola, NY: Dover Publications, 2004.

Optional Material: Cohen, Martin S. "The Novel in Woodcuts: A Handbook." *Journal of Modern Literature* 6.2 (1977): 171. (Cohen_Handbook.pdf)

Thursday 1/30

Woodcut Novel

Read: Ward, Lynd. *Gods' Man*. (1929). Mineola, NY: Dover Publications, 2004.

Optional Material: Spiegelman, Art. "The Woodcuts of Lynd Ward." *The Paris Review*. October 13, 2010. (Spiegelman_Ward.pdf)

Ponemone, Scott. "Letter from Lynd Ward." *Art I See*. August 24, 2015.

<http://www.scottponemone.com/letter-from-lynd-ward/> (Ward_Letter.pdf)

Response Paper #1

Week Four

Tuesday 2/4

Subaltern & Subversive

Read: Jackson, Jay. Excerpts from "Bungleton Green." *Chicago Defender*. 1934-1938. (Bungleton_Green.pdf)

Harrington, Oliver. Excerpts from "Jive Gray." *Cleveland Call and Post* and *Atlanta Daily Mail*. 1941-1943. (Jive_Gray.pdf)

Ormes, Zelda. Excerpts from "Torchy Brown." *Pittsburgh Courier*. 1937-1938. (Torchy.pdf)

Optional Material: Brunner, Edward. "Shuh! Ain't Nothin' To It": The Dynamics of Success in Jackie Ormes's 'Torchy Brown.'" 23. *MELUS*, 2007. (Brunner_Shuh.pdf)

Brunner, Edward. "'This Job Is a Solid Killer': Oliver Harrington's 'Jive Gray' and the African American Adventure Strip." *Iowa Journal of Cultural Studies* 6 (2005).

(Solid_Killer.pdf)

Thursday 2/6

Beginnings, yet again

Read: Siegel, Jerry and Joe Shuster. "The Coming of Superman." *Action Comics* #1. New York: DC Comics, 1938. (Siegal_Superman.pdf)

Siegel, Jerry and Joe Shuster. "The Streets of Chinatown" *Detective Comics* #1. New York: DC Comics, 1937. (Siegel_Slam.pdf)

Siegel, Jerry and Bernard Baily. "The Spectre Strikes." *More Fun Comics* #52. New York: DC Comics, 1940. (Siegel_More.pdf)

Week Five

Tuesday 2/11

Influence of Film Noir

Read: Eisner, Will. "The Origin of the Spirit." *The Spirit* #1. Register and Tribune Syndicate. June 2, 1940. (Eisner_Spirit.pdf)

Greene, Vernon, Otto Binder, and Jack Binder. "The Haunted Mill." *Shadow Comics* v2 #8. New York: Street & Smith, 1942. (Shadow_Mill.pdf)

Barreaux, Adolphe. "Tourist Trade." *Spicy Detective Stories*. New York: Culture Publications, 1939. (Sally_Sleuth.pdf)

Optional Material: Menand, Louis. "Pulp's Big Moment: How Emily Bronte met Mickey Spillane." *The New Yorker*. January 5, 2015. (Menand_Birth)

Thursday 2/13

How to Build a Superhero

Read: Finger, Bill and Bob Kane. "The Case of the Chemical Syndicate." *Detective Comics* #27. New York: DC Comics, 1939. (Kane_Batman.pdf)

Fox, Gardner, Bob Kane and Sheldon Moldoff. "Batman vs. the Vampire, Part 2." *Detective Comics* #32. New York: DC Comics, 1939. (Kane_Bat_Vamp.pdf)

Falk, Lee and Ray Moore. "The Singh Brotherhood." New York: King Features Syndicate, 1936. (Falk_Phantom.pdf)

Optional Material: Tinsley, Theodore. "Partners of Peril." *The Shadow Magazine*. November, 1936.

The pulp “inspiration” for Batman’s “The Case of the Chemical Syndicate.”
(Tinsley_Shadow.pdf)

Week Six

Tuesday 2/18

Girls With Superpowers

Read: Hanks, Fletcher (as Barclay Flagg). “Fantomah: Mystery Woman of the Jungle.” *Jungle Comics* #5. New York: Fiction House, 1940. (Fantomah.pdf)

Pinajian, Art. “Madam Fatal.” *Crack Comics*. V1 #1. 1940. (Madam_Fatal.pdf)

Mayer, Sheldon. “Scribbly.” *All-American Comics*. V1 #22. 1941. (Red_Tornado.pdf)

