# Course Syllabus

## HIST 270 (WI): History, Cartoons, and Comic Books: Examining Historical Discourse through Popular Art.

(HIST 270 CRN 600066)
Summer 2023, 6-Week, 3 credits

## Instructor Information

Name: Ryan Koo
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Virtual office: Synchronous meetings by appointment, asynchronous via email
Phone number: 808-236-9134, 265-9972 (text/cell)

## Course Information

**Course Description**: This course surveys the history of newspaper strips, comic books, pulp fiction, graphic novels, and other media from the 19th century to the present. Students will analyze different themes in world history--including imperialism, colonialism, war, civil unrest, and revolution--through the medium of the "comic" as it evolved throughout the 19th and 20th centuries. Focused topics include the deconstruction of late 19th/early 20th century political cartoons, the creation of the modern comic book, the birth of the super hero, and historical events such as WWI, The Great Depression, WWII, and the Cold War.

## Writing-Intensive Course

In this Writing-Intensive course, you will do a substantial amount of writing which should help you to learn the course content and improve your writing skill. Your instructor will help your writing by giving instructions in class and providing you with individual feedback. While Writing-Intensive courses can be demanding, many students find that the act of writing helps them to think more deeply about the subject. In addition, improved writing skills will benefit you not only in your future studies, but also in your employment and personal life.

**Writing Intensive Course Hallmarks**

- Writing promotes learning of course content.
- Writing is considered to be a process in which multiple drafts are encouraged
- Writing contributes significantly to each student's course grade
- Students do a substantial amount of writing, a minimum of 4,000 words. Depending on the types of writing appropriate to the discipline, students may write critical essays or reviews, journal entries, lab reports, research reports or reaction papers

**HALLMARKS OF WRITING INTENSIVE COURSES**
**UNIVERSITY OF HAWAII SYSTEM**

1. The course uses writing to promote the learning of course materials. Instructors assign formal and informal writing, both in class and out, to increase students' understanding of course material as well as to improve writing skills.
2. The course provides interaction between teacher and students while students do assigned writing. In effect, the instructor acts as an expert and the student as an apprentice in a community of writers. Types of interaction will vary. For example,a professor who requires the completion of one long essay may review sections of the essay, write comments on drafts, and be available for conferences.The professor who requires several short papers may demonstrate techniques for drafting and revising in the classroom, give guidance during the composition of the papers, and consult with students after they complete their papers. At least one student-teacher conference on a writing assignment is required in writing intensive courses.
3. Writing contributes significantly to each student's course grade. Writing assignments must make up at least 40% of each student's course grade.
4. The course requires students to do a substantial amount of writing--a minimum of 4000 words, or about 16 pages. This may include informal writing. Depending on the course content, students may write analytic essays, critical reviews, journals, lab reports, research reports, or reaction papers, etc. In-class exams and drafts are not counted toward the 4000- word minimum. To allow for meaningful professor-student interaction on each student's writing, the class is restricted to 20 students. Professors who team teach or who are assisted by a teaching assistant may request that the enrollment be higher as long as a 20-to-1 student to faculty ratio is maintained.

## Course Communication

Students will be required to use several different types of communicative tools in this course including Laulim's email and Forum tools. Due to the accelerated nature of this course, you should get into the habit of checking your email daily. If you should need to reach me, you can email (responses within 24 hours Monday-Friday, or by the first work day if on a weekend). You can also call or text if it is an emergency. My phone contact is listed above.

I also require that you check in with me directly either through a Zoom or phone call by the end of the first week (Friday). I will remind you of this requirement in the first email and announcement I send out to the class in the first week.

## Prerequisites

None. (Suggested: HIST 152: World History since 1500)

## Course Learning Objectives

1. Identify historical, cultural, political, economic,and social themes presented in 19th and 20th century popular forms of cartoons and comic art.
2. Compare and contrast different forms of comic and cartoon art of the 19th and 20th centuries.
3. Analyze the impact of comic and cartoon discourse throughout 19th and 20th century global history.
4. Create an original argument based on the themes and topics of the course and compose a research paper that analyzes a particular piece (or pieces) of comic/cartoon art and its impact on historical discourse.

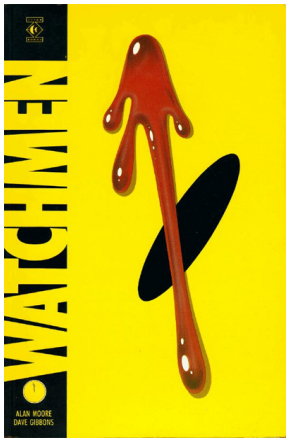
## Course Format and Pacing

This 6-week course is offered in a compressed time frame which requires you to dedicate 15 to 20 hours per week to course work. Please note that this is not a self-paced course, the class schedule is strictly followed. Students are expected to complete all tasks and assignments on time and on one's own, as all work in this course will be completed online. There are no synchronous activities (other than individual meetings with your instructor), but be aware of the due dates as this course is NOT self-paced. All interactions will be through the Laulima course site.

## Required Materials

The following graphic novel is required for this course. It is not in the WCC bookstore since that would be a very expensive way to obtain this title. Most of the required reading material for this class is free, provided by the instructor, but this one you will need to acquire on your own. Keep in mind that you can find this book for free through the UH or public library systems, or for a small fee online. If you have trouble finding the book. Please let me know. And please try to pick it up soon, as we will start to discuss it by Week 4, and you will need it to complete the final paper for this course!

