

# Winter 2016

## **AAD 252 Art & Gender**

**Voelker-Morris, Julie**

This course explores issues associated with art, gender, and society by considering how gender is relevant to the creation, study, and appreciation of art and culture; introducing and addressing socio-cultural factors influencing roles of women and men in the arts, culture, and society; discussing gender as a vehicle for understanding artistic creation and select artistic mediums—including the visual arts, comics, theatre, film, music, architecture, and media/advertising—in community and cultural contexts; examining underlying social structures that affect how art and artists have been defined; and, asking students to identify and articulate personal critical perspectives regarding issues of art and gender.

## **ARTD 350 Digital Drawing**

**Warren, Tyrnas**

Applies technology as a drawing medium to communicate concepts visually. The entire creative process is researched in an experimental studio environment.

## **COLT 370 Comparative Comics: "Comics, Colonialism and Images of Empire"**

**Allan, Michael**

When Jean de Brunhoff published *The Story of Babar* in 1931, he helped lend visual form to a colonial "civilizing mission" with the seemingly simple tale of an orphaned elephant. Just a year earlier, the Belgian George Rémi (Hergé) published *Tintin in the Congo*, which included notoriously racist caricatures, and then *Tintin in America*, which was controversial for its sympathetic portrayal of native Americans. Beyond noting the engagement of comics in issues of caricature, stereotype and representation, how might we understand the broad translation and dissemination of comics throughout the French and British empires? How do these visual media translate when adapted in former French and British colonies?

Our class will address debates in the dynamics of cross-cultural representation and explore how comics provide a particular optic for the analysis of colonialism. We will investigate civilizational discourse as pertains to stereotypes, physiognomy, caricature and humor, and also to the place of comics within literary culture. Our discussions will draw from critical essays on the emergent field of comic studies as well as representative texts, cultural commentary and films dealing with the emergence of this graphic form. No prior knowledge of the field is required, but each student will be expected to participate actively and to work over the term on a final project.

## **COLT 380 Adaptation Across Media**

**Gilroy, Andréa**

Humans love stories. Sometimes, we love a story so much we want to tell it again in a new way. So we adapt a story to a new medium: books into movies, movies into comics, comics into TV shows, TV shows into video games... In COLT 380: Adaptation, we will examine the way different media shape each other,

what is lost and gained in transmedial transformation, and we'll even try to do the tricky work of adaptation ourselves.

### **ENG 280 Intro to Comic Studies**

**Tanner, Rachel**

This course provides an introduction to the political and aesthetic history of Anglo-American comics, and to the academic discipline of Comics Studies. You will be exposed to a variety of comic-art forms (the newspaper strip, the comic book, the graphic novel, the webcomic) and a spectrum of modes and genres (fiction, non-fiction, kids comics, crime comics, and so on). You will also be asked to read several examples of contemporary comics scholarship.

### **ENG 313 Teen and Children's Literature**

**Wheeler, Elizabeth**

This course explores a wide variety of young adult and children's literature, from recent bestsellers to ancient fairy tales. We'll experience comics, science fiction, picture books, folktales, young adult novels, and the voices and ASL poetry of real people. The class focuses on three kinds of interplay: The interplay between the books we read and your internship experiences working with actual teens and children; the interplay between fantasy and realism; and the interplay between the visual and the verbal arts. We also focus on many aspects of social identity, including gender, ability, class, and race. This course counts for the English major, Comics Studies minor and Disability Studies minor, but not for Arts and Letters.

### **FR 407 War in French Comics/La Guerre dans la BD**

**Moore, Fabienne**

Ce cours invite les étudiants à aborder la bande dessinée comme un genre hybride et complexe où texte et image interagissent pour produire un sens que nous apprendrons à décoder. Nous nous concentrerons sur les représentations de la guerre dans la bande dessinée francophone: nous étudierons plusieurs conflits (Révolution française, la Commune de Paris, la Première et la Deuxième guerre mondiale, les guerres coloniales y compris la guerre d'indépendance algérienne). Nous étudierons l'esthétique d'auteurs/artistes qui ont inventé des icônes telles que Tintin et Astérix & Obélix, et nous lirons des œuvres contemporaines majeures (de Tardi, Comès, Ferrandez). L'objectif du cours est d'améliorer votre expression française orale et écrite, de communiquer vos idées critiques grâce à un genre qui défie le canon littéraire tout en étant incroyablement expressif.