

INF 327E - 27090 - Fall 2019 - Information & People: Comics, Graphic Novels, and Manga

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Online Course



[Download Syllabus Here](#)

INTRODUCTION:

This is the Syllabus for the Course. To view Course Content, go to [Modules](#).

Pages and Files are hidden from the Student View as everything you need is in Modules.

This online course is a survey of Comics, Graphic Novels, Manga, and other materials under the umbrella of Sequential Art. The history of Sequential Art will be explored, from early visual narrative development, to newspaper cartoons, superheroes, the Graphic Novel, and the future of web comics and visual novels. In addition to history, students will also become familiar with the genres of Sequential Art, and the artists and writers that have helped define the field of Sequential Art. This class will especially focus on the cultural diversity of Comics and Graphic Novels in the United States through readings created by and for people of different religions, genders, sexualities, and racial backgrounds. The assignments will seek to reinforce understanding about the field of Sequential Art through writing and art assignments. While the various formats of Sequential Art are commonly enjoyed by children and presumed to be

material reserved for the young, Comics and Manga are for all ages and this class will explore the nuanced mature aspects of Sequential Art as well as content for children. No prior knowledge of comics or artistic ability is required for this course.

COURSE OBJECTIVES:

- Become familiar with the transition from early art and visual narrative media to modern day advances in technology in and around Sequential Art.
- Look into various kinds of minority groups involved in the creation of Sequential Art, and understand how sexuality, gender, religion, and racial identity affect Sequential Art as a whole.
- Evaluate reading materials for various age groups for themes and concepts both intended and unintended, in the context of the time it was published and today.
- Interpret and write about minority creator(s) from an in-depth source.
- Understand and analyze the structure of Sequential Art including page layout, audio and visual cues, panel design, language and word selection, character design, and tool selection by creating small selections of Sequential Art.

COURSE ROAD MAP:

MODULE ONE: History through Art History and Culture Studies

Module Ends With: Art History Quiz & One Panel Comic

- Section 01: European History & Asian History: 1400s - 1900s, 1200s - 1950s
- Section 02: Modern Times: 1920s to 1970s
- Section 03: Graphic Novels & Underground: 1970s to Today
- Section 04: Today's Comics: The Internet, Digital Art, and Modern Classics

MODULE TWO: Genres and Characters

Module Ends With: Final Project Proposal & Four Panel Comic

- Section 05: Crime and Thrillers / Horror and Monsters
 - Selection of Book for Five Page Reflection Paper
- Section 06: Superheroes and Their Giant Universes
- Section 07: Non-Fiction and Fictional Accounts of Real Life
- Section 08: The Underground

MODULE THREE: Author Focus in America and Japan

Module Ends With: Five Page Reflection Paper on a Selected Book

- Section 09: American and English Comics
- Section 10: Japanese Mangaka
- Section 11: American and Japanese Animators
- Section 12: Student's Four-Panel Comic

MODULE FOUR: The Future

Module Ends With: 5 Minute Video / 5 Page Comic

- Section 13: Visual Novels
- Section 14: Web Comics
- Section 15: Final Project -

- 5 Minute Video Presentation, or
- 5 Page Complete Sequential Art Short Story
- **FINAL PROJECT DUE DECEMBER 12th**

LITERATURE TO PURCHASE FOR THE COURSE:

This text is read in its entirety during this course, and thus, must be acquired.

- *Understanding Comics: The Invisible Art*, by Scott McCloud
- ISBN-13: 978-0060976255
- Cost: \$15.00 or less

All other readings required within this course are available on the course’s Canvas page, a separate public external site, or through the University of Texas' on-campus libraries. This text does not have to be new, nor does it have to be a specific edition, as the ISBN is merely there to squash any confusion as to what book I am referring to. Understanding Comics is read in completion in four weeks, **so a library copy of the book can work**. It will be useful many times throughout the course, it is rather affordable, so I would argue to just purchase it instead.