**Moore, Alan and David Gibbons. *Watchmen*. DC Comics, 1987.**



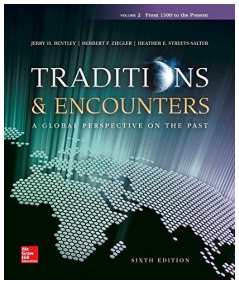
## Suggested Materials

You will notice that there are certain "suggested" readings listed in the course calendar each week, mostly in the form of an actual comic or cartoon. While I could find some for free, there are a few that are more difficult to acquire. However, there are many subscription services out there (Amazon Kindle, Comixology, Marvel, DC, etc), electronic books, or cheap used copies out there. When appropriate, I always indicate which readings are required or recommended, and usually provide at least one link you can use to find the resource. Of course, if you have other (legal) ways of acquiring any of the suggested readings, you can always go that route.

## History Textbook (recommended, not required)

While there is no required textbook in this course, I do recommend picking up a world history textbook to use as reference. The following is one you might recognize if you took a world history course in the UH system, as many professors use it. I don't recommend picking up a brand new book, but if you can find a cheap, used copy, it would serve you well this semester. But if piling on even more reading to the intensive class seems overwhelming, I am also going to post my lectures from the latter half of HIST 152 (World History since 1500) if anyone wants to refresh their memory about the last 140 years or so of world history.

Bentley, Jerry H, and Herbert F. Ziegler. *Traditions & Encounters: A Global Perspective on the Past*. 6th edition, McGraw-Hill, 2014




## Additional Resources

Supplemental readings, images, and videos will be provided by the instructor via Laulima.

## Grades/Assignment Descriptions

Your grade in this course will be based on the following course tasks that serve as both learning and assessment tools, for the purpose of measuring your learning and your ability to meet the course SLOs.

- Forum Posts: Students are required to complete 1-3 forum posts each week (varies each week). Forum posts are based on the required readings provided by your instructor each week. These supplemental readings assigned each week are

designed to align with specific learning objectives in each weekly module. All you have to do is post to the Forum by the due date listed in the course site and/or syllabus (always the Sunday of each week, midnight). Posts should be approximately 250 words, but feel free to go way over. As there are no synchronous activities in this course, the Forum is our only chance to feel like a connected class, but it will not be successful without your participation and support. And as the Forum makes up half of the points awarded in this course, it is essential that you not miss any of these assignments. Each post is worth 10 points.

- Forum Reply Posts: Students are required to reply to at least ONE of their peer's posts each week. Replies must be substantial (100 words) and must address the content of the peer's post directly. 10 points each.
- Final Paper: There will be one final paper based on the graphic novel *The Watchmen* (or you can choose a different book, but it needs to be passed by the instructor before it is approved). As you can see below, there are scaffolded parts to the paper that will be graded, so it is very important to pick up the graphic novel as soon as possible. The paper will be worth 200 points and 50% of your final grade and is broken down into four graded parts:
    - Individual meeting: 25 points (Week 4)
    - Outline of Paper: 25 points (Week 4)
    - Rough Draft of Paper: 50 points (Week 5)
    - Final Draft of Paper: 100 points (Week 6)
    - Total points for final paper: 200 points
- Grade Breakdown:

| ***Assignment*** | ***Quantity*** | ***Value*** | ***Total*** |
|---|---|---|---|
| ***Forum Post*** | 14 | 10 | 140 |
| ***Forum Reply Post*** | 6 | 10 | 60 |
| ***Paper*** | 1 | 200 | 200 |

- Grade Scale

| ***Points*** | ***Grade*** |
|---|---|
| 400-360 | A |
| 359-320 | B |
| 319-280 | C |
| 279-240 | D |
| 239-0 | F |

- CHEATING and PLAGIARISM are considered ACADEMIC FRAUD under the Student Code of Conduct. Ignorance of what constitutes plagiarism is no excuse. Any student caught cheating or plagiarizing will receive a failing grade for this course. All work submitted in this course must be completed by the registered student. Substituting another's work is considered ACADEMIC FRAUD.
- INCOMPLETES are not granted for this course.
- Student Responsibilities: IIn instructional activities, students are responsible for meeting all of the instructor's attendance and assignment requirements. Failure to do so may affect their final grade. In all college-related activities, including instruction, they must abide by the college's codes and regulations, refraining from behavior that interferes with the rights and safety of others in the learning environment. Finally, if they decide to file a grievance, they are fully responsible for providing proof that they have been wronged.

## Course Technology

As you know, this course is delivered in Laulima as a Learning Management system (Laulima (Sakai) Accessibility).
Please also be aware that Laulima

- will be unavailable on a daily basis from 3:00am-4:00am HST for server backup and maintenance.
- automatically logs you out *if it does not detect activity for two hours*. A warning message will appear notifying you of the lack of activity. Activity is defined as clicking a button in Laulima such as "Save Draft" or "Next" (in a test), clicking on a course tab, or taking an action that sends information to the server.

## Required Hardware and Software

- A more recent model desktop or laptop (2014 or later model), either Windows or Mac is recommended
- Reliable high-speed (Cable or DSL) Internet connection
- A recent version of Firefox Browser. Download from Firefox Browser Update if you don't have it.
- Adobe (Acrobat) Reader. Download is free.

## Minimum Technical Skill Requirements

In this course you would be required to utilize the Laulima learning management system to navigate and access course content. You will need to be proficient with basic computer skills such as word processing, navigating Internet browsers, downloading/uploading files, etc.

## Technical Support

- UH ITS Computer Help Desk – email help@hawaii.edu or call 956-8883 (or toll free at 1-800- 558-2669 from the neighbor islands)
- Laulima Assistance Form – Click on the Request Assistance link at the bottom of any Laulima Page to fill out and submit a question and get your answer via email.

