

Spring 2016

ARTD 250 Print Based Media

Warren, Tyrnas

Examines application of print media in contemporary visual culture; explores its use in a fine art context. Introduces digital drawing, digital photo editing, and typographic layout to visually communicate expressive concepts. Laboratories, lectures.

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.

ART 199 Sp. St. Drawing Comics: Workshop, Spring Break

Baggs, Steven

This course is an Introduction to comics & sequential art. Focus will be on fundamental principles of drawing combined with various cartooning methods. Techniques will be introduced for drawing people, buildings, modes of human transportation, and creating scenes based on the language of cinematography. Page design and layout will be also covered. Students will use sketchbooks for traditional observational drawing and will investigate methods of illustrating symbolic imagery. This course will also emphasize content by encouraging students to find their personal voice through the use of self-portraits. Students will be asked to create their own personal narrative using past experiences to provide context for the work. Historical evolution of sequential art and the graphic novel will also be introduced.

ATH 399 Sp. St. History of Manga

Walley, Akiko

What is Manga? How does it work? This course traces the history of Japanese modern comic book (*Manga*) from the nineteenth century to present.

COLT 370 Comparative Comics: "Graphic Histories"

Tougas, Ramona

This course considers the way graphic narratives often mediate traumatic historical events through seemingly simple images. Symbolic representations of moments of violence, conflict, and transformation can shape the way history is told—whether it is the history of an individual, a family, or a nation. This course challenges assumptions about the simplicity or childishness of comics and considers graphic narratives as a nuanced medium for representations of war, imperialism, and depression. Comics often balance humor with a rhetoric of heroism—even while representing personal or political conflict. The course compares cartoons and graphic narratives across a wide range of historical, national and linguistic contexts. The course analyzes ways in which texts construct an internal grammar of images to make sense of violence, alienation, and conquest. The course compares the ethical stakes of looking

at “graphic” war photography, drawings, and textiles with the ethics of graphic memoir and serialized comic books. We will examine the ways these images make meaning and the complications of translating words and images.

COLT 380 Allusion as Identity in Oscar Wao

Gilroy, Andréa

Junot Díaz’s 2007 novel, *The Brief Wondrous Life of Oscar Wao*, is complex and heart wrenching, but still gut-bustingly funny. One of its most famous characteristics is its narrator’s constant barrage of references, in-jokes, quotations, and innuendo. In “COLT 380: Allusion and/as Identity,” we will dig deeply into the wealth of allusions in *Oscar Wao* by examining the novel alongside the broad range of music, film, novels, poetry, and history it references. In the course of examining these texts, we will, of course, work toward a more robust understanding of *Oscar Wao*...but in doing so we will also make sense of why we make references, how literature creates meaning, and how that meaning defines us.

ENG 399 Crime Noir

O’Kelly, Brendan

This class will focus on crime noir, a somewhat loosely defined genre of fiction, comic, and film. Unlike detective fiction and film, hardboiled crime noir centers on criminal protagonists, often of the “career” variety. Tracing the trajectory of such a genre from its inception in 1920s hardboiled fiction through the 20th century and into the present reveals the philosophical stances, the cultural and social prejudices, and the economic and historic contexts from which the texts and films emerge. We will explore the formal and structural spectrum of crime noir through a wide range of novels, films, and graphic texts. Works we’ll study could include, for instance : foundational hardboiled novels by writers such as Dashell Hammett and Paul Cain, midcentury noirs from Dorothy B. Hughes, Horace McCoy, and Jim Thompson, and contemporary crime fiction from James Ellroy; classic film noir from directors including Anthony Mann, John Huston, and Stanley Kubrick, 1970s films from directors such as Gordon Parks Jr. and Sam Peckinpah, and abstractly stylized contemporary crime films from directors such as Michael Mann and Nicolas Winding Refn; graphic texts ranging from Drake Waller’s 1950 “picture novel” *It Rhymes with Lust* to Frank Miller’s neo-noir *Sin City*, and the recent turn to crime noir in works such as Max Allan Collins’ *Road to Perdition* and Ed Brubaker and Sean Phillip’s *Criminal*.

ENG 407 Creating Comics

Eliot, Jan

Taught by nationally syndicated cartoonist, Jan Eliot — the creator of *Stone Soup* — this four-credit class will meet from 2pm to 5pm on Wednesdays throughout Spring Term of 2016. Ms. Eliot will guide you through the design, development, and production of your own strip or comic, and offer guidance on how to pitch your work to publishers and cartoon syndicates. The class will also feature guest appearances by some prominent figures from the world of professional cartooning.

ENG 480 Modern American Superhero

Saunders, Ben

[Graded only for majors.] In this class we will map the path of the American comic book superhero and explore the ways in which that journey reflects larger processes of social change. We will consider these superheroes not only as expressions of an ancient mythic heroic tradition, but also as distinctly “modern” creations, whose origins and adventures reflect the tumultuous epistemic and political transformations of the 20th century. We will also analyze several key examples of this popular comic-book genre in aesthetic terms, regarding them as expressions of a misunderstood and under-appreciated art form, as uniquely American as Jazz. Together we will try to formulate a critical vocabulary to discuss this remarkable artistic legacy. Finally, we will make an effort to understand better the ongoing imaginative appeal of the costumed crime-fighter — an appeal that can apparently overlap significant distinctions of age, gender, nation, and culture, and which no amount of silliness or cynicism seems quite able to dispel.