Optional Material: Karasik, Paul. “I Shall Destroy, You Shall Die!” *You Shall Die by Your Own Evil Creation!* By Fletcher Hanks. Ed. Paul Karasik. Seattle, WA: Fantagraphics, 2009. 9-15. (Karasik_Hanks.pdf)

Thursday 2/20

America United—WW II

Read: Simon, Joe, Jack Kirby, Al Liederman, and Howard Ferguson. “Meet Captain America.” *Captain America* #1 New York: Marvel Comics, March 1941. (Nine months before Pearl Harbor) (Meet_Captain_America)

Raboy, Mac. And Ken Crossen. “The Four Freedoms.” *The Green Lama* #5. New York Spark Publication, 1944. (Green_Lama.pdf)

Siegel, Jerry, and Jack Burnley. “Clark Kent Tries to Join the Army” *Superman* (newspaper dailies) McClure Syndicate, 2/15-2/19, 1943. (Superman_Army_Physical.pdf)

Optional Material: Eisner, Will. *The Preventive Maintenance Monthly*. V1 #1 Aberdeen, Maryland: Department of the Army, June, 1951. (Preventive_Eisner.pdf)

Siegel, Jerry and Joe Shuster. “How Superman Would End the War.” *Look Magazine*. Des Moines: Cowles Media. 27 February 1940. (Look_Superman)

Goebbels, Joseph. “Jerry Siegal Attacks!” *Das schwarze Korps* (Official Newspaper of German SS), 25 April 1940, p. 8. (Goebbels.pdf)

Response Paper #2

Week Seven

Tuesday 2/25

Feminist agenda

Read: Marston, William Moulton (as Charles Moulton) and Harry G. Peter. “The Milk Racket of Paula Von Gunther.” *Sensation Comics* #7. New York: DC Comics, 1942. (Moulton_Milk.pdf)

Marston, William Moulton (as Charles Moulton) and Harry G. Peter. “The Third Test of Aphrodite: Part 3.” *Wonder Woman* #4. New York: DC Comics, 1943. (Moulton_Rubber.pdf)

Optional Material: Robinson, Lillian S. Excerpt from *Wonder Woman: Feminism and Superheroes*. New York: Routledge, 2004. 27-63. (Robinson_Feminism.pdf)

FBI File on William Moulton Marston. (Marston-fbi-file.pdf)

Thursday 2/27

Love and Romance

Read: Hartley, Al. “Sister Without Scruples.” *All Romances* #1 (1949) Ace Magazines. (Sister_Without_Scruples.pdf)

Kirby, Jack and Joe Simon. “This Man I Loved Was a Mama’s Boy.” *Young Romance* v2 #4. (1949). Prize Publications. (Mama’s_Boy.pdf)

Kanigher, Robert and Carmine Infantino. “Empty Arms.” *Girls’ Love Stories*. #3. (1949). DC Comics. (Empty_Arms.pdf)

Optional Material: Gardner, Jeanne Emerson. “She Got Her Man, But Could She Keep Him? Love And Marriage In American Romance Comics, 1947-1954.” *Journal Of American Culture* 36.1 (2013): 16-24. (Gardner_Love.pdf)

Week Eight

Tuesday 3/3

Westerns

- Read:** Sokoli, Joseph. Excerpts from “Polly of the Plains.” *Spicy Western Stories*. New York: Culture Publications, 1936-1942. (Sokoli_Polly.pdf)
- Buresch, Joseph. “The Caveman Cowboy.” *Western Picture Stories* #4. New York: Comics Magazine Company, 1937. (Caveman_Cowboy.pdf)
- Tumlinson, Pete, and Stan Lee(?). “How Kid Colt Became an Outlaw!” *Kid Colt Outlaw* #11. New York: Marvel Comics, 1950. (Kid_Colt.pdf)
- Fleisher, Michael, Ernie Chan, Vicente Alcazar, Liz Berube, and Ben Oda. “The Mark of the Demon.” *Jonah Hex* #8 New York: DC Comics, 1978. (Jonah_Mark.pdf)
- Optional Material:** Elkin, Frederick. “The Psychological Appeal of the Hollywood Western.” *The Journal of Educational Sociology* 24.2 (1950): 72–86. (Western_Appeal.pdf)
- Arneson, Don and Tony Tallarico. “Showdown.” *Lobo* #2 New York: Dell Comics, 1966. (Showdown.pdf)

Thursday 3/5

How Far is Too Far?