- Laulima Student Support
- Information Security for Students

## Academic Support

**University of Hawaii Community Colleges (UHCC)**

- **Online Tutoring Service**: UHCC has contracted Tutor.com, an online tutoring service available 24/7 to provide additional academic support for UHCC students. For FAQs and how to access Tutor.com, review the Studying that fits your schedule 24/7 online tutoring for UHCC students! page.

## Course Calendar

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### *Week 1: Introduction, Modernity, Newspapers, Political Cartoons, and Serials (1890-1930)*

Topics:

- Introduction and orientation
  - Read: McCloud, Scott. "Setting the Record Straight," *Understanding Comics*, First HarperPerennial edition, William Morrow, an imprint of HarperCollins Publishers, 1994. pp. 1- 23
    - https://drive.google.com/open?id=1P1bwvzF4fg4cTLpctPDKUNlHe5f0sFSQ
  - Read: Putz, Matthew. "Comic Books as History Teachers," *Comic Books and American Cultural History: an Anthology*. Continuum, 2012.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9910862463705681&context=L&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=MyInstitution&adaptor=Local%20Search%20Engine&tab=LibraryCatalog&query=any,contains,Jeanne%20Emerson%20Gardner&offset=0
  - Read: Gabilliet, Jean-Paul. *Of Comics and Men*, University of Mississippi, 2010. pp. 1-12
    - https://www.worldcat.org/title/of-comics-and-men-a-cultural-history-of-american-comic-books/oclc/647833103/viewport
- Newspaper Comic Strips and Serials (1890-1930s)
  - *The Yellow Kid* (your choice, enjoy perusing the archive)
    - https://cartoons.osu.edu/digital_albums/yellowkid/1895/1895.htm
  - *Little Nemo* (your choice,please enjoy at your leisure)
    - *https://library.osu.edu/dc/catalog?utf8=%E2%9C%93&f%5Badmin_set_sim%5D%5B%5D=billy+ireland+cartoon+library+and+museum&locale=en&per_page=100&search_field=all_fields&q=little+nemo*
  - *The Gumps* (your choice, please enjoy perusing the archive )
    - *https://library.osu.edu/dc/catalog?utf8=%E2%9C%93&f%5Badmin_set_sim%5D%5B%5D=billy+ireland+cartoon+library+and+museum&locale=en&per_page=100&search_field=all_fields&q=the+gumps*
  - *Dick Tracy* (your choice, please enjoy perusing the archive)

        - https://library.osu.edu/dc/catalog?utf8=%E2%9C%93&f%5Badmin_set_sim%5D%5B%5D=billy+ireland+cartoon+library+and+museum&locale=en&per_page=100&search_field=all_fields&q=dick+tracy
- Political Cartoons (1890-1920)
    - A Short History
    - Puck (your choice, please enjoy perusing the archive)
        - https://library.osu.edu/dc/catalog?f%5Badmin_set_sim%5D%5B%5D=billy+ireland+cartoon+library+and+museum&locale=en&per_page=100&q=puck&search_field=all_fields
- Watch: Lecture Week 1

Assignments:

- Forum 1.1: Introduce yourself!
- Forum 1.2: Comics as History
- Forum 1.3: Political Cartoons

Final Paper on *The Watchmen* (or an alternative title approved by me):

- Please acquire and start reading *The Watchmen*

**Due Date**: All forum posts are due by 11:59 pm, Sunday of Week 1.

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## *Week 2: The Birth of the Superhero, The Golden Age, WWII (1936-1945)*

Topics:

- Read: Gabilliet, Jean-Paul. *Of Comics and Men*, University of Mississippi, 2010. pp.
    - 13-44
    - https://www.worldcat.org/title/of-comics-and-men-a-cultural-history-of-american-comic-books/oclc/647833103/viewport
- Read: Chambliss, Julian C. and William L. Svitavsky. "Introduction," "'The Origin of the Superhero: Culture, Race, and Identity in US Popular Culture, 1890-1940," *Ages of Heroes, Eras of Men : Superheroes and the American Experience* . Cambridge Scholars Publishing, 2013. Pp. 1-27.
    - https://wccproxy.lib.hawaii.edu:/lib/wcc-ebooks/reader.action?docID=1837082&ppg=5
- Read: Eaton, Lance. "A Superhero for the Times: Superman's Fight against Oppression and Injustice in the 1930s,"*Ages of Heroes, Eras of Men : Superheroes and the American Experience* . Cambridge Scholars Publishing, 2013. Pp. 28-40.
    - https://wccproxy.lib.hawaii.edu:2063/lib/wcc-ebooks/reader.action?docID=1837082&ppg=5
- Read: Murphyao, Amanda. "Heroines in a Time of War: Nelvana of the Northern Lights and Wonderwoman as Symbols of the United States and Canada," *Ages of Heroes, Eras of Men : Superheroes and the American Experience* . Cambridge Scholars Publishing, 2013. Pp. 40-55.
    - https://wccproxy.lib.hawaii.edu:2063/lib/wcc-ebooks/reader.action?docID=1837082&ppg=5
- Suggested Reading: Siegel, Jerome and Joe Shuster. "Superman," *Action Comics #1*, DC Comics, June, 1938.

