

# INF 327E - 28049 - Fall 2016 - Information and People: Comics, Graphic Novels, and Manga

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## INTRODUCTION:

This course is a survey of graphic novels, comics, manga, and visual novels. While these media formats and types are commonly read by all ages, they are especially enjoyed by children and young adults. The time periods of Graphic Novel and Comic history will be explored, including early visual narrative development, newspaper political cartoons, superheroes, crime stories, science fiction, development of Manga and the Graphic Novel, visual novels, and the future projection of computer-based graphic and visual novels. In addition to history, students' will also become familiar with the genres of Comics, Graphic Novels, and Manga, and the development and production of newspaper comics, comic books, Graphic Novels, visual novels, and minor aspects of computer games.

## 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 the reproductive nature of visual narrative art has played on culture and society.
- This course will also look into various social phenomena outside of or in parallel with the literary field to understand the underlying world of art and narrative production for comics and Graphic novels, including artistic movements, banned and censored graphic material, youth culture surrounding comics and superheroes, and the rise of Japanese/Japanese-American fan culture.
- Evaluate reading materials for children and young adults in context to the challenges and conflicts of the characters within the literature and the intended audiences of children and young adult literature within the age group of five to twenty-five.
- Evaluate and begin to understand how the characters and audience of young adult literature differ from their pre-modern counterparts, and the social and cultural crisis' and life events that mean the most to this group of young adults or teenagers.
- Distinguish between genres and recognize recurring themes within literature, especially between superheroes, science fiction, fantasy, absurd/strange, mystery, action & adventure, 'funnies', and drama.

## COURSE ROADMAP:

### History through Art History and Culture Studies

*Module Ends With: Art History Quiz & One Panel Comic*

- Section 01: European History (Germany, England, France, & Spain): 1400s - 1900s
- Section 02: Asian History (China, Korea, & Japan): 1200s - 1950s
- Section 03: America and Modern Times (USA & Japan): 1920s to 1970s
- Section 04: Emergence of Graphic Novels (USA, Europe, & Japan): 1970s to Today

### Genres and Characters

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

- Section 05: Suspense, Horror, Mayhem, and Crime: 1930s to Today
- Section 06: Superheroes, Universes, and Massive Epics: 1920s to 1980s, and Today
- Section 07: Real Life and Retellings: 1970s to Today
- Section 08: Experimental and Strange: 1930s to Today

### 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
- Section 10: Japanese Mangaka
- Section 11: Student's Favorite Comic
- Section 12: Student's Four-Panel Comic Class Wide Review

### The Future

*Module Ends With: 5 Minute Video / 4 Page Comic / 'Scratch' Comic Book and Final Reflection Essay*

- Section 13: Visual Novels: Progress and Innovation
- Section 14: Anywhere, Anyone, Anytime: Webcomics and the Global Experience
- Section 15: Final Project Presentations - 5 Minute Video Presentation & Final Reflection Essay
  - OR 4 Page Designed and Drawn Comic Complete Short Story & Final Reflection Essay
  - OR Student(s) Create a Comic Book from 'Scratch' & Final Reflection Essay

## CORE LITERATURE FOR COURSE:

These texts are read in their entirety during this course, and thus, must be purchased. Every other reading referenced within this course is available on the course's Canvas page, or a separate public external site.

### **Understanding Comics: The Invisible Art**, by Scott McCloud

- ISBN-13: 978-0060976255
- Cost: \$15.00 or less

### **Cartooning: Philosophy and Practice**, by Ivan Brunetti

- ISBN-13: 978-0300170993
- Cost: \$13.00 or less

**DO NOT** pay more than \$28.00 for these two texts (plus shipping)! These texts do not have to be new, nor do they have to be a specific edition (the ISBN is merely there to squash any confusion as to what books by these authors I am referring to). These texts are required and will be read in full over the duration of the course. **Understanding Comics** is read in completion in four weeks, so a library copy of the book may suit your needs, but we will be visiting and revisiting **Cartooning: Philosophy and Practice** throughout the course, so purchasing a copy will be more amicable. If you can finagle borrowing a library copy for fifteen weeks, be my guest.