ASSIGNMENTS:

Total in this course, there are 21 total main assignments, with 2 possible bonus point assignments. The total number of points that can be earned in this course is 200 points. Here is a point split:

<i>Assignment Name</i>	<i># of Assign.</i>	<i>Points Per Assignment</i>	<i>Points Total</i>
Weekly Discussions	15	5	75 Points Total
Module 01 Major Assignments	2	25	50 Points Total
<i>Bonus Points in Module 01</i>	<i>1</i>	<i>5</i>	<i>5 Possible Bonus Points</i>
Module 02 Major Assignments	2	25	50 Points Total
Five Page Paper	1	50	50 Points Total
Final Project	1	75	75 Points Total
<i>Bonus Points in Module 04</i>	<i>1</i>	<i>5</i>	<i>5 Possible Bonus Points</i>
GRAND TOTAL OF POINTS			300 POINTS + 10 Bonus Points

Example Grade:

- + 75 Points (from Participation)
- + 115 (from Module Assignments)
- + 70 (from Final)
- + 10 (from Bonus Participation) =
- 270 Points Total
- **Divided by 300 Total Receivable = 90%** ... just squeezing in an A -

[Hint: Participating in discussions every week really adds up!]

GRADING SCALE:

- | | |
|-----------------|-----------------|
| • A = 100 ~ 93 | • C = 76 ~ 73 |
| • A - = 92 ~ 90 | • C - = 72 ~ 70 |
| • B + = 89 ~ 87 | • D + = 69 ~ 67 |
| • B = 86 ~ 83 | • D = 66 ~ 63 |
| • B - = 82 ~ 80 | • D - = 62 ~ 60 |
| • C + = 79 ~ 77 | • F = 59 ~ 0 |

For Pass / Fail, a student must receive a grade of at least 180 points, or 60% to Pass

ASSIGNMENT DESCRIPTIONS:

Weekly Discussions:

- Each student who participates in class can complete a weekly writing assignment to prove participation, knowledge learned, and add value to knowledge recently acquired. Each week will be a different writing prompt, which students will respond to with a complete paragraph, writing about at least one class reading, and can only be completed by submitting on to Canvas by the weekly deadline. The participation assignments can NOT be made up except for very specific exceptions.

Module 01:

- Art History Quiz:
 - This is an *open note* quiz consisting of ten true or false questions and two short essay responses on the history of creators and major moments of creation in Sequential Art History. This is not a quiz testing knowledge retention of specific dates, but testing ability to accurately recall and catalogue the information that has been presented to the student thus far. Not only is this quiz open notes, but it is highly encouraged to draft the essays before taking the quiz for better results.
- One Panel Comic Art Assignment:
 - As described in Ivan Brunetti's assignment, a one-panel comic will be completed by each student focusing on a single scene and a quote from that scene from a selection of possible novels. This one panel comic does not have to demonstrate great artistic style, but should demonstrate basic principles gained from reading a small collection of sequential art objects and from Ivan Brunetti's directions.

Module 02:

- Final Project Proposal:

- Before the final project is due, students will submit a proposal for his/her intended project. While the final project does not have to follow to the letter what the proposal sets up, it is still a very necessary component of the final project assignment. The proposal tells the instructor what direction the project will go in before all efforts are dedicated towards a project that does not fulfill the project guidelines. ***A Final Project will not be accepted without a Final Project Proposal being submitted beforehand.***
- Four Panel Comic Art Assignment:
 - Moving on from the one panel art assignment, the student will now complete a four panel comic from a selection of twelve initial panel sketches as directed from Ivan Brunetti's assignment. While the twelve initial sketches are timed, the final four panel comic should show effort and dedication to *redrawing* initial ideas, adding details, and inserting an understandable narrative from one panel to the next.

Module 03:

- Five Page Reflection Paper on a Selected Book
 - **The student will have selected by October 1st in Module 02** which book from a group of options to read in depth. In a minimum of five pages, the student will demonstrate mastery of the book they selected by writing about three topics or subtopics of the selected text, along with demonstrating college-level writing skills such as MLA citations and well-formed paragraphs with insightful ideas.

Module 04:

- Final Project
- Bonus Point Assignment: Final Reflection Essay
 - Along with the final project, students can submit a final reflection essay reflecting on his/her experiences with the class for bonus points.

NOTE ON HOW WORK CAN BE DONE:

“A fundamental principle for any educational institution, academic integrity is highly valued and seriously regarded at The University of Texas at Austin. More specifically, you and other students are expected to maintain absolute integrity and a high standard of individual honor in scholastic work undertaken at the University. This is a very basic expectation that is further reinforced by the University's Honor Code. At a minimum, you should complete any assignments, exams, and other scholastic endeavors with the utmost honesty, which requires you to:

- acknowledge the contributions of other sources to your scholastic efforts;
- complete your assignments independently unless expressly authorized to seek or obtain assistance in preparing them;
- follow instructions for assignments and exams, and observe the standards of your academic discipline; and
- avoid engaging in any form of academic dishonesty on behalf of yourself or another student.”*

http://deanofstudents.utexas.edu/sjs/acint_student.php

No cheating. No stealing. Cite everything you have taken from an outside source, including ideas and inspiration, and especially quotes. The student will use MLA citation style to cite any ideas not their own.

