

Winter 2017

AAD 252 Art and Gender (on-line)

Voelker-Morris, Julie

This course considers how gender is relevant to the creation, study, and appreciation of art and culture. This class introduces and addresses socio-cultural factors influencing gender expression and discusses gender as a vehicle for understanding artistic creation and select artistic mediums in community and cultural contexts. The course examines underlying societal structures that affect how art and artists have been defined and asks students to identify and articulate personal critical perspectives regarding issues of art and gender.

COLT 370 Comparative Comics (Comics Theory Around the World)

Gilroy, Andréa

Despite the fact that critics and scholars across the globe have been writing about comics for decades, many people were surprised to hear that at the University of Oregon, the Department of Comparative Literature now offers comics-dedicated courses and you can even minor in Comics and Cartoon Studies. In “COLT 370: Comics Theory Around the World,” we will delve into the exciting and interesting theories that create the foundation for comics studies. How do we read comics? How do comics create meaning? What even counts as comics in the first place? By reading theory alongside comics from different genres and national/linguistic backgrounds, this class will introduce newcomers and comics fans alike to the exciting and challenging world of comics theory.

COLT 380 Comparative Media: “Tokyo Cyberpunk”

Brown, Steven

Introducing the history, forms, and discourses of Japanese “cyberpunk” in contemporary anime and film, this course explores the urban dreams (and nightmares) that constitute cyberpunk’s posthumanist vision of Neo-Tokyo. Viewed not as a reflection of contemporary Japanese society but rather as its defamiliarization, Japanese forms of cyberpunk are investigated alongside Western examples of posthumanism as sites of contestation for competing ideologies and the delineation of new possibilities of existence, new forms of being, at the intersection between carbon- and silicon-based forms of intelligence and data-processing.

Treating Japanese cyberpunk not merely as a literary movement or aesthetic style but more importantly as a philosophical discourse with distinctive questions and premises—i.e., as a philosophical “problematic” with its own sociohistorical specificities and transnational trajectories—we will investigate the cyberpunk city as an “abstract machine,” the cyborg’s “organs without a body,” and the rhizomatic processes of cyberculture.

Issues discussed include:

- The status of subjectivity in posthumanism: fabricated, virtual memories and fractured identities.
- The human body and its interfaces with technology: cyborg implants, prostheses, replacement parts, and bio-tech hybridities.

- Post-apocalyptic visions of class, race, gender, and sexuality.
- The individual and her relation to the city: new modes of spatiality and habitation, new forms of community, new ways in which individuals circulate and are contained, as well as new forms of surveillance and policing.
- Acts of resistance: the politics of cyber-terrorism and other forms of subversion.
- **ENG 280 Introduction to Comics Studies**
- **Gilroy, Andréa**
- This class is conceived as an introduction to the art of comics, and to the methodologies of the new academic discipline of Comics Studies. Course content will vary from term to term, according to the specialist interests of the individual instructor, within the following parameters. Students will be exposed to a spectrum of comic-art forms (i.e., at a minimum, three of the following archetypal forms: the gag cartoon, the editorial cartoon, the newspaper strip, the comic book, the graphic novel, the web comic.) Students will be exposed to a historical range of comic texts, ranging from (at least) the early 1900s to the present. Students will be required to read several professional critical or theoretical essays over the course of the term alongside the primary materials the instructor of record assigns. These essays will be drawn relevant academic peer-reviewed sources. Scott McCloud's influential book, *Understanding Comics*, will be required reading for all versions of the class.
- **ENG 385 Graphic Narratives and Cultural Theory**
- **Fickle, Tara**
- Graphic novels are literary narratives in comic book form. In 1992, Art Spiegelman won a Pulitzer Prize for his Holocaust narrative *Maus* and demonstrated that a comic book could also be an important work of literature. Since then, authors have increasingly turned to the graphic novel, especially for exploring family history, global politics, and cultural identity. This course is a survey of 20th and 21st century graphic novels, grounded in cultural theory, ethnic and gender diversity, and political context. Graphic novels include *Maus*, *Fun Home*, *American Born Chinese*, and others.