

# English 2341.001 – Introduction to Fiction

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

Fall 2017

Dr. Roy Bearden-White / Department of English  
MW 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.

**How to Contact me:**

Office: Levelland Campus, CM 103d

Office Hours: Mondays and Wednesdays: 9:00 a.m. to 11:00 a.m.  
Tuesdays and Thursdays 9:00 a.m. to 9:30 a.m.  
Fridays: 9:00 a.m. to 12:00 p.m.

Other times by Appointment

Office Phone: 806-716-4030

Email: [rbeardenwhite@gmail.com](mailto:rbeardenwhite@gmail.com) or [rbeardenwhite@southplainscollege.edu](mailto: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:**

Response papers – see below for details	
Four (4) Response papers (2-3 pages, 15% each)	60%
One (1) Critical Response paper (4-5 pages)	30%
Class Participation/Discussion	10%

**Response Papers:** 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. According to the class schedule, you will have five opportunities to post a response paper, but only the best four will be used for your grade. 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 on Blackboard.

Standard Response Papers must be a minimum of 2-3 pages in length (500-750 words) and follow MLA guidelines.

The Critical Response paper must be 4-5 pages in length (1000-1250 words), must include substantiating evidence with at least one quote with appropriate citation framework from at least one academic source, and follow MLA guidelines.

**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.

**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](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.

**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.

### Rubric for Literary Response Papers

6

**Meaning:** -Establishes a controlling idea that reveals an in-depth analysis of the text. Makes insightful connections between the controlling idea and the ideas in the text.  
**Development:** -Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence and appropriate literary elements from the text.  
**Organization:** -Maintains the focus established by the controlling idea. Exhibits a logical and coherent structure through skillful use of appropriate devices and transitions.  
**Language Use:** Stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose. Varies structure and length of sentences to enhance meaning.  
**Conventions:** Demonstrates control of the conventions with essentially no errors, even with sophisticated language

5

**Meaning:** -Establishes a controlling idea that reveals a thorough understanding of the text. Makes clear and explicit connections between the controlling idea and the ideas in the text.  
**Development:** -Develops ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from the text.  
**Organization:** -Maintains the focus established by the controlling idea. Exhibits a logical sequence of ideas through use of appropriate devices and transitions.  
**Language Use:** -Uses language that is fluent and original, with evident awareness of audience and purpose. Varies structure and length of sentences to control rhythm and pacing.  
**Conventions:** -Demonstrates control of the conventions, exhibiting occasional errors only when using sophisticated language.

4

**Meaning:** -Establishes a controlling idea that shows a basic understanding of the text. Makes implicit connections between the controlling idea and the ideas in the text.  
**Development:** -Develops some ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from the text.  
**Organization:** -Maintains a clear and appropriate focus. Exhibits a logical sequence of ideas but may lack internal consistency.  
**Language Use:** -Uses appropriate language, with some awareness of audience and purpose. Occasionally makes effective

use of sentence structure or length.

**Conventions:** -Demonstrates partial control, exhibiting occasional errors that do not hinder comprehension.

3

**Meaning:** -Establishes a controlling idea that shows a basic understanding of the text. Makes few or superficial connections between the controlling idea and the ideas in the text.

**Development:** -Develops ideas briefly, using some evidence from the text. May rely primarily on plot summary.

**Organization:** -Establishes, but fails to maintain, an appropriate focus. Exhibits a rudimentary structure but may include some inconsistencies or irrelevancies.

**Language Use:** -Relies on basic vocabulary, with little awareness of audience or purpose. Exhibits some attempt to vary sentence structure or length for effect, but with uneven success.

**Conventions:** -Demonstrates emerging control, exhibiting occasional errors that hinder comprehension.

2

**Meaning:** -Conveys a confused or incomplete understanding of the text. Makes a few connections but fails to establish a controlling idea.

**Development:** -Incomplete or largely undeveloped. Hints at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified.

**Organization:** -Lacks an appropriate focus but suggests some organization, or suggests a focus but lacks organization.

**Language Use:** -Uses language that is imprecise or unsuitable for the audience or purpose. Reveals little awareness of how to use sentences to achieve an effect.

**Conventions:** -Demonstrates a lack of control, exhibiting frequent errors that make comprehension difficult.

1

**Meaning:** -Provides minimal or no evidence of textual understanding. Makes no connections with the text or among ideas in the text.

**Development:** -Minimal, with no evidence of development.

**Organization:** -Shows no focus or organization.

**Language Use:** -Minimal. Uses language that is incoherent or inappropriate

**Conventions:** -Minimal, making assessment of conventions unreliable. May be illegible or incomprehensible.

**Please Note:**

- If the student writes only a personal response and makes no reference to the text, the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.
- A response totally copied from the text with no original student writing should be scored a 0.

# English 2341 - Class Schedule

## Fall 2017

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 Wednesday, August 30<sup>th</sup> 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

Monday 8/28 *Intro and Intuition*

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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)

Wednesday 8/30 *Focus on Comic Theory* *Real vs Abstract*

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**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

Monday 9/4 *Labor Day Holiday*

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**No Class**

Wednesday 9/6 *Beginnings*

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**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)

### Week Three

Monday 9/11

*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)

Wednesday 9/13

*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)

**Response Paper #1**

### Week Four

Monday 9/18

*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)

Wednesday 9/20

*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)

### Week Five

Monday 9/25

*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)

Wednesday 9/27

*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)



## Week Six

Monday 10/2

*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)

Wednesday 10/4

*Girls With Superpowers*

**Read:** Hanks, Fletcher (as Barclay Flag). "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)

**Response Paper #2**

## Week Seven

Monday 10/9

*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)

Wednesday 10/11

*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)

## Week Eight

Monday 10/16

*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)

Wednesday 10/18

*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)

## Week Nine

Monday 10/23

*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  
SuspenStories* #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)

### Response Paper #3

Wednesday 10/25

*Censorship and Reality*

**Read:** Feldstein, Albert B., Wallace Wood and Marie Severin. "The Whipping." *Shock SuspenStories*  
#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)

## Week Ten

Monday 10/30

*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)

Wednesday 11/1

*Political Agendas*

**Read:** Lee, Stan, and Paul Reinman. "The Crimson Dynamo Strikes Again!" *Tales of Suspense VI* #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)

## Week Eleven

Monday 11/6

*Changing Face of War*

**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)

Wednesday 11/8

*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)

Lee, Stan, Gil Kane, Frank Giacoia, and Artie Simek. "The Goblin's Last Gasp!" *Amazing Spider-Man V1* #98. New York: Marvel Comics, 1971. (Goblin\_Gasp.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)

## Week Twelve

Monday 11/13

*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)

### Response Paper #4

Wednesday 11/15

*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)

## Week Thirteen

Monday 11/20

*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)

Wednesday 11/22

*Thanksgiving Break*

No Class

## Week Fourteen

Monday 11/27

*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)

Wednesday 11/29

*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

Monday 12/4

*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)

Wednesday 12/6

*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**

## Week Sixteen

### Exam Week

Monday 12/11

10:15 a.m. to 12:15 p.m.

**Critical Response Paper Due**