- Read:** Gibson, Bill, Matt Baker. “It’s Long Been Ginge’s Ambition...” *Jumbo Comics* #102. New York: Fiction House, 1947. (Baker_Sky.pdf)
- Crandall, Reed, Marie Severin and Jim Wroten. “In Each and Every Package.” *Crime SuspensStories* #22. New York: EC Comics, 1954. (Crime_Package.pdf)
- Guardineer, Fred. “The Master of Murder Castle.” *Crime Does Not Pay* #53. New York: Lev Gleason, 1948. (Murder_Castle.pdf)
- Optional Material:** Savage, William W. “Society and Change.” *Comic Books and America, 1945-1954*. Norman: University of Oklahoma Press, 1990. 74-94. (Savage_Society.pdf)

Week Nine

Tuesday 3/10

Censorship and Reality

- Read:** Feldstein, Albert B., Wallace Wood and Marie Severin. “The Whipping.” *Shock SuspensStories* #14. New York: EC Comics, 1954. (Wood_Whipping.pdf)
- Feldstein, Albert B., Joe Orlando and Marie Severin. “Judgment Day!” *Weird Fantasy* #18. New York: EC Comics, 1953. (Judgement_Day.pdf)
- Krigstein, Bernard. “Master Race.” *Impact* #1. New York: EC Comics, 1955. (Krigstein_Master_Race.pdf)
- Optional Material:** Nyberg, Amy Kiste. “Frederic Wertham and the Comics Crusade.” *Seal of Approval: A History of the Comics Code*. Jackson: University Press of Mississippi, 1998. 85-103. (Nyberg_Wertham.pdf)
- The Code of the Comic Magazine Association of America, Inc. (CCA_1954.pdf)
- The 1954 Senate Interim Report on Comics and Juvenile Delinquency (Senate_Interim_Report.pdf)
- Wertham, Frederic. Excerpts from *Seduction of the Innocent*. New York: Rinehart, 1954. (Excerpt_Wertham_Seduction.pdf)

Response Paper #3

Thursday 3/12

Innocence and Post-Colonialism

- Read:** Anonymous. “The Wickedness of Gogula.” *Tarzan* #28. New York: Dell, 1952. (Tarzan_Wickedness.pdf)
- Baker, Matt. “The Origin of Rulah.” *Zoot Comics* #7. New York: Fox Feature Syndicate, 1947. (Rulah.pdf)
- Barks, Carl. “Darkest Africa.” *March of Comics* #20. Poughkeepsie, N.Y.: K.K. Publications, 1948. (Darkest_Africa.pdf)
- Optional Material:** Dorfman, Ariel and Armand Mattelart. “Excerpts.” *How to Read Donald Duck: Imperialist Ideology in the Disney Comic*. Paris: International General, 1975. (Dorfman_Donald.pdf)

Spring Break

Tuesday 3/17

Spring Break

No Class

Thursday 3/19

Spring Break

No Class

Week Ten

Tuesday 3/24

Political Agendas

Read: Lee, Stan, and Paul Reinman. "The Crimson Dynamo Strikes Again!" *Tales of Suspense* V1 #52. New York: Marvel Comics, 1963. (Ironman_Crimson_Dynamo.pdf)

Lee, Stan, and Steve Ditko. "What Lurks Beneath the Mask." *Strange Tales* #136. New York: Marvel Comics, 1965. (Lee_Lurks.pdf)

Lynch, Jay, Jay Kinney, Skip Williamson, Robert Crumb, and Gilbert Shelton. "Excerpts." *Bijou Funnies* #1. Chicago: Bijou Publishing Empire, 1968. (Bijou.pdf)

Optional Material:

Lee, Stan, et al. "The Voices of Marvel: A Specially Recorded Message to You From Your Bullpen Buddies." *The Merry Marvel Marching Society*. New York: Marvel Comics, 1965. (VoicesOfMarvel.mp3)

Lee, Stan, et al. "Scream Along with Marvel: Who Says This Isn't the Marvel Age of Riotous Recordings?" *The Merry Marvel Marching Society*. New York: Marvel Comics, 1967. (ScreamAlongWithMarvel.mp3)

Thursday 3/26

Changing Face of War

Class does not meet

I will be out of town for a Presentation:

"Comic Strips and the Chicago *Defender* in the 1930s." Indiana University East, Richmond, Indiana, March 26, 2020.