    - https://www.amazon.com/ACTION-Appearance-SUPERMAN-MILLENNIUM-Millennium/dp/B002C7IXYE/ref=sr_1_3?dchild=1&keywords=Action+comics+%231&qid=1590441083&s=books&sr=1-3
- Suggested Reading: Simon, Joe, and Jack Kirby. *Captain America Comics #1.* Marvel Comics, June, 1941.
    - https://www.amazon.com/Captain-America-Comics-1941-1950-1-ebook/dp/B00ZQ6MU4C/ref=sr_1_1?dchild=1&keywords=Captain+America+Comics+%231&qid=1590441175&s=books&sr=1-1
- Watch: Lecture Week 2

Assignments:

- Forum 2.1: The Golden Age
- Forum 2.2: Superheroes, Culture, Race, and Identity
- Forum 2.3: Superman and the 1930s

Final Paper:

- Keep reading *The Watchmen, try to finish it by Week 3!*

**Due Date**: All forum posts are due by 11:59 pm, Sunday of Week 2.

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## *Week 3: Romance Comics, Horror Comics, Moral Panics, the Comic Code, and the Cold War (ca. 1956-1970)*

Topics:

- Read: Gardner, Jeanne Emerson. "Dreams May End, but Love Never Does," *Comic Books and American Cultural History: an Anthology* . Continuum, 2012. Pp. 94-110.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9910862463705681&context=L&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=WCCallORphysUH&adaptor=Local%20Search%20Engine&tab=WCCorUHphys&query=any,contains,Comic%20Books&offset=0
- Read: Donaldson, Thomas C. "Ineffectual Lass Among the Legions of Superheroes: The Marginalization and Domestication of Female Superheroes, 1955– 1970," in *Ages of Heroes, Eras of Men : Superheroes and the American Experience*, Cambridge Scholars Publisher, 2013. Pp. 139-153.
    - https://wccproxy.lib.hawaii.edu:2063/lib/wcc-ebooks/reader.action?docID=1837082&ppg=5
- Read: Donovan, John. "Cold War in Comics: Clobberin' Commies and Promoting Nationalism in American Comics," *Ages of Heroes, Eras of Men : Superheroes and the American Experience*. Cambridge Scholars Publishing, 2013. Pp. 55-92.
    - https://wccproxy.lib.hawaii.edu:2063/lib/wcc-ebooks/reader.action?docID=1837082&ppg=5
- Read: Donovan, John. "Parody and Propaganda: Fighting American and the Battle Against Crime and Communism in the 1950s," *Comic Books and American Cultural History: an Anthology*. Continuum, 2012. 110-120.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9910862463705681&context=L&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=WCCallORphysUH&adaptor=Local%20Search%20Engine&tab=WCCorUHphys&query=any,contains,Comic%20Books&offset=0

- Read: Chambliss, Julian. "Upgrading the Cold War Framework: Iron Man, the Military Industrial Complex, and American Defense," in *Ages of Heroes, Eras of Men : Superheroes and the American Experience*. Cambridge Scholars Publisher, 2013. Pp. 163-182.
    - https://wccproxy.lib.hawaii.edu:2063/lib/wcc-ebooks/reader.action?docID=1837082&ppg=5
- Suggested Reading: *Tales from the Crypt*. EC Comics. (1950s)
    - https://www.amazon.com/EC-Archives-Tales-Crypt/dp/1616558377
    - There are many websites that offer free access to old comics (comiconlinefree.com, comicextra.com, comicbookplus.com, etc). Browse at your own risk!
- Watch: Lecture Week 3

Assignments:

- Forum 3.1 - Romance Comics
- Forum 3.2 - Cold War
- Forum 3.3 - Horror Comics

Final Paper:

- Ideally it would be good to finish the graphic novel *The Watchmen* by the end of this week.
- Please email me this week to schedule an individual student conference to discuss the final paper on *The Watchmen*. Final paper outline Due in Week 4.

**Due Date**: All forum posts are due by 11:59 pm, Sunday of Week 3.

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## *Week 4: Race, Identity, Gender and Nationalism: The Superheroes of the Bronze Age (1970-1980s)*

Topics:

- Read: Putz, Matthew. "Paralysis and Stagnation and Drift: America's Malaise as Demonstrated in Comic Books of the 1970s," *Comic Books and American Cultural History: an Anthology*. Continuum, 2012. Pp. 136-152.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9910862463705681&context=L&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=WCCallORphysUH&adaptor=Local%20Search%20Engine&tab=WCCorUHphys&query=any,contains,Comic%20Books&offset=0
- Read: Lee, Peter. "Grasping for Identity: The Hands of Shang Chi, Master of Kung Fu," *Comic Books and American Cultural History: an Anthology*. Continuum, 2012. Pp. 120-136
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9910862463705681&context=L&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=WCCallORphysUH&adaptor=Local%20Search%20Engine&tab=WCCorUHphys&query=any,contains,Comic%20Books&offset=0
- Read: Svitavsky, William L. "Race, Superheroes, and Identity: 'Did You Know He Was Black?'" in *Ages of Heroes, Eras of Men : Superheroes and the American Experience*. Cambridge Scholars Publisher, 2013. Pp. 153-163

    - https://wccproxy.lib.hawaii.edu:2063/lib/wcc-ebooks/reader.action?docID=1837082&ppg=5
- Read: Thompson, Antonio S. "Nationalism and Power: Captain America, Governmental Policy, and the Problem with American Nationalism," *Ages of Heroes, Eras of Men : Superheroes and the American Experience*. Cambridge Scholars Publishing, 2013. Pp. 106-121
    - https://wccproxy.lib.hawaii.edu:2063/lib/wcc-ebooks/reader.action?docID=1837082&ppg=5
- Read: Darowski, Joseph J. "Introduction," "Chapter 1: Understanding X-Men," "Chapter 2: Intriguing Concept, Uneven Execution," "Chapter 3: Relaunching and Reimagining," and "Chapter 4: Adding Depth and Exploring Prejudice," *X-Men and the Mutant Metaphor: Race and Gender in the Comic Books*. Rowman & Littlefield, 2014. Pp. 1-96.
    - https://wccproxy.lib.hawaii.edu:2063/lib/wcc-ebooks/reader.action?docID=1676312
- Suggested Reading: Lee, Stan and Jack Kirby. *X-Men #1*. Marvel Comics, Sept. 1963.
    - https://www.amazon.com/X-Men-Masterworks-Vol-Stan-Lee-ebook/dp/B00AWR06DC/ref=sr_1_2?dchild=1&keywords=comixology+x-men+%231&qid=1590441417&s=books&sr=1-2

Assignments:
- Forum 4.1: Shang Chi
- Forum 4.2: Comics and Nationalism
- Forum 4.3: X-Men, Race, and Gender

Final Paper:
- Outline of Final Paper Due
- Individual meetings this week (please send me your paper outline before our meeting!)

