INTRODUCTION:
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, Sequential Art is for all ages and this class will explore the nuanced mature aspects of Sequential Art. No prior knowledge of comics or artistic ability is required for this course.
This course carries the flag for **Cultural Diversity in the United States**. The purpose of the Cultural Diversity in the United States Flag is for students to explore in depth the shared practices and beliefs of one or more underrepresented cultural groups subject to persistent marginalization. In addition to learning about these diverse groups in relation to their specific contexts, students should engage in an active process of critical reflection. Students should therefore expect a substantial portion of their grade to come from assignments covering the practices, beliefs, and histories of underrepresented cultural groups in relation to comics, graphic novels, webcomics, and Sequential Art in the U.S.

**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 Cultural Studies**  
*Module Ends With: One Panel Comic & Art History Quiz*
- 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: Four Panel Comic & Final Project Proposal*
- 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: 10 Minute Video / 10 Page Comic

- Section 13: Visual Novels
- Section 14: Web Comics
- Section 15: Final Project -
  - 10 Minute Video Presentation, or
  - 10 Page Complete Sequential Art Short Story

- FINAL PROJECT DUE MAY 13th

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
- 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. Your copy of *Understanding Comics* 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*, but it will be useful 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 300 points. Here is a point split:

<table>
<thead>
<tr>
<th>Assignment Name</th>
<th># of Assign.</th>
<th>Points Per Assignment</th>
<th>Points Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bonus Points in Survey</td>
<td>1</td>
<td>5</td>
<td>5 Possible Bonus Points</td>
</tr>
<tr>
<td>Weekly Discussions</td>
<td>15</td>
<td>5</td>
<td>75 Points Total</td>
</tr>
<tr>
<td>Module 01 Art + Writing Major Assignments</td>
<td>2</td>
<td>25</td>
<td>50 Points Total</td>
</tr>
<tr>
<td>Module 02 Art + Writing Major Assignments</td>
<td>2</td>
<td>25</td>
<td>50 Points Total</td>
</tr>
<tr>
<td>Five Page Paper</td>
<td>1</td>
<td>50</td>
<td>50 Points Total</td>
</tr>
<tr>
<td>Final Project</td>
<td>1</td>
<td>75</td>
<td>75 Points Total</td>
</tr>
</tbody>
</table>
Example Grade:
- + 75 Points (from Participation)
- + 115 (from Module Assignments)
- + 70 (from Final)
- + 10 (from Bonus Participation) =
  - 270 Points Total = Just squeezing in an A -

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

GRADING SCALE:
- A = 300 ~ 279
- A - = 278 ~ 270
- B + = 269 ~ 261
- B = 260 ~ 249
- B - = 248 ~ 240
- C + = 239 ~ 231
- C = 230 ~ 219
- C - = 218 ~ 210
- D + = 209 ~ 201
- D = 200 ~ 189
- D - = 188 ~ 180
- F = 179 ~ 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 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 to Canvas by the weekly deadline.

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.
- One Panel Comic Art Assignment:
  - The one-panel comic will be completed by each student by taking a photograph and redrawing the photograph as a stand-alone scene in a single panel with art
and text. 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, good combination of art and text, along with playing with perspective and narrative.

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 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
  - The student will have selected one project option path in the Final Project Proposal and in this Final Project submission students will showcase either a ten minute video presentation or ten page Sequential Art object that demonstrates learned concepts from class; a complete narrative with a beginning, middle, and end; demonstration of personal perspective; and ability to go above minimum requirements to showcase attention to detail and balance between requirements.
- 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 that has been 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 listed due date. Assignments can only be
turned in after the due date if a Valid Excuse is provided before or after the due date. However,
if personal issues interfere with the student’s ability to keep up with the course, please
contact the instructor ahead of time. The instructor would rather work with a student before
an assignment is missed, versus after an assignment is late.

UNIVERSITY SERVICES FOR STUDENTS WITH DISABILITIES:
Any students with disabilities should contact the Services for Student Disabilities to seek any
necessary accommodations.

“Services for Students with Disabilities (SSD) is a department of the Division of Diversity and
Community Engagement. SSD is located in Office Suite 4.206 of the Student Services Building.
SSD works with students with hearing disabilities, visual disabilities, learning disabilities,
Attention Deficit/Hyperactivity Disorder, mobility disabilities, psychological disabilities, medical
disabilities, Autism, temporary disabilities, and Traumatic Brain Injuries. You can call SSD at
471-6259 (voice) or 512-410-6644 (VP) for additional information.”

https://diversity.utexas.edu/disability/frequently-asked-questions-2/

Super Secret Bonus Point Opportunity:
If the student finds a broken reading link or broken lecture link, an assignment is not working
correctly, a quiz is acting funny, and/or any other class/technical problem, please message the
instructor! If the problem the student alerts the instructor about is something that is actually a
problem and/or mistake that can be fixed then the student may get bonus points!
READINGS

NOTE: Readings are in order from most important to less important. Read in the order as listed. All Readings are available on Canvas as either downloadable files from Canvas or linking out from Canvas to a University resource or external resource. The Reading List as presented here is merely an overview of what to expect, not where to access the files.

