

Eastern Illinois University  
*Revised Course Proposal*  
EIU 4171G, Comics, Manga, and Graphic Novels: A History of Graphic Narratives

Please check one:  New course  Revised course

**PART I: CATALOG DESCRIPTION**

1. **Course prefix and number, such as ART 1000:** EIU 4171G
2. **Title (may not exceed 30 characters, including spaces):** History of Graphic Narratives
3. **Long title, if any (may not exceed 100 characters, including spaces):** Comics, Manga, and Graphic Novels:  
A History of Graphic Narratives
4. **Class hours per week, lab hours per week, and credit [e.g., (3-0-3)]:** 3-0-3
5. **Term(s) to be offered:**  Fall  Spring  Summer  On demand
6. **Initial term of offering:**  Fall  Spring  Summer **Year:**  2012
7. **Course description:** An international survey of narrative art, which explores the history, production, theory and reception of graphic narratives from cave paintings to graphic novels. Special attention will be given to the social, cultural and aesthetic aspects of narrative art. WI
8. **Registration restrictions:**
  - a. **Equivalent Courses**
    - **Identify any equivalent courses** (e.g., cross-listed course, non-honors version of an honors course).  
None
    - Indicate whether coding should be added to Banner to restrict students from registering for the equivalent course(s) of this course.  Yes  No
  - b. **Prerequisite(s)**
    - **Identify the prerequisite(s)**, including required test scores, courses, grades in courses, and technical skills. Indicate whether any prerequisite course(s) MAY be taken concurrently with the proposed/revised course.  
  
Completed 75 credit hours
    - Indicate whether coding should be added to Banner to prevent students from registering for this course if they haven't successfully completed the prerequisite course(s).  Yes  No  
  
If yes, identify the minimum grade requirement and any equivalent courses for each prerequisite course:
  - c. **Who can waive the prerequisite(s)?**  
 No one  Chair  Instructor  Advisor  Other (Please specify)
  - d. **Co-requisites** (course(s) which MUST be taken concurrently with this one):
  - e. **Repeat status:**  Course may not be repeated.  
 Course may be repeated once with credit.

Please also specify the limit (if any) on hours which may be applied to a major or

minor.

**f. Degree, college, major(s), level, or class** to which registration in the course is restricted, if any:

**g. Degree, college, major(s), level, or class** to be excluded from the course, if any:  
Art Majors are excluded.

**9. Special course attributes** [cultural diversity, general education (indicate component), honors, remedial, writing centered or writing intensive]  
Senior Seminar

**10. Grading methods** (check all that apply):  Standard letter    CR/NC    Audit    ABC/NC  
("Standard letter"—i.e., ABCDF—is assumed to be the default grading method unless the course description indicates otherwise.)

**Please check any special grading provision that applies to this course: None**

The grade for this course will not count in a student's grade point average.

The credit for this course will not count in hours towards graduation.

**If the student already has credit for or is registered in an equivalent or mutually exclusive course, check any that apply:**

The grade for this course will be removed from the student's grade point average if he/she already has credit for or is registered in \_\_\_\_\_ (insert course prefix and number).

Credit hours for this course will be removed from a student's hours towards graduation if he/she already has credit for or is registered in \_\_\_\_\_ (insert course prefix and number).

**11. Instructional delivery method:** (Check all that apply.)

lecture    lab    lecture/lab combined    independent study/research  
 internship    performance    practicum or clinical    study abroad  
 Internet    hybrid    other (Please specify)

## **PART II: ASSURANCE OF STUDENT LEARNING**

**1. List the student learning objectives of this course:**

- 1) Students will acquire the ability to write and speak effectively through in- class discussions and writing assignments concerning relevant issues concerning narrative art.
- 2) Students will acquire the ability to think critically through either the research or creative project, which provides an opportunity for students to learn about other cultures and histories represented in art.
- 3) Students will be able to function as responsible global citizens through a greater understanding of cultural differences and a deeper appreciation for cultural diversity.
- 4) Upon successfully completing this course students will be able to identify and analyze the quality and character of various types and styles of graphic narratives from different artists, historical periods, and cultures.