**Due Date**: All forum posts are due by 11:59 pm, Sunday of Week 4. Forum Reply Posts and quiz are due by 11:59, Sunday of Week 4.

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## *Week 5: Underground Comix, Alternative Comics, and the Graphic Novel* (1960s-1990s)

Topics:
- Read: Moore, Alan and David Gibbons. *Watchmen*. DC Comics, 1987.
- Read: Evelith, Kyle. "Rust and Revitalization: The So-Called Bronze and Modern Ages of Comics," in Sommers, Joseph Michael. *The American Comic Book*. Vol. [First edition], Salem Press, 2014. pp. 119–135.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=gvrl_refCX7302700017&context=PC&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=CentralIndex&adaptor=Primo%20Central&tab=CentralIndex&query=any,contains,modern%20age%20comics
- Read: Munson, Kim. "From the Mainstream to the Margins: Independent Comics Find

a Voice," in *The American Comic Book*. Vol. [First edition], Salem Press, 2014. pp. 136-153.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=gvrl_refCX7302700018&context=PC&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=CentralIndex&adaptor=Primo%20Central&tab=CentralIndex&query=any,contains,Munson,%20Kim.%20From%20the%20Mainstream%20to%20the%20Margins:%20Independent%20Comics%20Find%20a%20Voice&offset=0
- Read: Ewing, Jack. "Underground Comix Movement: Words and Pictures out of the Mainstream," in Beaty, Bart, and Stephen Weiner. *Critical Survey of Graphic Novels : History, Theme, and Technique*. Salem Press, 2013. Pp. 141-145.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=gale_gvrlGVRL6BCH&context=PC&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=CentralIndex&adaptor=Primo%20Central&tab=CentralIndex&query=any,contains,graphic%20novel%20history&offset=0
- Read: Cole, Terry Joseph. "From Savage tales to Heavy Metal: How Magazines for Mature audiences Influenced the Rise of the Graphic Novel," in Beaty, Bart, and Stephen Weiner. *Critical Survey of Graphic Novels : History, Theme, and Technique*. Salem Press, 2013. Pp. 91-95.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=gale_gvrlGVRL6BCH&context=PC&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=CentralIndex&adaptor=Primo%20Central&tab=CentralIndex&query=any,contains,graphic%20novel%20history&offset=0
- Read: Shan Mu Zhao. "'Comics' vs. 'Graphic Novels:' Is it all in the Bindings?" in Beaty, Bart, and Stephen Weiner. *Critical Survey of Graphic Novels : History, Theme, and Technique*. Salem Press, 2013. Pp. 61-65.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=gale_gvrlGVRL6BCH&context=PC&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=CentralIndex&adaptor=Primo%20Central&tab=CentralIndex&query=any,contains,graphic%20novel%20history&offset=0
- Suggested Reading: Gabilliet, Jean-Paul. "History and Uses of the Term Graphic Novel," in Beaty, Bart, and Stephen Weiner. *Critical Survey of Graphic Novels : History, Theme, and Technique*. Salem Press, 2013. Pp. 102-104.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=gale_gvrlGVRL6BCH&context=PC&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=CentralIndex&adaptor=Primo%20Central&tab=CentralIndex&query=any,contains,graphic%20novel%20history&offset=0
- Watch: Lecture Week 5

Assignments:

- Forum 5.1 - Underground Comix, Alternative Comics, and the Graphic Novel

Final Paper:

- Rough Draft Due by Friday, second individual student conference recommended but not required.

**Due Date**: All Forum posts are due 11:59 pm, Sunday of Week 5. Forum Reply Posts and quiz are due by 11:59, Sunday of Week 5.

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## *Week 6: The Modern Age of Comics: Fear, Dystopia, 9/11, and the Superheroes of the 21st Century*

### *Topics:*

- Read: Lewis, David A. "The Militarism of American Superheroes after 9/11," *Comic Books and American Cultural History : An Anthology* . Continuum, 2012. Pp. 223-237.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9910862463705681&context=L&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=MyInstitution&adaptor=Local%20Search%20Engine&tab=LibraryCatalog&query=any,contains,Jeanne%20Emerson%20Gardner&offset=0
- Read: Lecker, Michael J. "Superhero Fantasy in a Post-9/11 World: Marvel Comics and Army Recruitment," in Ages of Heroes, Eras of Men : Superheroes and the American Experience. Cambridge Scholars Publisher, 2013. Pp. 229-241.
    - https://wccproxy.lib.hawaii.edu:2063/lib/wcc-ebooks/reader.action?docID=1837082&ppg=5
- Read: Geers, Jeff. "'The Great Machine Doesn't Wear a Cape!': American Cultural Anxiety and the Post-9/11 Superhero," *Comic Books and American Cultural History : an Anthology* . Continuum, 2012. Pp. 250-263.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9910862463705681&context=L&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=MyInstitution&adaptor=Local%20Search%20Engine&tab=LibraryCatalog&query=any,contains,Jeanne%20Emerson%20Gardner&offset=0
- Suggested Reading: Davo, Yves. "September 11, 2001: Witnessing History, Demythifying the Story in *American Widow*," *Comic Books and American Cultural History : An Anthology* . Continuum, 2012. Pp. 223-237.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9910862463705681&context=L&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=MyInstitution&adaptor=Local%20Search%20Engine&tab=LibraryCatalog&query=any,contains,Jeanne%20Emerson%20Gardner&
- Suggested Reading: Bolling, Ben. "The U.S. HIV/AIDS Crisis and the Negotiation of Queer Identity in Comic Superheroes, or, is Northstar still a Fairy?" in *Comic Books and American Cultural History: an Anthology*. Continuum, 2012. Pp. 202-221.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9910862463705681&context=L&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=WCCallORphysUH&adaptor=Local%20Search%20Engine&tab=WCCorUHphys&query=any,contains,Comic%20Books&offset=0
- Suggested Reading: Munson, Todd. S. "Transformers and Monkey Kings: Gene Yang's *American Born Chinese* and the Quest of Identity," *Comic Books and American Cultural History: an Anthology*. Continuum, 2012. Pp. 171-184.