TURNING THINGS IN:

All assignments are to be posted to Canvas before the due date. Assignments can only be turned in after the due date in the case of personal emergency with Valid Excuse.

Valid Excuses Includes:

- Doctor's Visit
- Death of a Family Member

If personal issues interfere with your ability to keep up with the course, please contact me ahead of time. I would rather work with you before an assignment is missed, versus after an assignment comes in late.

UNIVERSITY SERVICES FOR STUDENTS WITH DISABILITIES:

Any students with disabilities should contact the Services for Student Disabilities to seek any necessary accommodations. If the student already has an exemption or anything he or she needs to talk about, please feel free to email me at my utexas email address to talk about needs and what I can do to help.

Super Secret Bonus Point Opportunity:

If you find a broken reading link or broken lecture link, an assignment is not working correctly, quizzes acting funny, and/or any other class/technical problem, please message me! If the problem you alert me about is something that is actually a problem, was my mistake, and I can fix it, then you may get bonus points!

READINGS

NOTE: Readings are in order from most important to less important. Read in the order as listed.

MODULE 01: History through Art History and Culture Studies

Section 01: European History (Germany, England, France, & Spain): 1400s - 1900s & Asian History (China, Korea, & Japan): 1200s - 1950s

- *Understanding Comics*, Introduction & Chapters 1 - 3, by Scott McCloud, (1993)
- Satire, sewers and statesmen: why James Gillray was king of the cartoon:
<https://www.theguardian.com/artanddesign/2015/mar/21/satire-sewers-and-statesmen-james-gillray-king-of-cartoon>
- *Hokusai x Manga : Japanese Pop Culture Since 1680* (2017)
- "From Sazae-san to Crayon Shin-chan: Family Anime, Social Change, and Nostalgia in Japan" by William Lee, from *Japan Pop: Inside the World of Japanese Popular Culture : Inside the World of Japanese Popular Culture* (2000)
- *Chibi Maruko-chan*, Episode 1: Maru-chan's Sibling Rivalry!, by Nippon Animation (1990)

Section 02: America and Modern Times (USA & Japan): 1920s to 1970s

- *Understanding Comics*, Chapters 4 - 6, by Scott McCloud, (1993)
- *Action Comics* selections (first issues, birth of Superman, and Superman and Batman meet), by Jerry Siegel (writer), Joe Shuster (artist), and others (1938 - 1952)
- *Detective Comics* selections (first appearance of Batman), by Bob Kane and Bill Finger (1939 - 1940)
- *All-Star Comics #1, Sensation Comics #1 & #2* (first appearances of Wonder Woman), by "Charles Moulton"/William Moulton Marston, and Harry G. Peter (1940 - 1941)
- *Drawn to Purpose: American Women Illustrators and Cartoonists*, Chapters 2 and 3, by Martha H. Kennedy (2018)
- *Seducing the Innocent: Fredric Wertham and the Falsifications That Helped Condemn Comics*, by Carol L. Tilley (2012)
- *Film Theory: Batman's Three Joker Theory*, by The Film Theorists, MatPat (Matthew Patrick) (2016)

Section 03: Emergence of Graphic Novels & Modern Newspaper Comics (USA, Europe, & Japan): 1970s to Today

- *Understanding Comics*, Chapters 7 - 9, by Scott McCloud, (1993)
- *A Contract with God*, by Will Eisner (1978)
- *Buddha: Kapilavastu*, by Osamu Tezuka (1972)
- *Calvin and Hobbes*, by Bill Watterson (1985 - 1995)
- *The Push Man & Goodbye* (with Author Interviews), by Yoshihiro Tatsumi (1969 ~ 1973)
- *Epileptic*, by David B. (2002 - 2005)

Section 04: Today's Comics: Global Work and 'Modern' Classics

- *Graphic Novels: Everything You Need to Know*: Introduction, by Paul Gravett (2005)
- *American Splendor: Our Movie Year*, by Harvey Pekar and Assorted Artists (2004)

- *Daytripper*, by Gabriel Ba & Fabio Moon (2010)
- *Munnu: A Boy from Kashmir*, by Malik Sajad (2015)
- *Freedom Hospital*, by Hamid Sulaiman (2016)
- *Journalism*, by Joe Sacco (2012)
- *American Splendor, the Movie* (2003) (selections)