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

- Satire, sewers and statesmen: why James Gillray was king of the cartoon, by Martin Rowson (2015)
- *Hokusai x Manga: Japanese Pop Culture Since 1680*, by Sabine Schulze (Editor), Nora von Achenbach (Editor), Simon Klingler (Editor) (2017)
- *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)
- *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

- *Buddha: Kapilavastu*, by Osamu Tezuka (1972)
- *The Push Man & Goodbye* (with Author Interviews), by Yoshihiro Tatsumi (1969 ~ 1973)
Section 04: Today’s Comics: Global Work and ‘Modern’ Classics

- Graphic Novels: Everything You Need to Know: Introduction, by Paul Gravett (2005)
- Daytripper, by Gabriel Ba & Fabio Moon (2010)
- Freedom Hospital, by Hamid Sulaiman (2016)
- Journalism, by Joe Sacco (2012)

Module 02: Genres and Characters
Section 05: Suspense, Horror, Mayhem, and Crime: 1930s to 1950s, from 1970s to Today

- Select Book for Five Page Paper - Begin Reading Now
- 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 (author), Valentine De Landro (artist) (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 (inker), Dan Kemp (colourist), Richard Starkings and Wes Abbott (letterers) (2001)

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

- Drawing the Line: Indian Women Fight Back!, by Priya Kuriyan (Editor), Larissa Beronasco (Editor), Ludmilla Bartscht (Editor), and others (2015)
- Don’t Go Where I Can’t Follow, by Anders Nilsen (2006)
- Marbles, by Ellen Forney (2012)
- 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 Trina Robbins and others (1976)
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* (1961)
  - *The Incredible Hulk* (1962)

- **Carl Barks:**
  - The Art & Animation of Carl Barks (2013)

- **Will Eisner:**
  - *The Spirit* (1940)
  - *Life on Another Planet* (1978)
  - *To The Heart of the Storm* (1991)
  - *Eisner/Miller: A One on One Interview* (2005)

- **Harvey Kurtzman:**
  - *Jungle Book* (1959)

- **Alan Moore:**
  - *From Hell* (1999)

- **Lynda Barry:**
  - *Syllabus* (2014)
  - *One! Hundred! Demons!* (2002)

- **Alison Bechdel:**
  - *Are You My Mother?* (2012)
  - *Dykes to Watch Out For* (1983 - 2008)
Bechdel Test (1985)

- Kelly Sue DeConnick & Fiona Staples:
  - *Pretty Deadly* (2013 - Ongoing)
  - *Captain Marvel* (2012 - Ongoing)
  - *Saga* (2012 - Ongoing)
  - *Archie* New Look (2015 - Ongoing)

Section 10: Japanese Mangaka

- Osamu Tezuka:
  - *Black Jack* (1973)
  - *Apollo’s Song* (1970)
  - *Ayako* (1972 - 1973)

- Hirohiko Araki:
  - *Jojo’s Bizarre Adventure* (1987 - Ongoing)

- Naoko Takeuchi & Yoshihiro Togashi:
  - *Three Part Interview with Naoko Takeuchi in ROLa magazine* (September 2013, November 2013, and January 2014)
  - *Interview with Yoshihiro Togashi* (revolving around Hunter x Hunter hiatuses) (July 2018)

- Naoki Urasawa:
  - *Urasawa Naoki no Manben*
    - Junji Ito (2017)
  - *20th Century Boys*

- Junko Mizuno:
  - *Welcome to Spider Town* (from *Strange Tales Volume 5*) (2009 - 2010)

- Takashi Murakami (Kaikai Kiki Co., Ltd.):
  - *Good Morning* by Kanye West (2009)
  - *7 of Our Favorite Louis Vuitton x Murakami Pieces As the Collaboration Comes To An End*, by Maude Churchill (2015)
  - 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*, by Lindsay Ellis (2016)
  - *Treasure Planet - Disney’s Biggest Mistake*, by BREADSWORD (2017)
- Pixar (1986 - Present):
  - *Up* (2009)
  - *Renderman 21 Feature Reel*
  - *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)
- Hayao Miyazaki (Studio Ghibli):
  - *The Kingdom of Dreams and Madness* (2013/2014)
- Satoshi Kon (Madhouse):
  - *Satoshi Kon - Editing Space and Time*, by Every Frame a Painting (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
  - *Doki Doki Literature Club*, by Team Salvato (2017)

**Section 14: Webcomics**
- *Digger*: Chapter 1, by Ursula Vernon (2007)
- *Homestuck*: Act One (from 4/13/09 [“Homestuck"] to 06/07/09 [“END OF ACT 1”]), by Andrew Hussie (author and artist) (2009)

**Section 15: Final Projects**
- No Readings - Final Projects due