## READINGS & LITERATURE:

### MODULE 01: History through Art History and Culture Studies

**Understanding Comics**, by Scott McCloud, (1993)

*Selections from Graphic Novels: Everything You Need to Know*, by Paul Gravett, (2005)

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

- **The Bayeux Tapestry** - Viewable with Annotations:  
<http://www.bayeuxtapestry.org.uk/BayeuxContents.htm>
- **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>

Section 02: Asian History (China, Korea, & Japan): 1200s - 1950s

- **Night Attack on the Sanjo Palace** from the Illustrated Scrolls of the Events of the Heiji Era (second half of the 13th century) - *Viewable, with separate text analysis*
  - <http://learn.bowdoin.edu/heijiscroll/>
  - [https://en.wikipedia.org/wiki/Siege\\_of\\_Sanjo%28C5%8D\\_Palace](https://en.wikipedia.org/wiki/Siege_of_Sanjo%28C5%8D_Palace)
- **Genji Monogatari Emaki (The Tale of Genji Handscroll)** (12th century) - *One piece of the original epic scroll, with a small text analysis*
  - <http://web-japan.org/museum/emaki/emaki02/emaki02.html>
  - [https://en.wikipedia.org/wiki/Genji\\_Monogatari\\_Emaki](https://en.wikipedia.org/wiki/Genji_Monogatari_Emaki)
- **Hokusai Manga, Volume One through Five** (1814) - *One hundred and sixty odd spreads of doodles, minor narratives, common Japanese folk characters, and assorted whimsy*
  - <http://bibliotheque-numerique.inha.fr/collection/15622-hokusai-manga-tomes-1-a-5/>

Section 03: 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>
- **Buddha: Kapilavastu**, by Osamu Tezuka (1972)

Section 04: Emergence of Graphic Novels (USA, Europe, & Japan): 1970s to Today

- **Zap Comix - Volume One**, by Robert Crumb (1968)
- **A Contract with God**, by Will Eisner (1978)
- **Maus: A Survivor's Tale**, by Art Spiegelman (1980 - 1991)

### MODULE 02: Genres and Characters

*Selections from Comics & Sequential Art*, by Will Eisner, (1985)

*Selections from Graphic Novels: Everything You Need to Know*, by Paul Gravett, (2005)

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!** From *Weird Science* #12 (May/June 1950)

- **Akira**, by Katsuhiro Otomo (director & screenplay writer), Izo Hashimoto (screenplay writer) (1988)
- **Judge Dredd**, *The Cursed Earth* arc: Parts of Issues #61 - #85, by John Wagner (series creator, original author), Pat Mills & Jack Adrian (writers for arc); Carlos Ezquerra (series creator, original artist), Mike McMahon & Brian Bolland (artists for arc) (May - October 1978)
- **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
- **Sandman, Volume One: Preludes and Nocturnes**, by Neil Gaiman (author), Sam Keith (artist), Mike Dringenberg (inker) (1988-1989)
- **Love and Rockets**, by Hernandez Brothers (1982 - 2016)

#### 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)

#### Section 08: Experimental and Strange: 1960s to Today

- **American Splendor: Our Movie Year**, by Harvey Pekar and Assorted Artists (2004)
- **American Splendor** the Movie (2003)
- **Jimmy Corrigan: The Smartest Kid on Earth**, by Chris Ware (2000)
- **King Cat [Classix]**, by John Porcellino (2007)

### MODULE 03: Author Focus in American and Japan

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

**Cartooning: Philosophy and Practice** by Ivan Brunetti (2011)

#### Section 09: American and English Comic Writers and Artists

- **Jack Kirby/Jack Kurtzberg**: selections from
  - The Fantastic Four
  - The Incredible Hulk
  - The New Gods
- **Will Eisner**
  - The Spirit
  - Life on Another Planet
  - To The Heart of the Storm
- **Alan Moore**: selections from
  - afterword of From Hell
  - V for Vendetta
  - The Lost Girls
- **Lynda Barry** : selections from
  - Syllabus: Notes from an Accidental Professor
  - One! Hundred! Demons!