Material that we may have time to cover later:

Read: Kurtzman, Harvey, John Severin, Will Elder, Marie Severin, and Ben Oda. "War Story!" *Two-Fisted Tales* #19. New York: EC Comics, 1951. (War_Story.pdf)

Kubert, Joe, and Robert Kanigher. "Stop the War—I Want to Get Off!" *Our Army at War* #196. New York: DC Comics, 1968. (Rock_War.pdf)

Sacco, Joe. "Complacency Kills." *Manchester Guardian Weekend*, February 26, 2005, 16-24. (Sacco.pdf)

Optional Material: DeMatteis, J.M., Frad Carrillo, Adrienne Roy, and Esphid Mahilum. "The Creature Commandos vs The Faceless Enemy." *Weird War Tales* #97. New York: DC Comics, 1981. (Weird_War.pdf)

Week Eleven

Tuesday 3/31

Definition of Good

Read: O'Neil, Denny and Neal Adams. "No Evil Shall Escape My Sight." *Green Lantern* V2 #76. New York: DC Comics, 1970. (No_Evil.pdf)

Lee, Stan, Gil Kane, Frank Giacoia, and Sam Rosen. "In The Grip of the Goblin!" *Amazing Spider-Man* V1 #97. New York: Marvel Comics, 1971. (Grip_Goblin.pdf)

Kanigher, Robert, Werner Roth and Vince Colletta. "I am Curious (Black)!" *Superman's Girlfriend Lois Lane* #160. New York: DC Comics, 1970. (Black_Lois_Lane.pdf)

Optional Material: Revision of the Code of the Comic Magazine Association of American, Inc. (On Blackboard as CCA_1971.pdf)

Adkinson, Cary D. "'The Amazing Spider-Man' and the Evolution of the Comics Code: A Case Study in Cultural Criminology." *Journal of Criminal Justice and Popular Culture*, 15.3, 2008. 241-261. (Adkinson.pdf)

Thursday 4/2

Multiculturalism and shifting ethics

Read: Thomas, Roy, John Romita, Archie Goodwin, George Tuska, Gilly Graham, Skip Kohloff. "Out of Hell—A Hero." *Luke Cage, Hero for Hire* #1. New York: Marvel Comics, 1972.

(Cage.pdf)

Wolfman, Marvin, Gene Colan, Jack Abel, Petra Goldberg, Denise Wohl. "His Name Is...Blade!" *Tomb of Dracula* #10. New York: Marvel Comics, 1973. (Blade.pdf)
Englehart, Steve, Paul Gulacy, Al Milgrom, Stan Goldberg, Tom Orzechowski. "Retreat." *Master of Kung Fu* #19. New York: Marvel Comics, 1974. (Retreat.pdf)

Optional Material: Zelenetz, Alan, William Johnson, Alan Kupperberg, Mike Mignola, George Roussos, Rick Parker. "Atonement." *Master of Kung Fu* #125. New York: Marvel Comics, 1983. (Atonement.pdf)

Brown, Jeffrey A. "Comic Book Masculinity and the New Black Superhero." *African American Review* 33.1 (1999): 25-42. (Brown.pdf)

Bearden-White, Christina. "No Middle Ground: Reexamining Racialized Images in *Luke Cage, Hero for Hire*." *International Journal of Comic Art*. Fall 2014. 175-203. (Bearden_White_Luke Cage.pdf)

Week Twelve

Tuesday 4/7

LGBT Comics

Read: Biro, Charles. "Crimebuster Meets He-She." *Boy Comics* #9 New York: Lev Gleason Comics, 1943. (He-She.pdf)

Lobdell, Scott, Mark Pacella, Dan Panosian, Bob Sharen, and Janice Chiang. "The Walking Wounded." *Alpha Flight* #106 New York: Marvel Comics, 1992. (Northstar.pdf)

Sinardi, Joe. "Ode to Phyllis Anne" *Gay Comix* #4 (1983) Princeton, WI: Kitchen Sink Comic. 1983. 8-11. (Sinardi_Ode.pdf)

Hernandez, Jaime. "Hey Hopey." *Maggie the Mechanic*. Seattle, WA: Fantagraphics Books, 2007. (Hey_Hopey.pdf)

Optional Material: Lecker, Michael J. "'Why Can't I Be Just Like Everyone Else?': A Queer Reading Of The X-Men." *International Journal Of Comic Art* 9.1 (2007): 679-687. (Lecker_Everybody.pdf)

Response Paper #4

Thursday 4/9

Death of a Superhero

Read: Conway, Gerry, Gil Kane, John Romita, Tony Mortelaro, David Hunt, and Artie Simek. "The Night Gwen Stacy Died." *Amazing Spider-Man* V1 #121. New York: Marvel Comics, 1973. (Gwen_Stacy.pdf)

Jurgens, Dan, Brett Breeding, Glenn Whitmore, and John Costanza. "Doomsday!" *Superman* V2 #75. New York: DC Comics, 1993. (Superman_v2_75.pdf)

Brubaker, Ed, Steve Epting, Frank D'Armata, Joe Caramagna. "The Death of the Dream." *Captain America* V5 #25. New York: Marvel Comics, 2007. (Captain_America_v5_25.pdf)

Optional Material: London, Herbert. "The Death of Superman." *First Things: the Journal of Religion, Culture, and Public Life* (March, 1993). (London_Death.pdf)

Rozanski, Chuck. "'Death of Superman' Promotion of 1992." *Mile High Comics*. (Death_of_Superman.pdf)

Reynolds, Richard. "Deciphering the Myth." *Superheroes: A Modern Mythology*. London: Batsford, 1992. (Reynolds_Deciphering)

Write: (Honors Students only) Abstract (250-500 words) for final paper.

