

English 2341 – Introduction to Fiction

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

Fall 2022 I

Dr. Roy Bearden-White / Department of English
English 2341-181 Online 8 Weeks

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: 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.

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 100

Office Hours: Mondays, Tuesdays, Wednesdays, and Thursdays
Fridays

11:00 a.m. to 12:15 p.m.

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

Virtual Conference: I am available for online conferences through Blackboard Collaborate. In order to request a 15 minute conference, go to the main page of the Blackboard site and click on the scheduling link. The link will connect you with the Calendly Scheduling App and you can choose your meeting time.

Please note: Schedule a time that gives me at least 24 hours notice, so I can avoid last minute conflicts.

Please be prompt for the start of the conference.

If you are unable to attend an already scheduled conference, let me know in advance.

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)::

Quizzes

8 Video Quizzes

8 Reading Quizzes 50%

Written Essays

Paper #1 (4-5 pages) 25%

Paper #2 (4-5 pages) 25%

Quizzes: There are two types of quizzes. Reading quizzes are focused exclusively on that week's assigned reading material. Video quizzes cover the Unit overview videos, notes on readings, and any other material assigned for that particular week. No quiz grades are dropped. For each quiz, there is no time limit, except the extreme instance of Blackboard itself timing out due to inactivity. The quizzes, once started, have to be completed. You cannot save your work in a quiz and come back later. For each quiz, you will have three opportunities to take it and only the highest score is used. Quizzes have to be completed before the listed deadlines. Late quizzes will be adjusted according to the policy stated in the syllabus.

Written Essays: There will be two (2) four to five page, analytical essays required for this course. Each essay will need to address the associated prompt provided on Blackboard. 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 texts 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. For each response, you need to post copies in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.

Other Considerations and Requirements:

- The grading rubric for the response papers, along with example papers, can be found on the syllabus and under the "Sample Response Papers" tab on Blackboard.
- Examples can be found under the "Sample Response Papers" tab on Blackboard.
- 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.
- All outside sources 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. The best place to look of outside sources will be in the optional readings provided for each unit. Use the library databases for discovering other suitable sources.
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to retell the narratives.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.
- Be sure to view these videos on Blackboard:
 - How to Interpret a Text
 - General MLA Formatting
 - How to Write a Response Paper

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 in an Online Class: Regular engagement with the course materials and requirements is imperative for successful completion of this course. Since this is an online class, we will not meet in person. I still need to monitor your progress. Your 4th missed Assignment may result in being dropped from the class. However, it is your responsibility to drop the class if you are no longer able to meet the requirements.

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.

Online Etiquette: Netiquette is the etiquette used online. Remember, every post on Blackboard came from a living, breathing human being. Shared Assignments should be a positive exchange of ideas. If you disagree with someone’s post, address why in an academic manner. Do not troll or flame your fellow students. Remember to treat people with the same respect as you would in person. Please don’t use ALL CAPS; this is the same as yelling. Do not use extra-large font to make your point or font that is hard for people to read. Use standard spelling and grammar. Simply put – be polite.

Class Withdrawal: Most SPC internet students live within driving distance of South Plains College, so if they need to drop a class, it is easily accomplished in person. However, some students live in Houston, Dallas, out-of-state, or even overseas. In order to withdraw from an online course:

- First, check the academic calendar on the SPC home page to see when the last day is to drop.
- Then log in to MySPC, click on Admissions and Records, find Student Forms and Tools, and download and print the Student Initiated Drop Form.
- Fill out and sign the form and arrange for me (your instructor) or your advisor to sign it also.
- Then you can take the drop form to the SPC Registrar's Office at the Levelland, Reese, or Lubbock campus. Call 806-716-2187 or 806-716-2375 for more information.

If you are not able to come in person to one of the campuses, then you need to submit an email requesting to be dropped to either amorin@southplainscollege.edu or aruiz@southplainscollege.edu and they will work with you. The email should be from your SPC email account and should include a brief statement that you wish to drop and the reason you are unable to come to an SPC campus to accomplish that task. Include your name and the course and section you need to drop.

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.

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 Office) 806-716-2577, Lubbock Centers (located at the Lubbock Downtown Center) 806-716-4675, or Plainview Center (Main Office) 806-716-4302 or 806-296-9611.

Statement of Nondiscrimination: South Plains College does not discriminate on the basis of race, color, national origin, sex, disability or age in its programs and activities. The following person has been designated to handle inquiries regarding the non-discrimination policies: Vice President for Student Affairs, South Plains College, 1401 College Avenue, Box 5, Levelland, TX 79336. Phone number 806-716-2360.

Statement of Diversity: In this class, I will continually strive to establish and support an environment that values and nurtures individual and group difference 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 Health and Wellness Center. 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 the Health and Wellness Center at 806-716-2529 or email dburleson@southplainscollege.edu for assistance.

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

Fall I 2022

All assignments are to be submitted on Blackboard before the date and time listed. It is highly recommended to complete work early to avoid late penalties. Email me if there are any issues with scheduling.