MODULE 02: Genres and Characters

Section 05: Suspense, Horror, Mayhem, and Crime: 1930s to 1950s, from 1970s to Today

- *Comics & Sequential Art*, by Will Eisner (1985)
- *Black Blizzard*, by Yoshihiro Tatsumi (1956, republished 2010)
- *A History of Violence*, by John Wagner (writer) and Vince Locke (artist) (1997)
- Selection of Wallace 'Wally' Wood comics from EC Publishing (1950s)
- *Judge Dredd* selection, by John Howard (writer), Dave Gibbons (artist), Barry Mitchell (artist), and Brian Bolland (artist) (1980)
- *Akira*, by Katsuhiro Otomo (director & screenplay writer), Izo Hashimoto (screenplay writer) (1988)

Section 06: Superheroes, Universes, and Massive Epics: 1930s to Today

- *Graphic Novels: Everything You Need to Know: Genres*, by Paul Gravett (2005)
- *I Shall Destroy All the Civilized Planets!* (2007) and *You Shall Die By Your Own Evil Creation!* (2009), by Fletcher Hanks and Paul Karasik
- *Bitch Planet*, by Kelly Sue DeConnick (2015)
- *Batman: The Killing Joke*, by Alan Moore (author), Brian Bolland (artist), Richard Starkings (letterer), and John Higgins (colorist) (March 1988)
- *Batman Year One - Reissue, Afterword(s)*, by David Mazzucchelli (2005)
- *Spider-Man Volume 2 - Number 36*, by J. Michael Straczynski (author), John Romita Jr (Penciler), Scott Hanna (Inkers), Dan Kemp (Colourist), Richard Starkings and Wes Abbott (Letterers) (December, 2001)

Section 07: Real Life and Retellings: 1970s to Today

- *Making Comics: StoryTelling Secrets of Comics, Manga, and Graphic Novels*, by Scott McCloud (2006)
- *Drawing the Line: Indian Women Fight Back!*, by Assorted Creators (2015)
- *Don't Go Where I Can't Follow*, by Anders Nilsen (2006)
- *Marbles*, by Ellen Forney (2012)
- *The Story of My Tits*, by Jennifer Hayden (2015)
- *Can't We Talk About Something More Pleasant?* by Roz Chast (2014)
- *King Cat [Classix]*, by John Porcellino (2007)

Section 08: Experimental and Strange: 1960s to Today

- *Wimmen's Comix*, Volume 6, by Assorted Women's Collective (1976)
- *Maus: A Survivor's Tale*, by Art Spiegelman (1980 - 1991)
- *MetaMaus*, by Art Spiegelman (2011)
- *Henshin: First Snow & Victory Sign* (2015)
- *24 Hour Comics*, by Scott McCloud and Others (2004)
- *Neurocomic*, by Hana Ros and Matteo Farinella (2013)

MODULE 03: Author Focus in American and Japan

Section 09: American and English Comic Writers and Artists

- Jack Kirby/Jack Kurtzberg & Stan Lee:
 - *The Fantastic Four*
 - *The Incredible Hulk*
 - *The New Gods*
 - *Stan Lee: The Man Behind Marvel*, by Bob Batchelor (2017)
 - *Amazing, Fantastic, Incredible: A Marvelous Memoir*, by Stan Lee, Peter David, and Colleen Doran (2015) [excerpt about the 'Marvel Way']
- Carl Barks:
 - The Art & Animation of Carl Barks
 - "*What a Life!*" *Carl Barks' Donald Duck as Nervous Modern*, by Geoffrey Moses (2010)
 - *How to Read Donald Duck: Imperialist Ideology in the Disney Comic*, by Dorfman & Mattelart (1971, English translation 1975)
 - *Carl Barks and the Disney Comic Book: Unmasking the Myth of Modernity*, by Thomas Andrae (2006)
- Will Eisner:
 - *The Spirit*
 - *Life on Another Planet*
 - *To The Heart of the Storm*
 - *Eisner/Miller: A One on One Interview* (2005)
- Harvey Kurtzman:
 - *The Man Who Created Mad and Revolutionized Humor in America : A Biography*, by Bill Schelly (2015)
 - *Jungle Book*
- Alan Moore:
 - *From Hell*
 - *V for Vendetta*
 - *The Lost Girls*
- Lynda Barry:
 - *Syllabus*
 - *One! Hundred! Demons!*
- Alison Bechdel:
 - *Fun Home*
 - *Are You My Mother?*
 - *Dykes to Watch Out For*
 - Bechdel Test
 - <http://dykestowatchoutfor.com/the-rule>
 - <https://bechdeltest.com/>
- Kelly Sue DeConnick & Fiona Staples:
 - *Pretty Deadly*