    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9910862463705681&context=L&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=WCCallORphysUH&adaptor=Local%20Search%20Engine&tab=WCCorUHphys&query=any,contains,Comic%20Books&offset=0
- Suggested Reading: Fernández L'Hoeste, Héctor. "Superhero for a New Age: Latino Identity in the US Comics Industry," in *Ages of Heroes, Eras of Men : Superheroes and the American Experience*. Cambridge Scholars Publisher, 2013. Pp. 196-214.
    - https://wccproxy.lib.hawaii.edu:2063/lib/wcc-ebooks/reader.action?docID=1837082&ppg=5
- Suggested Reading: Jenkins, Claire: "Splitting the Nuclear Family?: The Superhero Family in The Incredibles and Sky High," in *Ages of Heroes, Eras of Men : Superheroes and the American Experience*. Cambridge Scholars Publisher, 2013. pp. 214-229.
    - https://wccproxy.lib.hawaii.edu:2063/lib/wcc-ebooks/reader.action?docID=1837082&ppg=5
- Suggested Reading: O'Rourke, Shawn. "A Brief Historiography of the Age of Marginalization: The Superhero in the American Mind," in *Ages of Heroes, Eras of Men : Superheroes and the American Experience*. Cambridge Scholars Publisher, 2013. pp. 241-249.
    - https://wccproxy.lib.hawaii.edu:2063/lib/wcc-ebooks/reader.action?docID=1837082&ppg=5
- Suggested Reading:Whaley, Katherine E. and Justin Widgard. "Waiting for Wonder Woman: the Problematic History of Comic Book Women and Their Cinematic Doubles," in *The American Comic Book*. Vol. [First edition], Salem Press, 2014. pp. 200-219.
    - https://uhawaii-windward.primo.exlibrisgroup.com/discovery/fulldisplay?docid=gvrl_refCX7302700017&context=PC&vid=01UHAWAII_WINDWARD:WCC&lang=en&search_scope=CentralIndex&adaptor=Primo%20Central&tab=CentralIndex&query=any,contains,modern%20age%20comics
- Suggested Reading: Kirkman, Robert and Tony Moore. *The Walking Dead*. #1. Image Comics, October, 2003
  https://thewalkingdead-comic.com/
- Watch: Lecture Week 6

Assignments:

- Forum 6.1 - Fear and Dystopia in Modern Comics

Final Paper:

- Due: Final Paper on *The Watchmen*

**Due Date**: All forum posts and the final draft of your paper are due by 11:59 pm, Sunday of Week 6.

## Course Policies and Resources

- This course will expect that you are able to independently read, comprehend the "facts" on your own, complete the assignments, and navigate through Laulima with little guidance.

- Keeping on track is a must in this class. Always refer to the Class Schedule that is included in this syllabus. Remember that this is a 6-week class. You are about to learn the material at a VERY ACCELERATED rate. This means that EVERY WEEK you will be expected to read 3 or more articles in addition to completing the graphic novel *The Watchmen* by Week 4,. and complete the corresponding assignments as scheduled in the class schedule. If this sounds overwhelming (and to many it will!), then please drop the class and take the class during the regular semester.

- Check ANNOUNCEMENTS on the Main Page in Laulima for any announcements pertaining to our class. I will usually post the announcement for the week and the discussion board assignments by Monday evening, so Monday evening or Tuesday morning is usually a good time to check Laulima's homepage. Furthermore, you should check your UH email account frequently (you are required to use your UH email account, however you can have your UH email forwarded to any email that is more convenient.

- Make sure you adhere to the completion dates as NO LATE WORK WILL BE ACCEPTED. The reason one takes an online class is for its flexibility, but I also think that keeping you to some sort of weekly schedule is the best way to ensure that you keep up with the overwhelming amount of material. And since this is also an online class with mainly written work, I TRUST that when you do your assignments, you are doing all of the work yourself and utilizing only the class resources (i.e., articles, handouts, books) that you have. I do not tolerate any form of plagiarism, and punishment for any nefarious activity will be swift and brutal.

## University Policies and Procedures

The University of Hawai'i is an equal opportunity/affirmative action institution. It is committed to a policy of nondiscrimination on the basis of race, sex, victims of domestic or sexual violence, gender identity and expression, age, religion, color, national origin, ancestry, citizenship, disability, genetic information, marital status, breastfeeding, income assignment for child support, arrest and court record (except as permissible under State law), sexual orientation, national guard absence, or status as a covered veteran. For additional details, visit the UH Systemwide Policies and Procedures Information System (PPIS) site.

### *Student Conduct*

Review the UH Systemwide Student Conduct Code for more information.

### *Academic Honesty*

Acts of dishonesty, including but not limited to the following:

- Cheating, plagiarism, or other forms of academic dishonesty.