Week One – Monday 8/29 to Sunday 9/4

Watch Video: Introduction to Course

Post on Blackboard: Introduction to class: Post a message on the discussion board and tell a little bit about yourself and why you are taking this class. My introduction has already been posted.

Watch Videos: How to Interpret a Text

General MLA Formatting

How to Write a Response Paper

N.B. These three videos should be referenced throughout the class.

Optional, but highly recommended, Video: “Top 10 Ways to Make Less Than an A in an English Course”

Intro and Intuition

Watch Video: Intro and Intuition

Read: 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)

Real vs Abstract

Watch Video: Real vs Abstract

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)

Beginnings

Watch Video: 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)

Quiz: Video Quiz #1 due by 11:59 p.m. Sunday, 9/4.

Quiz: Reading Quiz #1 due by 11:59 p.m. Sunday, 9/4.

Week Two – Monday 9/5 to Sunday 9/11

Newspapers-Art and Animation

Watch Video: 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)

Subaltern & Subversive

Watch Video: Newspapers-Art and Animation

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)

Beginnings, yet again

Watch Video: 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)

Quiz: Video Quiz #2 due by 11:59 p.m. Sunday, 9/11.

Quiz: Reading Quiz #2 due by 11:59 p.m. Sunday, 9/11.

Week Three – Monday 9/12 to Sunday 9/18

Influence of Film Noir

Watch Video: 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)

How to Build a Superhero

Watch Video: 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)

Girls With Superpowers

Watch Video: 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)

Quiz: Video Quiz #3 due by 11:59 p.m. Sunday, 9/18.

Quiz: Reading Quiz #3 due by 11:59 p.m. Sunday, 9/18.

Week Four – Monday 9/19 to Sunday 9/25

America United—WW II

Watch Video: 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)

Feminist agenda

Watch Video: 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)

Love and Romance

Watch Video: 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)

Quiz: Video Quiz #4 due by 11:59 p.m. Sunday, 9/25.

Quiz: Reading Quiz #4 due by 11:59 p.m. Sunday, 9/25.

Read: Prompt for Essay #1

Watch Video: How to Submit a paper on Blackboard

Essay #1 due by 11:59 p.m. Sunday, 9/25. Be sure to read the section on Essays in the introductory announcement on Blackboard and look at the sample Essays before you write and submit your response. Choose only one of the prompts for Essay #1 on Blackboard. Remember that all Essays need to be posted in two places on Blackboard: the associated assignment drop box and the discussion board. When you post your essay on the discussion board, take the time to read and consider responses from other students. Remember that all documents posted on Blackboard should be in .doc, .docx, or .pdf format.

Read: How to review Response Paper Comments

Watch Video: How to View Comments on Submitted Papers

Week Five – Monday 9/26 to Sunday 10/2

Westerns

Watch Video: 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)

How Far is Too Far?

Watch Video: 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 Suspense Stories* #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)

Censorship and Reality

Watch Video: 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)
- Quiz:** Video Quiz #5 due by 11:59 p.m. Sunday, 10/2.
- Quiz:** Reading Quiz #5 due by 11:59 p.m. Sunday, 10/2.

Week Six – Monday 10/3 to Sunday 10/9

Innocence and Post-Colonialism

- Watch Video:** 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)

Political Agendas

- Watch Video:** 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)

Changing Face of War

- Watch Video:** 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)
- Quiz:** Video Quiz #6 due by 11:59 p.m. Sunday, 10/9.
- Quiz:** Reading Quiz #6 due by 11:59 p.m. Sunday, 10/9.

Week Seven – Monday 10/10 to Sunday 10/16

Definition of Good

- Watch Video:** 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)

Multiculturalism and Shifting Ethics

- Watch Video:** 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)

LGBT Comics

Watch Video: 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)

Quiz: Video Quiz #7 due by 11:59 p.m. Sunday, 10/16.

Quiz: Reading Quiz #7 due by 11:59 p.m. Sunday, 10/16.

Week Eight – Monday 10/17 to Thursday 10/23

Death of a Superhero

Watch Video: 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)

Narrative Roadmap

Watch Video: 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)

Anti-Hero

Watch Video: 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)

Quiz: Video Quiz #8 due by 11:59 p.m. Thursday, 10/23.

Quiz: Reading Quiz #8 due by 11:59 p.m. Thursday, 10/23.

Read: Prompt for Essay #1

Essay #2 due by 11:59 p.m. Thursday, 10/23. Be sure to read the section on Essays in the introductory announcement on Blackboard and look at the sample Essays before you write and submit your response. Choose only one of the prompts for Essay #1 on Blackboard.

Remember that all Essays need to be posted in two places on Blackboard: the associated assignment drop box and the discussion board. When you post your essay on the discussion

board, take the time to read and consider responses from other students. Remember that all documents posted on Blackboard should be in .doc, .docx, or .pdf format.