

The Graphic Novel Section 01

ENGL 20

Spring 2024 3 Unit(s) 01/24/2024 to 05/13/2024 Modified 01/24/2024

Course Information

Course Description

Due to three major superhero “crazes”—one occurring during the late thirties/early forties, one occurring during the sixties, and one occurring now—U.S. comics have become particularly associated with superheroes. For our class, however, we shall attempt to develop a wider view of the field, exploring U.S. comics as a medium rich in a wide variety of genres and forms and attracting a surprisingly diverse readership. For the first half of the semester, we will trace the history of the comic book from its pulp origins to now. In the second half, we will read and analyze contemporary works. Throughout the semester, we will pay particular attention to the U.S. comic book’s long association with migrants, the working class, and marginalized communities.

Course Learning Management and Messaging

Course materials such as syllabus, readings, handouts, notes, and assignment instructions can be found on the Canvas learning management system course website. Please set your Canvas notifications so that you receive announcements, which will be sent out periodically. You are responsible for monitoring Canvas and completing the required Canvas modules throughout the semester.

Strike Information

The California Faculty Association (the labor union of Lecturers, Professors, Coaches, Counselors, and Librarians across the 23 CSU campuses) is in a difficult contract dispute with California State University management. We will be going on strike from January 22 – January 26. We demand management gives us a fair contract that recognizes the dignity of CSU faculty, staff, and students. Our working conditions are student learning conditions; we seek to protect both. For further information go to: www.calfac.org/strike.

Course Description and Requisites

Approaching the graphic novel as a form of popular literature, students examine the narrative and textual aspects of the form including the function of the text, its integration with the graphics, and formal aspects of narrative such as plot, character, theme, and symbol.

GE Area(s): C2. Humanities

Letter Graded

Classroom Protocols

Academic Dishonesty

All students are responsible for knowing and observing University policies regarding academic dishonesty. See University policy: "[Academic Integrity](#)".

Generative AI Policy

USE OF GENERATIVE AI (CHAT GPT, ETC.) FOR ANY STAGE OF CLASSWORK IS 100% PROHIBITED.

I consider generative AI to be deceptive, overhyped, and actively harmful—as I'll cover later in the semester. You are not permitted use generative AI in any context related to this class.

Classroom Protocol

You need to participate, complete the required module activities on time, and be courteous to your peers and to your teacher.

Program Information

Welcome to this General Education course.

SJSU's General Education Program establishes a strong foundation of versatile skills, fosters curiosity about the world, promotes ethical judgment, and prepares students to engage and contribute responsibly and cooperatively in a multicultural, information-rich society. General education classes integrate areas of study and encourage progressively more complex and creative analysis, expression, and problem solving.

The General Education Program has three goals:

Goal 1: To develop students' core competencies for academic, personal, creative, and professional pursuits.

Goal 2: To enact the university's commitment to diversity, inclusion, and justice by ensuring that students have the knowledge and skills to serve and contribute to the well-being of local and global

communities and the environment.

Goal 3: To offer students integrated, multidisciplinary, and innovative study in which they pose challenging questions, address complex issues, and develop cooperative and creative responses.

More information about the General Education Program Learning Outcomes (PLOs) can be found on the [GE website \(https://sjsu.edu/general-education/ge-requirements/overview/learning-outcomes.php\)](https://sjsu.edu/general-education/ge-requirements/overview/learning-outcomes.php).

Course Learning Outcomes (CLOs)

GE Area C2: Humanities

Area C Arts and Humanities courses help students to respond subjectively as well as objectively to aesthetic experiences and to develop an understanding of the integrity of both emotional and intellectual responses. C2 Humanities courses encourage students to analyze and appreciate works of philosophical, historical, literary, aesthetic, and cultural importance.

GE Area C2 Learning Outcomes

Upon successful completion of a C2 course, students should be able to:

1. analyze and understand works of philosophical and humanistic importance, including their temporal and cultural dimensions;
2. explore and articulate their own subjective aesthetic and intellectual responses to such texts;
3. analyze and assess ideas of value, meaning, and knowledge, as produced within the humanistic disciplines; and
4. research and write effective analyses of works of the human intellect and imagination

Writing Practice: Students will write a minimum of 1500 words in a language and style appropriate to the discipline.

