

INF 327E - 27575 - Fall 2018 - Information & People: Comics, Graphic Novels, and Manga Online Course

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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 world history of Comics and Manga will be explored, beginning with early visual narrative development, series paintings, newspaper cartoons, superheroes, development of the Graphic Novel, and the future projection of web comics and visual novels. In addition to history, students' will also become familiar with the genres of Comics, Graphic Novels, and Manga, and the major artists and writers that have helped define the field of Sequential Art. The assignments will seek to gain understanding of the Comics/Manga creation process through traditional knowledge-testing assignments, along with 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, but an outside knowledge base is enjoyable to behold.

COURSE OBJECTIVES:

- Become familiar with the transition from early art and visual narrative media to modern day advances in technology and the significant manner that Sequential Art has played on culture and society.

- Look into various social phenomena outside of or in parallel with Sequential Art to understand Comics and Manga, including artistic movements, banned and censored material, youth culture, and underground/alternative art society.
- Evaluate reading materials for various age groups in context to the challenges and conflicts of the characters within the literature and the intended audiences.
- Distinguish between genres and recognize recurring themes within Sequential Art, especially between 'funnies' and satire, superheroes, crime, romance, horror, underground/alternative, nonfiction, and autobiographical.
- Understand and analyse 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: 1400s - 1900s
 - DATE - In-Person Discussions & Reinforcement, including a full syllabus run-down
- Section 02: Asian History: 1200s - 1950s
 - DATE
 - Pre-Semester Survey Due
- Section 03: Modern Times: 1920s to 1970s
 - DATE
- Section 04: Graphic Novels & Underground: 1970s to Today
 - DATE - Module 01 Ends

MODULE TWO: Genres and Characters

Module Ends With: Genre Identification of Unseen Comics Quiz & Four Panel Comic

- Section 05: Crime and Thrillers / Horror and Monsters
 - DATE
- Section 06: Superheroes and Their Giant Universes
 - DATE
- Section 07: Non-Fiction and Fictional Accounts of Real Life
 - DATE
- Section 08: The Underground

- DATE - Module 02 Ends

MODULE THREE: Author Focus in America and Japan

Module Ends With: Reflective Three-Page Paper on Favorite Comic & Proposal on Final Project

- Section 09: American and English Comics
 - **By DATE**, Choose a Sequential Art Object to write about in Three Page Paper
- Section 10: Japanese Mangaka
 - DATE
- Section 11: American and Japanese Animators
 - DATE
- Section 12: Student's Four-Panel Comic
 - DATE - Module 03 Ends

MODULE FOUR: The Future

Module Ends With: 5 Minute Video / 5 Page Comic / 5 Page 'Scratch' Comic Book & Final Reflection Essay

- Section 13: Visual Novels
 - DATE
- Section 14: Web Comics
 - DATE
- Section 15: Final Reflection Essay and Choice of Final Project-
 - DATE
 - 5 Minute Video Presentation
 - 5 Page Complete Sequential Art Short Story
 - 5 Page Sequential Art Object Assembled from Existing Material
 - FINAL PROJECT DUE **May 4th BY MIDNIGHT**

LITERATURE TO PURCHASE FOR THE COURSE:

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

- *Understanding Comics: The Invisible Art*, by Scott McCloud
- ISBN-13: 978-0060976255

- Cost: \$15.00 or less

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 may suit your needs, but it will still very 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 19 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:

- 15 Participation Opportunities / Discussions - 5 Points Each for 75 Total
- 3 Module Assignments - 25 Points Each for 75 Total
- 1 Final Project with Essay - 50 Points Total
- **Grand Total - 200 Points**
 - Possible Bonus Points:
 - 1 Pre-Class Survey 5 Points [in Module 1]
 - 1 Bonus Participation Assignment 5 Points [in Module

Example Grade:

- + 75 Points (from Participation)
- + 60 (from Module)
- + 40 (from Final)
- + 5 (from Bonus Participation) =
- 180 Points Total
- **Divided by 200 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, student must receive a grade of at least 120 points, or 60% to Pass

ASSIGNMENT DESCRIPTIONS:

Participation Opportunities / Discussions:

- Each student who 'attends' class can participate in an writing or art assignment to prove participation, knowledge learned, and added value to that knowledge and activity gained in meeting in person. Each week will be a different assignment, and can only be completed by submitting on to Canvas by the weekly deadline. The participation assignments can NOT be made up except by very specific exceptions.