- 5) Furthermore, they will be able to discuss and write about issues regarding the development, status, and purpose of different types of narrative art from various cultures and historical periods.
- 6) Lastly, students will be able to think critically about the impact graphic narratives have had on the larger issues of copyright, freedom of expression, and gender and minority representation.

**a. If this is a general education course, indicate which objectives are designed to help students achieve one or more of the following goals of general education and university-wide assessment:**

- **EIU graduates will write and speak effectively.**  
Learning objectives #1 and #5
- **EIU graduates will think critically.**  
Learning objectives #2 and #6
- **EIU graduates will function as responsible citizens.**  
Learning objective #3

**b. If this is a graduate-level course, indicate which objectives are designed to help students achieve established goals for learning at the graduate level:**

- **Depth of content knowledge**
- **Effective critical thinking and problem solving**
- **Effective oral and written communication**
- **Advanced scholarship through research or creative activity**

**2. Identify the assignments/activities the instructor will use to determine how well students attained the learning objectives:**

	Learning objective	Image comparison exams	Written Essay Exam	Creative/Research project and presentation	In-class writing
1	GE - Speak Effectively			X	
	GE - Write Effectively	X	X		X
2	GE - Think Critically	X	X	X	X
3	GE - Global Citizens	X	X	X	X
4	Identify and analyze the quality and character of various types and styles of graphic narratives from different artists, historical periods, and cultures.	X	X	X	X
5	Effectively write about issues regarding the development, status, and purpose of different types of narrative art from various cultures and historical periods.	X	X		X
6	Think critically about the impact graphic narratives have had on the larger issues	X	X	X	X

**3. Explain how the instructor will determine students' grades for the course:**

Image comparison exams (30%)  
Written Essay (15%)

Creative/Research project and presentation (20%)

In-class writings (35%)

4. **For technology-delivered and other nontraditional-delivered courses/sections, address the following:**
  - a. **Describe how the format/technology will be used to support and assess students' achievement of the specified learning objectives:**  
Student assessment will be based on bi-weekly discussion board assignments based on readings, tests and a term research project.
  - b. **Describe how the integrity of student work will be assured:**  
Exams are timed (90 minutes) and are a combination of brief essay and short answer. Once begun, the quizzes/exams must be finished within the allotted time. To ensure integrity of the coursework discussion board assignments and the text from all written assignments will be submitted through Turnitin.com. Academic integrity and online courtesy is discussed in the syllabus.
  - c. **Describe provisions for and requirements of instructor-student and student-student interaction, including the kinds of technologies that will be used to support the interaction (e.g., e-mail, web-based discussions, computer conferences, etc.):**  
Each learning module contains a QuickTime recorded lecture, articles of interest and links to assignments. There will be graded weekly discussion boards which provide instructor-student as well as student-student interaction. Weekly hour long live chat sessions using Elluminate or similar synchronous chat software will be utilized to discuss assignments, material from the chapter and/or current events relating to the module. Email will be available for regular communication between students and instructor.
5. **For courses numbered 4750-4999, specify additional or more stringent requirements for students enrolling for graduate credit. These include:**
  - a. **course objectives;**
  - b. **projects that require application and analysis of the course content; and**
  - c. **separate methods of evaluation for undergraduate and graduate students.**
6. **If applicable, indicate whether this course is writing-active, writing-intensive, or writing-centered, and describe how the course satisfies the criteria for the type of writing course identified. (See Appendix \*.)**

### **PART III: OUTLINE OF THE COURSE**

**Provide a week-by-week outline of the course's content. Specify units of time (e.g., for a 3-0-3 course, 45 fifty-minute class periods over 15 weeks) for each major topic in the outline. Provide clear and sufficient details about content and procedures so that possible questions of overlap with other courses can be addressed. For technology-delivered or other nontraditional-delivered courses/sections, explain how the course content "units" are sufficiently equivalent to the traditional on-campus semester hour units of time described above.**

- a) This class will meet for 45 fifty minute or 30 Seventy-five minute class periods for 15 weeks.
- b) This course was originally designed with 15 weeks worth of course content as outlined below. The lectures and readings remain largely the same for the class whether it is taught in the traditional manner or online.