Course Materials

Required Texts

The following texts can be purchased through the bookstore or any other bookseller:

Maus: A Survivor's Tale, Vols. I & II, Art Spiegelman; ISBN 9780679748403 (you may purchase other editions as long as you get both Vol. I and Vol. II)

Wash Day Diaries, Jamila Rowser and Robyn Smith; ISBN 9781797205458

The Magic Fish, Trung Le Nguyen; ISBN 9781984851598

Students are also required to have and use a Hoopla account, provided free from the San Jose Public Library. We will be reading the following titles through Hoopla (free to checkout):

Excerpts from *Invisible Men: The Trailblazing Black Artists of Comic Books*, Ken Quatro; ebook in Hoopla

Excerpts from *Amazing Spider-Man Masterworks Vol. 1*, Lee and Ditko; ebook in Hoopla

Excerpt from *The Dark Knight Returns*, Frank Miller, ebook in Hoopla

Excerpt from *Watchmen*, Alan Moore; ebook in Hoopla

Ms Marvel Vol. 1: No Normal, G. Willow Wilson, Adrian Alphona; ebook in Hoopla

Excerpt from *The Girl from H.O.P.P.E.R.S.*, Jaime Hernandez; ebook in Hoopla

Other Readings

All other readings will be provided as PDFs. These include a large variety of comics from the late 1930s to the 1990s (see the below schedule for specifics) and excerpts from:

Comic Book History of Comics, Fred Van Lente and Ryan Dunlavey (PDF)

Understanding Comics: The Invisible Art, Scott McCloud (PDF)

Pretty in Ink: North American Women Cartoonists, Trina Robbins (PDF)

American Comic Book Chronicles: The 1950s (PDF)

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, you are expected to spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on.

Reading

You will be assigned reading before every class, whether online or in-person. These readings are the central component of our class, and it is absolutely essential that you keep up with them.

Assignments

Three Exams: In the first half of the semester, students will complete three in-person, closed-book exams delivered through Canvas. The exams will require students to demonstrate basic comprehension of U.S. comics history and key aspects of the form. They will include essay questions, requiring in-depth analysis of specific comics and genres.

Seminar Essay: At the end of the semester, students will write an essay analyzing the thematic and formal components of one comic book, considering its place in the larger history of U.S. comics.

Short Comics: NO DRAWING ABILITY REQUIRED. One of the best ways to understand the distinct language of comics is to experiment with the comics page. So, over the course of the semester, students will complete a comic strip and a one-page narrative comic. The comics can be made in a variety of ways, using digital tools, collage, and or drawing. Technical ability is not judged in the evaluation of these comics.

Module Participation: The last crucial element of this class is simply participation. Included in class modules will be required discussion board threads and sporadic short assignments. Students will receive 100 for participation when these required module elements are completed, and 0 when they are not.

✓ Grading Information

Grading Policy

3 Exams 60%

Exam # 1 15%

Exam # 2 22%

Exam # 3 23%

Seminar Essay 15%

3 Comics 10%

Participation (Module Completion): 15%

A missed exam will result in a zero, and late papers or other assignments will be docked up to one full letter grade each day they are late.

About Grades

The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System"). Grades issued must represent a full range of student performance: A= excellent; B= above average; C= average; D= below average; F= failure. Courses graded according to the A, B, C, No Credit system shall follow the same pattern, except that NC shall replace D or F. In such cases, NC shall also substitute for W (or Withdrawal) because neither grade (NC or W) affects students' GPA.

A (92-100); A- (90-91); B+ (88-89); B (82-87); B- (80-81); C+ (78-79); C (70-77); C- (70-71); D+ (68-69); D (62-67); D- (60-61); F (<60)

University Policies

Per [University Policy S16-9 \(PDF\)](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on the [Syllabus Information](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>) web page. Make sure to visit this page to review and be aware of these university policies and resources.