Module 01:

- Art History Quiz:
 - This is a open notes quiz consisting in part of multiple choice, fill-in-the-blank, and short answers focusing 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 and accurate number recollection, but testing your in-person and video-lecture notes, and ability to accurately recall and catalogue the information that has been presented to the student thus far with their note taking abilities and knowledge base.
- One Panel Comic Art Assignment:
 - As described in Ivan Brunetti's assignment, a one panel comic will be completed by each student individually 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 the minor art assignments thus far.

Module 02:

- Genre Identification Quiz:
 - This open notes quiz will feature a selection of images from sequential art objects from different genres and times. The student will respond by short

answer to each image presented with an estimate of what the genre of the given image is, and why this image would be within that genre.

- Four Panel Comic Art Assignment:
 - Moving on from the one panel art assignment, the student will now complete a four panel comic completed from a selection of twelve initial panel sketches as directed from the 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:

- Three Page Paper on Favorite Comic/Sequential Art Object:
 - The student will have selected by **October 3rd** a favorite comic, graphic novel, manga, or other sequential art object, then write a three page paper that analyzes why the object works so effectively as a good piece of art/reading. This assignment does not grade over misplaced commas, apostrophes, or one incorrect word placement. This assignment does grade over consistent errors/misspellings, unsupported ideas, and bad sentence/paragraph construction. The first and last paragraph are the most important, and *uncited ideas can result in huge grade deductions or a zero.*
- 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 (me) what direction the project will go in is visible 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.*

Module 04:

- Final Project
- Final Reflection Essay
 - Along with the final project, students will submit a final reflection essay reflecting on his/her experiences with the class. *A final project submitted without a final reflection essay will NOT be accepted.*

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 matter how work is done on these assignments, these assignments will be of genuine originality, not copied, ‘borrowed’, or with outside assistance in part or whole. No cheating. No stealing. Cite everything you have taken from an outside source, including ideas and inspiration, especially quotes. Cite any assistance you receive, such as help reviewing or editing a writing assignment from the writer’s center on campus, or help drafting an art assignment from an artist or a friend. The student can use any citation style, but the style should be consistent and recognizable from one of the many academic citation styles available. I find MLA is the easiest and most flexible, but you do not have to use MLA.

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 Evidence.

Valid Evidence Includes:

- Doctor’s Note
- Obituary of a Family Member

Valid Excuses are only extended towards Module Assignments, not for Participation Assignments. Participation Assignments are arranged as to be minor grade additions with other ways to acquire points in their stead, so missing one or two will not severely affect final grade.

Plan ahead for emergencies as necessary, and stay on top of your work.

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.

READINGS

MODULE 01: History through Art History and Culture Studies

Core Readings:

Readings that are great in length and will take time to process. Instead of attaching these readings to any particular section, please read these texts throughout the module, a little at a time, and to completion by the end of the Module and the final Module assignments.

- Understanding Comics, by Scott McCloud, (1993)
- “Speech Bubbles: Understanding Comics with Scott McCloud” 99% Invisible (Hosted by Roman Mars)
<https://99percentinvisible.org/episode/speech-bubbles-understanding-comics-scott-mccloud/>
- The Secret History of Wonder Woman, by Jill Lepore (2014)
- Selections from Graphic Novels: Everything You Need to Know, by Paul Gravett, (2005)

Section 01: European History (Germany, England, France, & Spain): 1400s - 1900s

- 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>
- Infinite Jest: Caricature and Satire from Leonardo to Levine:
- <http://www.metmuseum.org/press/exhibitions/2011/infinite-jest-caricature-and-satire-from-leonardo-to-levine>

Asian History (China, Korea, & Japan): 1200s - 1950s

- *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 01 (1990):
<https://www.youtube.com/watch?v=uefkZMLbOeY>

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

- Action Comics #1 (first appearance of Superman), by Jerry Siegel, Joe Shuster, and Jack Liebowitz (publisher) (April 18, 1938)
<http://www.reading-room.net/Action1/Action1P01.html>
- All-Star Comics #1, Sensation Comics #1 & #2 (first appearances of Wonder Woman), by “Charles Moulton”/William Moulton Marston, and Harry G. Peter
- Detective Comics (first appearance of Batman), by Bob Kane and Bill Finger (1939 - 1940)
- A Haunt of Fears, by Martin Barker
- Buddha: Kapilavastu, by Osamu Tezuka (1972)
- Film Theory: Batman's Three Joker Theory [No need to watch Part 2]