**Week One:** The course begins with the basic vocabulary for understanding graphic narratives, along with some of the theoretical tools for analyzing various types of narrative art. Introductory issues include: the role of the audience in “reading” narrative content, and cultural influences on the interpretation of narrative meanings.

**Week Two: Pre-Literate Simultaneous Narratives** The characteristics of pre-literate narrative art are examined from among societies such as the San of South Africa, the aborigines of Australia, and North American Indians. Important ideas discussed include the nature of oral traditions, the qualities that define simultaneous graphic narratives, and contemporary issues concerning the preservation of vanishing narrative traditions and the impact of commercial and political art on native artists.

**Week Three: Classical and Medieval Continuous Narratives** Starting with the emergence of literacy in Mesopotamia and Egypt, classical narrative art is examined in relation to the myths and legends that inform archeological remains found across the Mediterranean. Special importance is given to the debate concerning the meaning of the Parthenon Frieze, the political messages found in Trajan’s Column, and the mixed intentions behind the making of the Bayeux Tapestry.

**Week Four: Buddhist and Hindu Cyclic Narratives** Beginning with Buddhist stupa reliefs the chapter describes the narrative art concerning the former lives of the Buddha and then proceeds to describe the characteristics of Hindu narratives of the Ramayana epic in both India and across Southeast Asia. A careful examination is given the complex narrative friezes found on Borobudur and Angkor Wat. Key theoretical ideas for this section include the function of cyclic narratives in religion, the way continuous and synoptic narratives function visually, and the importance of oral performances in the ritual functions of Hindu temples in Southeast Asia.

**Week Five: Continuous Scroll Narratives of Asia** Chinese narrative scrolls are used to introduce the function of scroll art among the members of the elite Confucian society beginning in the Tang dynasty. These functions and attitudes are contrasted with the use of narrative scrolls in Heian Japan with such as scroll paintings of the *Tale of Genji*, *The Frolicking Animals*, and *The Legends of the Shigisan Temple*.

**Week Six: Renaissance Biblical Cyclic Narratives** Gigantic narrative paintings, frescos, and murals dominated the Renaissance and provided opportunities for artists to experiment with narrative development across large spaces. Works by Masaccio – *The Tribute Money*, Vittore Carpaccio - *The Legend of St. Ursula*, Pieter Bruegel the Elder - *Conversions of Saint Paul*, and Piero di Coimo - *The Discovery of Honey*, will be used to examine the role of narrative in defining the faith, ritual, and authority of the Catholic Church.

**Week Seven: Mughal, Hindu and Pre-Columbian Epic Graphic Narratives** Bound graphic narratives in the epic style emerge in a number of non-western civilizations at the beginning of the sixteenth century. The political and religious implications are examined and compared with examples from the Mughal paintings of the *Hamzanama*, Sahib Din’s *Ramayana*, and the Mixtec Nuttal Codex from Mexico.

**Week Eight: Popular Printed Graphic Narratives** With the emergence of the printing press, the new popular medium of the broadsheet initiates some experiments in graphic narratives, which lead to a growth in caricature coupled with more overt political and social commentary. European narratives are then contrasted with the popular “Yellow books” in Edo Japan in order to examine the cultural and historical differences and commonalities between the two societies.

