

Spring 2017

AAD 252 Art and Gender

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.

ARH 350 History of Manga

Walley, Akiko

Survey of the history of Manga (Japanese comics) from the 19th century to the present.

COLT 370 Comparative Comics

Andréa Gilroy

World Comics

While many consider comics an American form of popular culture, sequential art is a global medium. Around the world, cultures have developed unique comics traditions with their own rich histories. In “World Comics,” we will investigate a few of these traditions. By examining comics and comics criticism from South America, Japan, France, Italy, and more, we will explore the depth of the comics form as it grows and changes in different social, political, and cultural climates. Together, we will discover a whole world of art and literature hidden in plain sight.

ENG 280 Introduction to Comic Studies

Tanner, Rachel

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 399 Special Studies: Asian American Comics

Fickle, Tara

The growing acceptance of comics and graphic novels as “serious” literature owes much to the genre’s embrace as a powerful vehicle for memory, especially by minority writers seeking to showcase “non-

normative” accounts of American life: the experiences of being gay, non-white, foreign, non-Christian, etc. This course offers an in-depth examination of one particular group – Asian Americans – which has gained especial prominence in the comics world in recent years. Artists like Gene Yang, Lynda Barry, and Adrian Tomine have begun to demonstrate how the combination of image and text can capture the unique position of Asian Americans as both racially hyper-visible and socially invisible. How do these texts define what it means to be Asian in America, and what counts as an “Asian American” work? How do they visually represent the experience of being seen as a “model minority,” or of being racially discriminated against? How, ultimately, do these texts change what we think – or what we think we know – about Asian American culture, but also about comics?

JPN 480 Early Modern Comics

Walley, Glynne

Focuses on comic books in 18th and 19th century Japan and their place in the "floating world" of popular culture.