Course Schedule

This schedule is subject to change with fair notice: you are responsible for any changes made in class or through email

Week	Date	Topics, Readings, Assignments, Deadlines
	Jan 24	CLASS TOPIC: Myths of U.S. Comic Books; Introductions HOMEWORK: Read "Early Comic Strips" (PDF in Canvas); "CBHoC 1: Comic Strips" (PDF in Canvas); <i>Understanding Comics</i> (Chapter 1, pp. 1-23)
1	Jan 29	CLASS TOPIC: Comic Strips HOMEWORK: Read <i>Action Comics</i> #1 (PDF); <i>Action Comics</i> #8 (first story; PDF) <i>Superman</i> #53 (first story; PDF); <i>CBHoC 2: Pulps</i> (PDF); <i>CHoC 3: First Comics/ Early Superheroes</i> (PDF)
1	Jan 31	CLASS TOPIC: Early U.S. Comic Books, Superman HOMEWORK: Read <i>Detective Comics</i> #27 (first story; PDF); <i>Detective Comics</i> #33 (first story; PDF); <i>Sensation Comics</i> # 1 (first story; PDF); <i>Captain America Comics</i> # 1 (first story, PDF); <i>CBHoC 4: Early Comics Industry</i> (PDF)
2	Feb 5	CLASS TOPIC: Early Superheroes and Pulp Heroes; look through <i>Mystery Men</i> as a class HOMEWORK: Read <i>Young Romance</i> #1 (PDF); Excerpts from <i>Love and Marriage</i> , <i>My Love Story</i> , and <i>Romantic Love</i> (PDF), excerpt from <i>Invisible Men</i> ("Clarence Matthew Baker," pp. 125-150, HOOPLA); <i>CBHoC 5: Romance Comics</i> (PDF)

Week	Date	Topics, Readings, Assignments, Deadlines
2	Feb 7	<p>CLASS TOPIC: Romance Comics</p> <p>HOMEWORK: Read Excerpts from <i>Crime Does Not Pay</i> (PDF); Excerpts from <i>True Crime Comics</i> and <i>Law Against Crime</i> (PDF); <i>CBHoC 6: Crime Comics</i> (PDF)</p>
3	Feb 12	<p>CLASS TOPIC: Crime Comics</p> <p>Homework: Read Excerpts from <i>Two-Fisted Tales</i>, <i>Frontline Combat</i>, and <i>Our Amy at War</i> (PDF); excerpt from <i>Weird Fantasy # 18</i> (PDF), excerpt from <i>Pretty in Ink</i> (PDF)</p>
3	Feb 14	<p>CLASS TOPIC: War Comics</p> <p>HOMEWORK: Study for Exam</p>
4	Feb 19	<p>CLASS ACTIVITY: EXAM # 1</p> <p>HOMEWORK: Read <i>Vault of Horror #30</i> (PDF); <i>Tomb of Terror #4</i> (PDF); <i>CBHoC 7: Horror Comics</i> (PDF); excerpt from <i>Invisible Men</i> ("Alvin Carl Hollingsworth," 150-173, HOOPLA)</p>
4	Feb 21	<p>CLASS TOPIC: Horror</p> <p>HOMEWORK: Read <i>CBHoC 8: Senate Hearing to Comics Code</i> (PDF); excerpt from <i>American Comic Book Chronicles: The 1950s</i> (PDF); excerpt from <i>Invisible Men</i> ("Orrin C. Evans," et al., 204-229)</p>
5	Feb 26	<p>CLASS TOPIC: The Comics Code</p> <p>HOMEWORK: Read <i>Fantastic Four # 1</i> (first story, PDF), <i>Fantastic Four # 4</i> (PDF), <i>X-Men #1</i> (PDF), <i>Avengers # 4</i> (PDF), <i>Understanding Comics</i> (Chapter 2, pp. 24-59); <i>CBHoC: 9 Marvel Comics</i></p>
5	Feb 28	<p>CLASS TOPIC: Marvel in the Sixties; Jack Kirby</p> <p>HOMEWORK: Read <i>Amazing Spider-Man Masterworks Vol. 1</i> (<i>Amazing Fantasy #15</i>, pp. 7-18; <i>The Amazing Spider-Man #1</i>, pp. 19-33; <i>The Amazing Spider-Man #4</i>, pp. 92-113; HOOPLA)</p>