**Week Nine: Early Popular Strip Narratives** In eighteenth and nineteenth century European popular narrative art was further enhanced by publication of works by William Hogarth, Rodolphe Töpffer, and Wilhelm Busch (among many others). The tremendous popularity of graphic narratives precipitated the origins of copyright laws and eventually became the focus of The New York City Newspaper wars between Hearst and Pulitzer. Issues discussed will address the impact and expansion of copyright law, the development marketing franchises from cartoon characters, and the artist’s rights to ownership of their own work.

**Week Ten: Art Graphic Narratives** In the Twentieth century, innovations in graphic narration by Masereel - *A Passionate Journey*, Max Ernst - *A Week of Kindness*, and Charlotte Saloman - *Life or Theatre?* ushered in unprecedented experiments in narrative art. The work of these and other modern artists will be used to discuss the role of narrative in modern art and relationship between early modern art to popular graphic narrative art.

**Week Eleven: The Rise and Decline of American Mass Market Comic Books** This section examines the evolution of Book format adventure narratives by artists such as: Joe Schuster – *Superman*, Bob Kane – *Batman*, Dr. William Moulton Marston – *Wonder Woman*, and Jack Cole - *Plastic Man*. Issues arising from this week concern copyright battles over superhero identities, the role of women in reading and creating comics, excessive violence in comic books, and the eventual self-censorship adopted by the comic book industry through the “Comics Code.”

Week Twelve: Post-Colonial Comic Books and Anti-Narrative Pop Art Vietnam era “Silver Age” comics ushered in the notion of the wounded superhero complex for a more de-centered notion of power and authority. Imitations of comic books in the Pop Art of Lichtenstein, Warhol, Jess, and Guston use the comic book to reflect back on society its own image. Furthermore, the expansion of the comic book industry in the Philippines, Indonesia, India, and Mexico (among other places) allowed for new cultural innovations in the notion of the superhero.

Week Thirteen: Independent/Underground Comics The satire of mainstream media in Mad Magazine and rebellions of Robert Crumb, Dan O’Neil and Vaghn Bodé are examined to explore the issues surrounding rights of an artist to express parody and satire against corporate copyright interests and the US government’s decency laws.

Week Fourteen: Graphic Novels and Manga The 1980s and 90s saw the emergence of superstar writers and artists of Graphic Novels in the such as Frank Miller, Alan Moore, and Neil Gaiman, which has prompted a large migration of comic book characters into major movie productions. In comparison, Japanese manga has gained an international stature aided in no small way by the role women manga artists have played in expanding and developing new audiences. Issues emerging from this period include: the economic and aesthetic relationship between comic books and movies, and issues of gender representation in contemporary graphic narratives.

Week Fifteen: Photographic and Digital Comics Popular Brazilian and Italian photo comics are discussed along with other new technologies that have impacted the production and dissemination of graphic narratives, such as: digital comics, internet comics, and cell phone comics. The section examines of the changing landscape of comic book due to the impact of technology on modern tastes.

#### **PART IV: PURPOSE AND NEED**

##### **1. Explain the department’s rationale for developing and proposing the course.**

- a. If this is a general education course, you also must indicate the segment of the general education program into which it will be placed, and describe how the course meets the requirements of that segment.**

The History of Graphic Narratives provides an excellent opportunity for students to expand their knowledge of the core concepts behind both art and narrative and gain a greater understanding about the unique characteristics that define graphic narratives. Furthermore, the course will help students develop a deeper critical appreciation of the role of narrative art in the past and how it functions in contemporary society. The subject of graphic narrative art also provides a valuable opportunity to talk about important related issues of censorship, copyright law, and gender and minority representation. The course ably provides complex issues in an accessible manner, thereby providing the students challenging new ideas and perspectives on a wide range of topics.

- b. If the course or some sections of the course may be technology delivered, explain why.**

Unlike books that can be difficult to read online comics and graphic narratives can be readily appreciated in digital media and do not require any additional expensive or complicated technology to read. This course encourages the students to not print out the course materials but to train themselves to become more proficient readers of digital materials. The technologically delivered version of EIU 4171G will be offered primarily in the summer, when students are not on Eastern’s campus.