Week Thirteen

Tuesday 4/14

Narrative Roadmap

Read: Ware, Chris. "Thrilling Adventure Stories." *An Anthology of Graphic Fiction, Cartoons, & True Stories*. Brunetti, Ivan, ed. New Haven: Yale University Press, 2006. 364-369. (Ware_Thrilling.pdf)

McGuire, Richard. "Here." *An Anthology of Graphic Fiction, Cartoons, & True Stories*. Brunetti, Ivan, ed. New Haven: Yale University Press, 2006. 88-93. (Mcguire_Here.pdf)

Optional Material: Hatfield, Charles. "The Art of Tensions: The Otherness of Comics Reading." *Alternative Comics: An Emerging Literature*. Jackson: University Press of Mississippi,

2005. 32-67. (Hatfield_Art.pdf)

Bearden-White, Roy. "Closing the Gap: Examining the Invisible Sign in Graphic Narratives," *International Journal of Comic Art*. Volume 11, Issue 1, 2009. 347-362. (Closing_the_Gap.pdf)

Thursday 4/16

Anti-Hero

Read: Everett, Bill. "Attack on New York City." *Marvel Mystery Comics* #2. New York: Timely Comics, 1939. (Sub_Mariner.pdf)
Grant, Steven, Mike Zeck, John Beatty, Mike Zeck, and Ken Bruzenak. "Circle of Blood." *Punisher VI #1*. New York: Marvel Comics, 1986. (Circle_Blood.pdf)
Gaiman, Neil. et. al. "Dream a Little Dream of Me." *Sandman* #3. New York: Vertigo, 1989. (Sandman.pdf)
Fraction, Matt, David Aja, and Matt Hollingsworth. "Pizza is My Business." *Hawkeye* #11. New York: Marvel, 2013. (Pizza.pdf)

Optional Material: T.B.A

Week Fourteen

Tuesday 4/21

Future in and of Commercial Comics

Read: Kirkman, Robert and Tony Moore. "This is not good." *The Walking Dead* #1. Berkeley, CA: Image, 2003. (Not_Good.pdf)
Tyler, Joe, et. al. "Red Riding Hood." *Grimms Fairy Tales* #1. Abington, PA: Zenescope Entertainment, 2005. (Zenescope_Red.pdf)
Aguirre-Sacasa, Roberto, Francesco Francavilla, and Jack Morelli. "This Is How The End Of The World Begins." *Afterlife with Archie* #1. Mamaroneck, NY: Archie Comic Publications, 2013. (Afterlife_With_Archie.pdf)
Hutchison, David. "Little Dead Riding Hood." *Zombie Fairy Tales* #1. San Antonio, TX: Antarctic Press, 2011. (Dead_Hood.pdf)

Thursday 4/23

Identity and Place

Read: Abel, Jessica. *La Perdida*. 2008
Optional Material: An excerpt from Abel, Jessica. *Mirror, Window: an Artbabe Collection*. Seattle: Fantagraphics, 2000. (Abel_Artbabe.pdf)

Week Fifteen

Tuesday 4/28

Legacy of the Beats

Read: Abel, Jessica. *La Perdida*. 2008
Optional Material: An excerpt from Kerouac, Jack. "Mexico Fellaheen." *Lonesome Traveler*. New York: Grove Press, 1960. (Kerouac.pdf)

Thursday 4/30

Resolution and Redemption

Read: Abel, Jessica. *La Perdida*. 2008
Optional Material: "The Complete Works - Frida Kahlo - Page 1." *Frida Kahlo - The Complete Works*. Frida Kahlo Foundation. Web. 13 Dec. 2010.
<http://www.frida-kahlo-foundation.org/the-complete-works.html>

Response Paper #5

Friday 5/1

Conference

Conference: Tentative date for Conference

Week Sixteen

Exam Week

Tuesday 5/5 10:15 a.m. to 12:15 p.m.

Final Exam Day

Critical Response Paper Due

or

Final Honors Paper Due