

Introduction to the Graphic Novel



Weekly Schedule

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CRN 20604 An Introduction to the Graphic Novel
New College, Spring 2005 Full Term Wednesdays CFA 212

Class Meeting 12:30-3:20 Movie Lab: 3:30-4:50

Weekly Schedule

Scheduled readings and other assignments are due for the date they are listed.

This course will meet for 14 weeks with a final session of evaluation conferences during examination week. Class size is expected to be approximately 25. Students will be asked to complete the readings for each week in advance of the weekly class meeting and to write and post in a class forum a 500-750 word response to one of the works read for each session. Students would be asked to submit a 1000-1500 word response or several pages of an original graphic narrative for the 15 th class session. Most classes will begin with a short lecture to introduce the subject followed by a period of instructor led discussion focused on the works read for that week and the issues they present. The proposed topics and reading list for the course are as follows:

Before the class starts students are asked to read Scott McCloud's *Understanding Comics* .

***Warning Warning Warning*Some of the work in this class contains images and representations that are sexually explicit, racist or sexist, or based on other harmful stereotypes. These representations may offend or cause pain to some readers. These works are presented in their appropriate historical, literary and ociological contexts. No participants in the class or the accompanying film lab are required to view these images or read these works and may substitute other works.**

Feb 2—Introduction to the Graphic Narrative featuring a review of works by Hogarth, Töpffer, Cruikshank, Marie Duval and Max Ernst. I will also present a short history of the comic strip including the work of Winsor McCay and George Herriman.

Movie Lab: Selected Early animation including work by Winsor McCay and Melies.

Feb. 9— The Comic Book and the Emergence of the Graphic Novel. Read Hergé, *Adventures of TinTin Vol. 5*, Will Eisner, *Contract with God*, Art Spiegelman's *Jack Cole and Plastic Man* . In-class readings of several types of Comics featuring the work of Carl Barks. Discussion of Eisner's theories of graphic storytelling.

Movie Lab: Selected cartoons including work of Fleischer Studios, Famous Studios, Walt Disney and Ub Iwerks. Video conversation between Will Eisner and Stan Lee.

Feb. 16— Underground Comix. Read Robert Crumb, *The Book of Mr. Natural*, Dori Seda, *The Complete Dori Seda* and Aline Kominsky Crumb, *Love that Bunch*. In-class reading of Underground comics.

Movie Lab: Two animations by Sally Cruikshank, *Crumb*.

Feb. 23— Legitimization of the Graphic Novel , read Art Spiegelman, *Maus* (Vol. 1 and 2), and Howard Cruse, *Stuck Rubber Baby*.

Movie Lab: *Barefoot Gen*

March 2— A Brief Introduction to Manga . Read Osamu Tezuka, *Phoenix Vol. 2: A Tale of the Future* , *Lupin III Vol. 1* by Monkey Punch, and Rumiko Takahashi, *Mermaid Forest* .

Movie Lab: *Night on the Galactic Railway*.

March 9— Punk Chicano Ethos and Other Non-traditional Postions of Representation in the Graphic Novel . Read: *Locas: A Love & Rockets Book* by Jaime Hernandez and *Palomar* by Gilbert Hernandez.

Movie Lab: *Street Fight*

March 16—The Graphic Bildungsroman. Read Phoebe Goeckner, *Diary of a Teenage Girl* and Craig Thompson, *Blankets*.

Movie Lab:

March 23— Spring Break—No Assignment. Take a vacation.

March 30— The New Historical Graphic Novel. Read *King The Complete Edition* by Ho Che Anderson and *Louis Riel: A Comic Strip Biography* by Chester Brown.

Movie Lab:

April 6— New School Feminism in the Graphic Narrative. Read Julie Doucet, *My New York Diary* ; Patricia Seaman, [New Motor Queen City](#) ; Molly Kiely, *Diary of a Dominatrix*; Erica Sakurazawa, *Nothing but Loving You*; and *Scooter Girl* by Chynna Clugston-Major.

Movie Lab: Selected works by women animators including *The Adventures of Prince Achmed* by Lotte Reininger, the first extant animated feature, and works by Suzan Pitt and the Hubley Studios.

April 13— . Graphic Journalism and Graphic Memoir. Read Joe Sacco, *The Complete Palestine* and Marjane Satrapi, *Persepolis* .