Cheating is an act of academic dishonesty and includes, but is not limited to:

1. use of any unauthorized assistance in taking quizzes, tests, or examinations;

2. use of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments;
3. the acquisition, without permission, of tests or other academic material belonging to a member of the UH faculty, staff or student body; and
4. engaging in any behavior specifically prohibited by a faculty member in the course syllabus or class discussion.

Plagiarism is also an act of academic dishonesty and includes, but is not limited to:

- the use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement.
- It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

Furnishing false information to any UH official, faculty member, or office.

Forgery, alteration, or misuse of any UH document, record, or form of identification.

## *Financial Aid Statement*

As you enroll in classes, it is very important to remember that colleges are required to take steps necessary to ensure that students are academically engaged in order to justify the disbursement of federal Title IV student aid funds. If students do not begin attendance in an online course, or stop participating in a course, Title IV funds must be returned according to Federal Return of Title IV funds regulations (34 CFR 668.21(a)), which means you may have to return some financial aid that you have received. If at any time your plans change and you no longer plan to participate in the courses in which you enrolled, you must contact the financial aid office to minimize any possible negative financial impact.

For more information on financial assistance for your education, please contact your home campus financial aid office. Financial assistance may include grants, scholarships and other resources to help you pay for the cost of college. A financial aid adviser will be able to help you navigate this process to determine your eligibility for these funds.

### UH Title IX

- The University of Hawaii is committed to providing a learning, working and living environment that promotes personal integrity, civility, and mutual respect and is free of all forms of sex discrimination and gender-based violence, including sexual assault, sexual harassment, gender-based harassment, domestic violence, dating violence, and stalking (UH Title IX). If you or someone you know is experiencing any of these, the University has staff and resources on your campus to support and assist you.
- If you would like to report incidents of sex discrimination or gender based violence, contact your campus Title IX Coordinator or submit the online reporting form.
- If you wish to remain ANONYMOUS, speak with someone CONFIDENTIALLY, or would like to receive information and support in a CONFIDENTIAL setting, contact your campus' confidential resource.

## *Accommodation Statement*

The University of Hawai'i is committed to a barrier-free campus and provides accommodations to ensure students with disabilities equal access to education. We agree to make academic adjustments to ensure non-discrimination of students with disabilities. This commitment is in accordance with applicable state and federal laws, including the Americans with Disabilities Act, and Sections 504 and 508 of the Rehabilitation Act.

Under the Americans with Disabilities Act (Title II) and the Rehabilitation act of 1973-section 504 and 508, individuals with disabilities have protections against discrimination and are assured access to programs, services and activities. For more information see "Americans with Disabilities Act" and "Rehabilitation Act of 1973 – Section 504 or Section 508".

Students must self-identify to the appropriate Disability Services Office and complete the intake process before receiving reasonable accommodations. To ensure the prompt and effective provision of accommodations, students should contact the Disability Services Office as early as possible. Find your disability services office contact for your home campus.

Any student who feels s/he may need an accommodation based on the impact of a disability is invited to contact the course instructor privately or your campus's disability services office.

- **Hawai'i Community College**
  Visit the HĀ'AWI KŌKUA website. For Manono Campus, contact the Hā'awi Kōkua Center at (808) 934 2825 or email hawccds@hawaii.edu. For Palamanui Campus, contact the Office of Student Services at (808) 969 8823 or email hawccds@hawaii.edu.
- **Honolulu Community College**
  Visit the Disability Access website.
- **Kapi'olani Community College**
  Contact the Disability Support Services Office, 734-9552, kapdss@hawaii.edu for assistance.
- **Kaua'i Community College**
  Contact the Disability Services office. For disability accommodations, please contact the Disabilities Service Coordinator at (808) 245-8314, by email at hashisak@hawaii.edu.
- **Leeward Community College**
  Visit the Services for Students With Disabilities website. For further information contact Kris Hernandez, Program Coordinator, Disabilities Specialist and Allan Nebrija, Disability Specialists at (808) 455-0421; TTY: (808) 455 0532 Monday-Friday, 8am-4pm.
- **Maui College**
  Visit the UHMC Disability Services Office website. Contact Catherine A. Taylor, Disability Services Counselor, at cataylor@hawaii.edu or at (808) 984-3227.
- **Windward Community College**
  Visit the Disabilities Services website. For more information, contact Ann Lemke, Disabilities Counselor, at (808) 235-7448, email lemke@hawaii.edu.

## Additional Resources:

- Billy Ireland Cartoon Library and Museum @ OSU
- Comicalités: Études de culture graphique
- Comics Forum
- Comics Grid
- Comics Research Bibliography
- ComicsResearch.org
- COMIX-SCHOLARS-L (Discussion List)
- European Comic Art
- Grand Comics Database
- Image [&] Narrative
- ImageTexT
- International Association of Word and Image Studies
- International Journal of Comic Art
- Journal of Graphic Novels and Comics
- Lambiek Comiclopedia
- Mechademia
- MLA Discussion Group on Comics & Graphic Narratives
- MSU Comic Art Collection
- Oviatt Library @ CSUN
- SANE: Sequential Art Narrative in Education
- Special Collections @ Oviatt
- Studies in Comics
- Transatlantica (spec. issue on comics studies)

## COMICS CULTURE LINKS (comics blogs, online magazines, etc.)

- Best Comics of 2010 (best-of lists listed)
- Best Comics Of 2011 (best-of lists listed)
- Best Comics of 2012 (best-of lists listed)
- Best Comics of 2013 (best-of lists listed)
- Comic Book Resources
- Comics Alternative (podcast)
- Comics JournalComics Reporter (newsblog)
- Hooded Utilitarian (blog)
- Manga Bookshelf
- Panel Borders (podcast)