Week	Date	Topics, Readings, Assignments, Deadlines
6	Mar 4	<p>CLASS TOPIC: Marvel in the Sixties; Steve Ditko</p> <p>HOMEWORK: Read <i>Superman's Girlfriend, Lois Lane</i> #106 (PDF), <i>The Amazing Spider-Man</i> #96 (PDF), <i>Green Lantern/ Green Arrow</i> #85 (main story only), <i>Green Lantern/ Green Arrow</i> # 86 (main story only)</p>
6	Mar 6	<p>CLASS TOPIC: Superheroes, Race, and Social Commentary</p> <p>HOMEWORK: Read <i>X-Men: God Loves, Man Kills</i></p>
7	Mar 11	<p>CLASS TOPIC: <i>X-Men</i> and (White) Anti-Racism</p> <p>Home: Read <i>The Dark Knight Returns</i> # 1 (Hoopla), <i>Watchmen</i> #1 (Hoopla), <i>The Sandman</i> # 18 (PDF)</p>
7	Mar 13	<p>CLASS TOPIC: Miller, Moore, Gaiman, and the "Mature" Mainstream Comic</p> <p>HOMEWORK: Read <i>Ms. Marvel Vol. 1: No Normal</i> (HOOPLA)</p>
8	Mar 18	<p>CLASS TOPICS: Ms. Marvel and the 21st Century Superhero</p> <p>HOMEWORK: Study for Exam</p>
8	Mar 20	<p>CLASS ACTIVITY: EXAM # 2</p> <p>HOMEWORK: Read <i>excerpts from Zap</i> #0 and #1 (CONTENT WARNING; PDF); <i>Binky Brown Meets the Holy Virgin Mary</i>, <i>Ebon</i> #1; Make a COMIC STRIP</p>
9	Mar 25	<p>COMIC STRIP DUE</p> <p>CLASS TOPIC: Underground Comics</p> <p>HOMEWORK: <i>Wimmen's Comix</i> # 1 (PDF), Excerpts from <i>Pandora's Box/ Tits & Clits</i> (PDF)</p>
9	Mar 27	<p>CLASS TOPIC: Feminist Underground Comics</p> <p>HOMEWORK: <i>Gay Comix</i> Excerpts, <i>Alpha Flight</i> #106, <i>Gumballs</i> # 1</p>

Week	Date	Topics, Readings, Assignments, Deadlines
	Apr 1-5	HOLIDAY
10	Apr 8	CLASS TOPIC: Queer Comics: From Underground to Marvel/DC HOMEWORK: Read excerpt <i>The Girl From H.O.P.P.E.R.S</i> (pp. 68-132, HOOPLA)
10	Apr 10	CLASS TOPIC: <i>The Girl From H.O.P.P.E.R.S</i> HOMEWORK: Read <i>Understanding Comics</i> (Chapters 3 & 4, PDF); Make A One-Page Comic
11	Apr 15	ONE-PAGE COMIC DUE CLASS TOPIC: <i>The Girl From H.O.P.P.E.R.S</i> . HOMEWORK: Read <i>The Complete Maus</i> (I: A Survivor's Tale, pp. 1-161)
11	Apr 17	CLASS TOPIC: <i>The Complete Maus</i> , Intro to Essay # 1 HOMEWORK: Finish <i>The Complete Maus</i>
12	Apr 22	CLASS TOPIC: <i>The Complete Maus</i> , In-Class: Discuss Marjane Satrapi and Joe Sacco HOMEWORK: Study for Exam
12	Apr 24	CLASS ACTIVITY: EXAM # 3 HOMEWORK: Read <i>Wash Day Diaries</i> (pp. 1-74)
13	Apr 29	CLASS ACTIVITY: <i>Wash Day Diaries</i> , Essay Tips HOMEWORK: Read <i>Wash Day Diaries</i> (finish book).
13	May 1	CLASS TOPIC: <i>Wash Day Diaries</i> HOMEWORK: Read <i>The Magic Fish</i>

Week	Date	Topics, Readings, Assignments, Deadlines
14	May 6	CLASS TOPIC: <i>The Magic Fish</i>
14	May 8	CLASS TOPIC: <i>The Magic Fish</i> HOMEWORK: Read <i>CBHoC</i> 10: Manga (PDF)
15	May 13	SEMINAR ESSAY DUE CLASS TOPIC: Bringing it all Together
Final	May 16	Culminating Activity due by 9:30 AM, Thursday, May 16