Movie Lab: *American Splendor*

April 20— Epic Fantasy . Read *Bone: One Volume Edition* by Jeff Smith.

Movie Lab: *Nausicaa of the Valley of the Wind*.

April 27— The Literary Ascendance of the Graphic Novel. Read Daniel Clowes, *Ghostworld* and Chris Ware, *Jimmy Corrigan The Smartest Kid on Earth*.

Movie Lab: *Ghostworld*

May 4— Reinvention of the Comics. Read Alan Moore, *Watchmen*; Neil Gaiman, *Sandman: A Game of You*; Paul Chadwick, *Concrete: Think Like a Mountain*; *Johnny the Homicidal Maniac* by Jhonen Vasquez; as well as selected examples of web comics .

Movie Lab: *Neverwhere* Marathon.

May 11— Each One Bring One. Each student will do a short presentation on a graphic novel of their choice or will present a few pages of an original graphic novel of their own. Criteria for evaluations discussed.

Movie Lab: *The Triplets of Belleville*

May 18—Evaluation. The specifics of the final evaluation for each student will be developed in consultation with the student during individual meetings during this final session.

N.B. Cost of Books

The cost of the books in this course is extraordinarily high. This is because of the cost reproducing books that combine words and pictures. It is also a reflection, in part, of the more limited circulation of a number of the titles. I will arrange for my own copies of these works to be placed on reserve in the library to be read there. Books for this course have been ordered and are available for purchase at the Ringling School of Art Campus Store. The books are also available at Amazon.com which is the cheapest way to acquire many of them. We also hope to form some other arrangements for getting books to read. Among the suggestions are sharing agreements in which each student agrees to buy certain titles and shares them with other students in a group so that everyone would have access to all the works but would only have to buy some of the books.

Optional Choices:

At the end of the semester you will be asked to read and write an extended response to one of the works from this list or another graphic narrative of your choice.

Grant Morrison, et. al.—*Arkham Asylum*

Rumiko Takahashi —*Maison Ikkoku*

Chester Brown—*Playboy*

Ben Katchor—*A Jew in New York*

Rick Marschall—*America's Great Comic Strip Artists*

Chris Ware—*Quimby the Mouse*

Alex Robinson—*Box Office Poison*

Alan Moore—*From Hell*

Kaz— *UnderWorld*

Donna Barr—*Stinz: Horsebrush and Other Tales (or) Charger*

Michael Chabon—*The Amazing Adventures of Kavalier and Clay*

Daniel Clowes—*Like a Velvet Glove Cast in Iron*

Daniel Clowes—*David Boring*

Paul and Judy Karasik —*The Ride Together*

Evan Dorkin—*Fun with Milk and Cheese*

Barrier and Williams—*The Smithsonian Book of Comic Book Comics*

Trina Robbins—*From Girls to Girrrlz*

Raymond Briggs—*Ethel & Ernest*

Kurt Vonnegut —*Breakfast of Champions*
Alison Bechdel—*Dykes to Watch Out For: The Sequel*
Alan Moore—*V for Vendetta*
Enki Bilal—*The Nikopol Trilogy*
Charles Burns—*El Borbah*
Debbie Drechsler—*Summer of Love*
Mark Kalesniko—*Mail Order Bride*
Joe Matt—*The Poor Bastard*
Seth—*It's a Good Life If You Don't Weaken*
Adrian Tomine—*Sleepwalk*
Michael Kupperman—*Snake and Bacon's Cartoon Cabaret*
Tony Millionaire—*Maakies*
Gilbert Shelton—*The Complete Fabulous Furry Freak Brothers Vol. 1*
Chester Brown—*Louis Riel*
Jim Woodring's— *Frank*
Gus Arriola—*Accidental Ambassador Gordo*
Terry Moore—*The Collected Strangers in Paradise (Vol.1)*
Paul Hornschemeier —*Mother, Come Home*
James Sturm—*Golem's Mighty Swing*
Osamu Tezuka—*Phoenix: Dawn*
Jessica Abel—*Mirror Window*
Joe Sacco—*The Fixer*
Dave Cooper—*Ripple*
Paul Pope—*Heavy Liquid*
Debbie Drechsler—*Daddy's Girl*
Kim Deitch—*Boulevard of Broken Dreams*