- *Captain Marvel*
- *Saga*
- *Archie*

Section 10: Japanese Mangaka

- Osamu Tezuka:
 - *The Mysterious Underground Men*
 - *Black Jack*
 - *Apollo's Song*
 - *Ayako*
- Hirohiko Araki:
 - *Jojo's Bizarre Adventure*
- Naoko Takeuchi & Yoshihiro Togashi (married):
 - A [more colloquial and light hearted retelling](#) of Sailor Moon
 - Three Part Interview with Naoko Takeuchi in ROLa magazine (September 2013, November 2013, and January 2014)
 - <https://missdream.org/interview-translations-rola-magazine-and-god-of-ba-ckstage-show/>
 - <https://missdream.org/naoko-takeuchi-interview-rola-magazine-november-2013/>
 - <https://missdream.org/sailor-moon-interviews-and-articles/naoko-takeuchi-interview-rola-magazine-january-2014/>
 - [Interview with Yoshihiro Togashi](#) (revolving around Hunter x Hunter hiatuses)
- Naoki Urasawa:
 - Urasawa Naoki no **Manben**
 - Akiko Higashimura
 - Junji Itou
 - *20th Century Boys*
- Junko Mizuno:
 - *Welcome to Spider Town* (from *Strange Tales Volume 5*)
 - *Little Fluffy Gigolo Pelu*
 - *Pure Trance*
- Takashi Murakami (Kaikai Kiki Co., Ltd.):
 - Takashi Murakami's Essay on SuperFlat
 - Kanye West - Good Morning
 - [Louis Vuitton Collaboration](#)
 - 727

Section 11: American Animators & Japanese Animators

- While Animation / Anime is NOT Sequential Art, the two are very closely connected, and many animators were or are now cartoonists / mangaka. So, it is important to review animation and important animators, and their important contributions to the form.
- Disney (1923 - Present):
 - Hercules, Disney's Beautiful Hot Mess: a Video Essay (2016)
 - [The Sweatbox](#) (2002)

- Treasure Planet - Disney's Biggest Mistake (2017)
- Pixar (1986 - Present):
 - The Incredibles (2004)
 - Up (2009)
 - The Pixar Touch : The Making of a Company, by David A. Price (2008)
 - The Art of Pixar: 25th Anniversary by Amid Amidi (2011)
 - Renderman 21 Feature Reel
- Warner Brothers (1930 - 1969, 1999, Present):
 - *Chuck Amuck*, by Chuck Jones
 - [Noble Effort](#), 99 Percent Invisible, Roman Mars (host) (2013)
 - *The Dot and the Line: A Romance in Lower Mathematics*, Maurice Noble (uncredited director), Chuck Jones (credited director), and others (1965)
 - [Classic Cartoon Sound Effects](#), 99 Percent Invisible, Roman Mars (host) (2019)
- Hayao Miyazaki (Studio Ghibli):
 - Starting Point: 1979 - 1996 (essays)
 - Nausicaä of the Valley of the Wind (film) (1984)
 - The Wind Rises (2013)
 - The Kingdom of Dreams and Madness (2013/2014)
- Satoshi Kon (Madhouse):
 - Satoshi Kon - Editing Space and Time (2014)

Section 12: Student's Four-Panel Comic Class Wide Review

- The Comics Created During Module Two are Read by the Entire Class

MODULE 04

Section 13: Visual Novels & Digital Illustration/Animation

- *Hyperbole and a Half*: The Simple Dog, Depression Part One, and Depression Part Two, by Allie Brosh
- Choose your own adventure -- Pick one from these options
 - [Katawa Shoujo: Act 1](#), by 4chan.org (2007 - 2012)
 - [Doki Doki Literature Club](#), by Team Salvato (2017)

Section 14: Webcomics

- *Digger Chapter 1*, (2007 - 2013)
- *Homestuck: Act One* (from [4/13/09 \["Homestuck"\]](#) to [06/07/09 \["END OF ACT 1"\]](#)), by Andrew Hussie (author and artist) (2009 - 2016)
- *Super Secret*, [Episodes 1 - 8](#) (2016 - Present)

Section 15: Final Projects

- No Readings