INTRODUCTION:

This 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, superhero genre, crime genre, horror genre, alternative comix, 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. 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. The assignments of this course involve writing and creating art, but no prior experience as an artist is required.

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 autobiography.
- 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 ROADMAP:

**History through Art History and Culture Studies**

*Module Ends With: Art History Quiz & One Panel Comic*
- Section 01: European History: 1400s - 1900s
- Section 02: Asian History: 1200s - 1950s
- Section 03: Modern Times: 1920s to 1970s
- Section 04: Graphic Novels & Underground: 1970s to Today

**Genres and Characters**

*Module Ends With: Genre Identification of Unseen Comics Quiz & Four Panel Comic*
- Section 05: Crime and Thrillers / Horror and Monsters
- Section 06: Superheroes and Their Giant Universes
- Section 07: Non Fictional and Fictional Accounts of Real Life
- Section 08: The Underground

**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: American and Japanese Animators
- Section 12: Student’s Four-Panel Comic

**The Future**

*Module Ends With: 5 Minute Video / 5 Page Comic / ‘Scratch’ Comic Book and Final Reflection Essay*
- Section 13: Visual Novels
- Section 14: Webcomics
- Section 15: Final Reflection Essay and Choice of Final Project-
  - 5 Minute Video Presentation
  - or 5 Page Complete Sequential Art Short Story
  - or 5 Page Sequential Art Object Assembled from Existing Material

**LITERATURE TO PURCHASE FOR THE COURSE:**

This text is read in its entirety during this course, and thus, I strongly suggest this be purchased. All other reading referenced within this course is 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
- 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 reflect many times throughout the course, it is rather affordable, so I would argue to just purchase it instead.

**READINGS & LITERATURE:**

**MODULE 01: History through Art History and Culture Studies**
Module Readings (Read Throughout the Module):

- 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_Sanj%C5%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
- Hokusai Manga, Volume One through Five (1814) - One hundred and sixty odd spreads of doodles, minor narratives, common Japanese folk characters, and assorted whimsy

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
- The Secret History of Wonder Woman, by Jill Lepore (2014)
- Buddha: Kapilavastu, by Osamu Tezuka (1972)
- Film Theory: Batman's Three Joker Theory [No need to watch Part 2]
  - https://www.youtube.com/watch?v=lf2RbK9vUjU

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

- A Contract with God, by Will Eisner (1978)
- American Splendor the Movie (2003)

MODULE 02: Genres and Characters

Module Readings (Read Throughout the Module):

- 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)  

● “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)


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)


● *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)


● *King Cat [Classix]*, by John Porcellino (2007)

● *Don't Go Where I Can't Follow*, by Anders Nilsen

Section 08: Experimental and Strange: 1960s to Today

● *Zap Comix - Volume One*, by Robert Crumb (1968)


● MetaMaus, by Art Spiegelman (2011)

● *Jimmy Corrigan: The Smartest Kid on Earth*, by Chris Ware (2000)

MODULE 03: Author Focus in American and Japan

Module Readings (Read Throughout the Module):


Section 09: American and English Comic Writers and Artists

● *Jack Kirby/Jack Kurtzberg*: selections from  
  ○ The Fantastic Four  
  ○ The Incredible Hulk
- **Will Eisner**
  - 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
  - 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

Section 11: American Animator & Japanese Animator

- **American and Japanese Animators**
  - Chuck Jones - the Evolution of an Artist: [https://www.youtube.com/watch?v=kHpXle4NqWI](https://www.youtube.com/watch?v=kHpXle4NqWI)
  - Matt Groening - My Wasted Life [https://www.youtube.com/watch?v=iX4L1DGtdKU](https://www.youtube.com/watch?v=iX4L1DGtdKU)
  - Satoshi Kon - Editing Time & Space: [https://www.youtube.com/watch?v=oz49vQwSoTE](https://www.youtube.com/watch?v=oz49vQwSoTE)
  - Hayako Miyazaki - The Essence of Humanity: [https://www.youtube.com/watch?v=52raDbtNpa4](https://www.youtube.com/watch?v=52raDbtNpa4)
  - Hayako Miyazaki - Excerpt from The Kingdom of Dreams and Madness [https://www.youtube.com/watch?v=q2bwZ-nUxhU](https://www.youtube.com/watch?v=q2bwZ-nUxhU)

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

- **Katawa Shoujo**, Act 1 (v5) [second downloadable version available on the site], by 4chan.org (2007 - 2012)
  - Try all option paths, and explore the entire act, though you do not have to read the same text twice - to skip text already read, hold down the 'Control' button
- **Homestuck**, Act One (from 4/13/09 ["Homestuck"] to 06/07/09 ["END OF ACT 1"]), by Andrew Hussie (author and artist) (2009 - 2016)

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:

- 14 Weekly Discussion - 2.5 Points Each for 35 Total
- 3 Module Assignments - 15 Points Each for 45 Total
- 1 Final Project with Essay - 20 Total
- Grand Total - 100 Points

  - **Possible Make-Up Points**: [Available in Module 4]
    - 1 Participation Assignment 2.5 Points
    - 1 Make-Up Weekly Discussion 2.5 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.”*
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 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.)

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 Excuses.

Valid Evidence Includes:
- Doctor's Note
- Obituary of a Family Member
- Personal Illness involving Extended Hospital Stay

Valid Excuses are only extended towards Module Assignments, and for only a finite period of time. Due dates can NOT be extended for Weekly Discussions. Plan ahead for emergencies as necessary, and stay on top of your work, so when life happens, it does not ruin grades.

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.