- Robot 6 (blog)
- Savage Critics
- Thought Balloonists (blog)

## COMICS STUDIES LIBRARY (a sampling of recent, mostly academic titles)

- *Alternative Comics: An Emerging Literature*, by Charles Hatfield
- *Arab Comic Strips: Politics of an Emerging Mass Culture*, by Allen Douglas & Fedwa Malti-Douglas
- *Arguing Comics: Literary Masters on a Popular Medium*, ed. Jeet Heer & Kent Worcester
- *Autobiographical Comics*, by Elisabeth El Refaie
- *Black Comics: Politics of Race and Representation*, ed. Sheena C. Howard & Ronald L. Jackson III
- *Case, planche, récit*, de Benoît Peeters
- *Colonial Heritage of French Comics*, by Mark McKinney
- *Comic Book Nation: The Transformation of Youth Culture in America*, by Bradford Wright
- *Comic Books as History*, by Joseph Witek
- *El Cómic Hispánico*, de Ana Merino
- *Comics: A Global History, 1968 to the Present*, by Dan Mazur & Alexander Danner
- *Comics and Language*, by Hannah Miodrag
- *Comics and the City*, ed. Jörn Ahrens and Arno Meteling
- *Comics Art*, by Paul Gravett
- *Comics in French: The European Bande Dessinée in Context*, by Laurence Grove
- *Comics of Chris Ware*, ed. David M. Ball & Martha B. Kuhlman
- *Comics Studies Reader*, ed. Jeet Heer and Kent Worcester
- *Comics Versus Art*, by Bart Beaty
- *Comics, Comix & Graphic Novels*, by Roger Sabin
- *Contemporary Comic Book Superhero*, ed. Angela Ndalianis
- *Critical Approaches to Comics*, ed. Matthew J. Smith and Randy Duncan
- *Do the Gods Wear Capes?: Spirituality, Fantasy, and Superheroes*, by Ben Saunders
- *Drawing France: French Comics and the Republic*, by Joel Vessels
- *Father of the Comic Strip: Rodolphe Töpffer*, by David Kunzle
- *Film and Comic Books*, ed. Ian Gordon, Mark Jancovich, and Matthew P. McAllister
- *God of Comics: Osamu Tezuka and the Creation of Post-World War II Manga*, by Natsu Onoda Power

- *Graphic Women: Life Narrative and Contemporary Comics*, by Hillary L. Chute
- *Hand of Fire: The Comics Art of Jack Kirby*, by Charles Hatfield
- *History and Politics in French-Language Comics and Graphic Novels*, ed. Mark McKinney
- *In the Studio: Visits with Contemporary Cartoonists*, by Todd Hignite
- *Komiks: Comic Art in Russia*, by José Alaniz
- *Lynda Barry: Girlhood through the Looking Glass*, by Susan Kirtley
- *Manga: 60 Years of Japanese Comics*, by Paul Gravett
- *Matters of Gravity: Special Effects and Supermen in the 20th Century*, by Scott Bukatman
- *Men of Tomorrow: Geeks, Gangsters, and the Birth of the Comic Book*, by Gerard Jones
- *Of Comics and Men: A Cultural History of American Comic Books*, by Jean-Paul Gabilliet
- *The Origins of Comics*, by Thierry Smolderen
- *Permitted and Prohibited Desires: Mothers, Comics, and Censorship in Japan*, by Anne Allison
- *Poetics of Slumberland*, by Scott Bukatman
- *Reading Bande Dessinee: Critical Approaches to French-language Comic Strip*, by Ann Miller
- *Rise and Reason of Comics and Graphic Literature*, ed. Joyce Goggin & Dan Hassler-Forest
- *Rise of the American Comics Artist: Creators and Contexts*, ed. Paul Williams & James Lyons
- *Schulz and Peanuts: A Biography*, by David Michaelis
- *Seal of Approval: The History of the Comics Code*, by Amy Kiste Nyberg
- *The Superhero Reader*, ed. Charles Hatfield, Jeet Heer & Kent Worcester
- *System of Comics*, by Thierry Groensteen
- *Teaching the Graphic Novel*, ed. Stephen E. Tabachnick
- *Ten-Cent Plague*, by David Hadju
- *This Book Contains Graphic Language*, by Rocco Versaci
- *Unpopular Culture: Transforming the European Comic Book in the 1990s*, by Bart Beaty

## ACCLAIMED GRAPHIC BOOKS (a small sampling, 1978-)

*A frankly biased and selective list of bound comics that fans and critics have been talking about for years.*

- *100 Demons*, by Lynda Barry
- *American Born Chinese*, by Gene Luen Yang
- *Binky Brown Meets the Holy Virgin Mary*, by Justin Green

- *Blankets*, by Craig Thompson
- *Building Stories*, by Chris Ware
- *Alec: The Years Have Pants*, by Eddie Campbell
- *A Contract with God*, by Will Eisner
- *From Hell*, by Alan Moore & Eddie Campbell
- *Fun Home*, by Alison Bechdel
- *Ghost World*, by Daniel Clowes
- *The Girl from H.O.P.P.E.R.S.*, by Jaime Hernandez
- *Heartbreak Soup*, by Gilbert Hernandez
- *Hicksville*, by Dylan Horrocks
- *I Never Liked You*, by Chester Brown
- *It's a Good Life, If You Don't Weaken*, by Seth
- *Jimmy Corrigan: The Smartest Kid on Earth*, by Chris Ware
- *Maus*, by Art Spiegelman
- *Palestine*, by Joe Sacco
- *Persepolis*, by Marjane Satrapi
- *Safe Area Gorazde*, by Joe Sacco
- *Watchmen*, by Alan Moore and Dave Gibbons
- *You'll Never Know*, by Carol Tyler