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

- A Contract with God, by Will Eisner (1978)
- Calvin and Hobbes, by Bill Watterson (1985 - 1995)
- Epileptic, by David B. (2002 - 2005)
- American Splendor, the Movie (2003) (selections)
- American Splendor: Our Movie Year, by Harvey Pekar and Assorted Artists (2004)

Section 04: Today’s Comics: The Internet, Digital Art, and Modern Classics

- Digger (2007 - 2013) (Chapter 1)
 - <http://diggercomic.com/blog/tag/chapter-one/>
- The Sleeper and the Spindle, by Neil Gaiman and Chris Riddell (2015)
- RWBY, by Rooster Teeth (2013 - 2018)
 - <https://roosterteeth.com/episode/rwby-season-1-red-trailer>

MODULE 02: Genres and Characters

Core Readings

- Selections from Comics & Sequential Art, by Will Eisner, (1985)
- Selections from Graphic Novels: Everything You Need to Know, by Paul Gravett, (2005)
- Selections from Making Comics: StoryTelling Secrets of Comics, Manga, and Graphic Novels, by Scott McCloud, (2006)

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

- The Wall of Flesh from This Magazine is Haunted #12 (August 1953)
- <http://thehorrorsofitall.blogspot.com/2008/02/wall-of-flesh.html>

- “Things” from Outer Space! Preview the document from Weird Science #12 (May/June 1950)
- Akira, by Katsuhiro Otomo (director & screenplay writer), Izo Hashimoto (screenplay writer) (1988)
- A History of Violence, John Wagner (writer), Vince Locke (artist) (1997)

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

- Batman: The Killing Joke, by Alan Moore (author), Brian Bolland (artist), Richard Starkings (letterer), and John Higgins (colorist) (March 1988)
- I Shall Destroy All the Civilized Planets! (2007) and You Shall Die By Your Own Evil Creation! (2009), by Fletcher Hanks and Paul Karasik
- 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)
- Sandman, Volume One: Preludes and Nocturnes, by Neil Gaiman (author), Sam Keith (artist), Mike Dringenberg (inker) (1988-1989)
- Bitch Planet, by Kelly Sue DeConnick (2015)

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

- In the Shadow of No Towers, by Art Spiegelman (2002 - 2004)
- Can't We Talk About Something More Pleasant? by Roz Chast (2014)
- The Story of My Tits, by Jennifer Hayden (2015)
- King Cat [Classix], by John Porcellino (2007)
- Don't Go Where I Can't Follow, by Anders Nilsen (2006)

Section 08: Experimental and Strange: 1960s to Today

- Zap Comix - Number Zero and One, by Robert Crumb (1968)
- Maus: A Survivor's Tale, by Art Spiegelman (1980 - 1991)
- MetaMaus, by Art Spiegelman (2011)
- Jimmy Corrigan: The Smartest Kid on Earth, by Chris Ware (2000)

MODULE 03: Author Focus in American and Japan

Core Literature

- Selections from 24 Hour Comics, by Scott McCloud, (2004)

Section 09: American and English Comic Writers and Artists

- Jack Kirby/Jack Kurtzberg & Stan Lee: selections from
 - The Fantastic Four
 - The Incredible Hulk
 - The New Gods
 - Stan Lee: The Man Behind Marvel, by Bob Batchelor
- Carl Barks: selections from

- Donald Duck (animation): The Art and Animation of Carl Barks
 - <https://www.youtube.com/watch?v=L1RBj5QOIQQ>
- Carl Barks and the Disney Comic Book: Unmasking the Myth of Modernity, by Thomas Andrae
- How to Read Donald Duck: Imperialist Ideology in the Disney Comic, by Dorfman & Mattelart
- "What a Life!" Carl Barks' Donald Duck as Nervous Modern, by Geoffrey Moses (2010)
- Will Eisner: selections from
 - The Spirit
 - Life on Another Planet
 - To The Heart of the Storm
 - Eisner/Miller: A One on One Interview
- Harvey Kurtzman: selections from
 - The Man Who Created Mad and Revolutionized Humor in America : A Biography
 - Jungle Book
- Alan Moore: selections from
 - From Hell
 - V for Vendetta
 - The Lost Girls
- Lynda Barry : selections from
 - Syllabus
 - One! Hundred! Demons!
- Alison Bechdel (& a small note on LGBT artists): selections from
 - 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: selections from
 - Pretty Deadly
 - Captain Marvel
 - Saga
 - Archie

Section 10: Japanese Mangaka

- Osamu Tezuka : selections from
 - The Mysterious Underground Men
 - Black Jack
 - Apollo's Song
 - Ayako
- Hirohiko Araki & Jojo's Bizarre Adventure