## Section 10: Japanese Mangaka

- **Osamu Tezuka** : selections from
  - The Mysterious Underground Men
  - Black Jack
  - Apollo's Song
  - Ayako
- **Hirohiko Araki** : selections from
  - Jojo's Bizarre Adventure
- **Junko Mizuno** : selections from
  - Little Fluffy Gigolo Pelu
  - Pure Trance
- **Takashi Murakami**
  - Kanye West 'Graduation' Album Cover
    - Kanye West 'Good Morning' Music Video
  - Louis Vuitton Collaboration
  - 727
  - Hiropon
  - Jellyfish Eyes

## Section 11: American Animator & Japanese Animator

- **While Animation / Anime is NOT Sequential Art** most Animation and Anime hold a candle to their predecessors in deep and meaningful ways. So, to allow the medium to have some voice in our course, I have added some videos for your review to understand the innate construction and differences between Sequential Art and Animation - but how they are still deeply indebted to one another.
  - Chuck Jones - the Evolution of an Artist:  
<https://www.youtube.com/watch?v=kHpXle4NqWI>
  - Satoshi Kon - Editing Time & Space:  
<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: The Future

### Section 13: Visual Novels and Video Games

- **Umineko no Naku Koro ni (When The Seagulls Cry)**, Episode One: The Legend of the Golden Witch, by Ryukishi07 (author), 07th Expansion (game production team) (2007 - 2011 for Umineko)
- **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>

### Section 14: Webcomics & Globalism

- Continue Reading **Umineko** and **Homestuck**, if not already finished

### Section 15: Final Presentations - **No Readings**

## ASSIGNMENTS:

Total in this course, there are 20 total assignments. The total number of points that can be earned in this course is 100 points. Here is a point split:

- 2 Participation Assignments - 5 Points Each for 10 Total
- 14 Weekly Assignments - 2.5 Points Each for 35 Total
- 3 Module Assignments - 10 Points Each for 30 Total
- 1 Final Project - 25 Points
- For a Grand Total of **100 Points**

## NOTE ON HOW WORK CAN BE DONE:

Before I begin explaining this section, I will reiterate what may have been said before:

“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](http://deanofstudents.utexas.edu/sjs/acint_student.php)

No matter how work is done on these assignments, no matter what, these assignments will be of genuine originality, not copied, 'borrowed', or with outside assistance in part or whole of these assignments. No cheating. No stealing. Cite everything you have taken from an outside source, including ideas and inspiration, especially quotes. 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, especially around comic and graphic novel sources.)

HOWEVER - I want you as individuals to seek each other out and work together, if possible. The creative engine is sometimes best fueled by working together. I have met and talked with Computer Science majors who only coded with their other CS friends, because coding is easier when working with other coders. Some CS majors I knew never worked with others, but the majority loved working in groups with people they liked. So, I will not assign you to groups, but I have left a nice carrot to entice you guys to come together and try group work with other people in the class you think you like.

NOW - THIS DOES NOT MEAN YOU CAN PRODUCE WORKS TOGETHER - your work will still be your own and yours alone, with no one else will have done work *for* you. However, you can inspire one another,

and you will mention if someone gave you ideas on how to fix a drawing, restructure a sentence, or a new ending to your comic. You can cite the people you work with as inspiration - as real comic artists and mangaka do, they talk about who helped and guided their vision, even if another person never picked up a pencil and helped them draw. So, please, work with each other, not *for* each other, and everyone will be better for it.

### TURNING THINGS IN:

All assignments are to be posted to Canvas before the due date. DO NOT wait until last minute to turn in an assignment - a technical error on Canvas' part three minutes before the due date will *not* be a valid excuse as to why the assignment was turned in late. All students are expected to turn assignments in before due date, and short of a valid and evidence-enforced bit of proof will not extend your due date.

Valid Evidence Includes:

- Doctor's Note (*which any Doctor will give when asked*)
- Family Emergency Regalia (*which you should send to me at least 48 hours before due date*)

I can understand illnesses that do not require going to a medical professional, but this grace for illness without a Doctor's Note will only be extended once during the semester. **Due dates can NOT be extended for weekly assignments.** Plan ahead for emergencies as necessary, and stay on top of your work, so when life happens, it does not ruin grades.

### DUE DATES:

Every assignment of a Module, including weekly discussions, tweet reviews, and the two major Module assignments, are due by the last day of the Module. These dates are listed in Canvas. The next Module will only be available to view and submit for until the previous Module is over: i.e., once Module One is over, Module Two will open, and Module One will be closed for any assignment submissions. Closed assignments can not receive late submissions, unless otherwise exempt. Weekly Discussions will open during their designated week, then close at the last day of the Module. For example, the first weekly discussion of a Module will be open for four weeks, while the last weekly discussion of a Module will be open for only one week. *Stay on top of weekly discussions!*

The Final Project and the Final Reflection Essay are *different* - they are the only assignment not due by the end of a Module. The Final Project and Final Reflection Essay will be due by the *designated exam time* we have, which will be announced later.

### 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 address to talk about needs and what I can do to help.