- A Highlight on the nature of Manga and Memes
- Naoko Takeuchi & Yoshihiro Togashi (married):
 - I can not find any academic papers that just answer the simple question of what Sailor Moon was, and why it is popular, so we're going for this more colloquial and light hearted retelling
 - <https://tvtropes.org/pmwiki/pmwiki.php/Manga/SailorMoon>
 - Pick One of These:
 - <https://missdream.org/sailor-moon-interviews-and-articles/>
 - Interview with Yoshihiro Togashi (revolving around Hunter x Hunter hiatuses)
 - https://www.reddit.com/r/HunterXHunter/comments/8m157x/togashis_interview_translated_by_veraciouscake/
- Naoki Urasawa
 - 20th Century Boys
 - Urasawa Naoki no **Manben**
 - <https://www.youtube.com/watch?v=oKsd83vaiJ4>
 - <https://www.youtube.com/watch?v=OZ44yJgPBzE>
 - <https://www.youtube.com/watch?v=W9BYNcsej3g>
- Junko Mizuno : selections from
 - Little Fluffy Gigolo Pelu
 - Pure Trance
- Takashi Murakami (Kaikai Kiki Co., Ltd.)
 - Kanye West 'Good Morning' Music Video
 - <https://www.youtube.com/watch?v=6CHs4x2uqcQ>
 - Louis Vuitton Collaboration
 - <http://www.highsnobiety.com/2015/07/17/louis-vuitton-murakami-pieces/>
 - Little Boy: The Arts of Japan's Exploding Subculture (2005)

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:
 - Floyd Norman: An Animated Life (2016)
 - Waking Sleeping Beauty (2009)
 - Hercules, Disney's Beautiful Hot Mess: a Video Essay (2016)
 - <https://www.youtube.com/watch?v=KznZcK7ksf4>
 - The Sweatbox (2002)
 - <https://archive.org/details/SweatboxDocumentaryUneditedVersion>
 - Treasure Planet - Disney's Biggest Mistake (2017)
 - <https://www.youtube.com/watch?v=b9syCdSkngA>
- Chuck Jones (Warner Bros. Cartoons (1933 - 1969))
 - For Scent-imental Reasons (1949)

- What's Opera, Doc? (1957)
- The Dot and The Line (1965)
- Chuck Amuck: The Life and Times of an Animated Cartoonist (1989)
- John Lasseter, Brad Bird, and Pete Docter (Pixar (1986 - Present)): selections of
 - The Incredibles (2004)
 - Up (2009)
 - The Pixar Touch : The Making of a Company, by David A. Price (2008)
 - The Art of Pixar: 25th Anniversary: The Complete Color Scripts and Select Art from 25 Years of Animation, by Amid Amidi (2011)
 - Renderman 21 Feature Reel
 - <https://www.youtube.com/watch?v=dnC8Xq6WKL4>
- Fox/Atlanta animation: selections of
 - Archer (2009 - Present)
 - Bob's Burgers (2011 - Present)
 - Georgia's TV and Film Industry Now Brings in \$7 Billion a Year, Fueled by Smart Incentives (by Jason Lynch) (2017)
 - <https://www.adweek.com/tv-video/how-atlanta-became-the-worlds-fastest-growing-film-and-tv-destination/>
- Hayao Miyazaki (Studio Ghibli)
 - Starting Point: 1979 - 1996 (essays)
 - Nausicaa of the Valley of the Wind (film) (1984)
 - The Wind Rises (2013)
 - The Kingdom of Dreams and Madness (2013/2014)
- Yutaka Nakamura (Studio Bones)
 - Cowboy Bebop (1998)
 - Sword of the Stranger (2007)
 - Mob Psycho 100 (2016)
- Satoshi Kon (Madhouse)
 - Satoshi Kon - Editing Space and Time (2014)
 - <https://www.youtube.com/watch?v=oz49vQwSoTE>

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 (09/22/17)

Section 14: Globalism

- Daytripper, by Gabriel Ba & Fabio Moon (2010)
- Homestuck, Act One (from 4/13/09 ["Homestuck"] to 06/07/09 ["END OF ACT 1"]), by Andrew Hussie (author and artist) (2009 - 2016)
 - <http://www.mspaintadventures.com/?viewlog=6&logorder=oldestfirst>
- Super Secret, Episodes 1 - 8 (2016 - Present)
 - https://www.webtoons.com/en/romance/super-secret/list?title_no=666&page=11

Section 15: Final Presentations

- No Readings