##### **2. Justify the level of the course and any course prerequisites, co-requisites, or registration restrictions.**

The range and complexity of course materials is intended to draw on student’s prior learning at EIU and challenge them to make connections across disciplines, thereby providing them with a valuable capstone to their undergraduate education. 75 course credits are needed.

**3. If the course is similar to an existing course or courses, justify its development and offering.**

This course is unlike any other at EIU, but it does have a precedent in many major universities across the country. A list of such courses is available at the National Association of Comic Art Educators (NACAE) web page: <http://www.teachingcomics.org/>.

- a. **If the contents substantially duplicate those of an existing course, the new proposal should be discussed with the appropriate chairpersons, deans, or curriculum committees and their responses noted in the proposal.**
- b. **Cite course(s) to be deleted if the new course is approved. If no deletions are planned, note the exceptional need to be met or the curricular gap to be filled.**

**4. Impact on Program(s):**

- a. **For undergraduate programs, specify whether this course will be required for a major or minor or used as an approved elective.**
- b. **For graduate programs, specify whether this course will be a core requirement for all candidates in a degree or certificate program or an approved elective.**

**If the proposed course changes a major, minor, or certificate program in or outside of the department, you must submit a separate proposal requesting that change along with the course proposal. Provide a copy of the existing program in the current catalog with the requested changes noted.**

**PART V: IMPLEMENTATION**

**1. Faculty member(s) to whom the course may be assigned:**

Dr. Robert S. Petersen and other qualified faculty.

**If this is a graduate course and the department does not currently offer a graduate program, it must document that it employs faculty qualified to teach graduate courses.**

**2. Additional costs to students:**

Students will not incur any additional costs from taking this course.

**Include those for supplemental packets, hardware/software, or any other additional instructional, technical, or technological requirements. (Course fees must be approved by the President's Council.)**

**3. Text and supplementary materials to be used (Include publication dates):**

Sample Text Books:

Petersen, Robert S. *Comics, Manga, and Graphic Novels: A History of Graphic Narratives*. Praeger Press, 2011.

Heer, Jeet and Kent Worcester. *A Comics Studies Reader*, University Press of Mississippi, 2008.

Sample Course Readings:

Eisenstein, Sergei, "Towards a Theory of Montage" in *Sergei Eisenstein, Selected Works*. London: I.B. Tauris, 2010.

Gombrich, E. H. "The Lure of Regression: From the margin to the center: The rise of nonsense imagery" in *the Preference for the Primitive: Episodes in the History of Western Taste and Art*, Phaidon, London; New York, NY, 2002.

Töpffer, Rodolphe, "On Physiognomy" in *Enter the Comics*. Lincoln: University of Nebraska Press, 1965.  
Tatsumi, Yoshihiro, "Birth of Manga" in *A Drifting Life*, Drawn and Quarterly, New York, NY, 2009.

## **PART VI: COMMUNITY COLLEGE TRANSFER**

**If the proposed course is a 1000- or 2000-level course, state either, "A community college course may be judged equivalent to this course" OR "A community college course will not be judged equivalent to this course." A community college course will not be judged equivalent to a 3000- or 4000-level course but may be accepted as a substitute; however, upper-division credit will not be awarded.**

A community college course will not be judged equivalent to this course.

## **PART VII: APPROVALS**

**Date approved by the department or school: 11-14-11**

**Date approved by the college curriculum committee: 12-7-11**

**Date approved by the Honors Council (*if this is an honors course*):**

**Date approved by CAA: 1-19-12**

\*In **writing-active courses**, frequent, brief writing activities and assignments are required. Such activities -- some of which are to be graded -- might include five-minute in-class writing assignments, journal keeping, lab reports, essay examinations, short papers, longer papers, or a variety of other writing-to-learn activities of the instructor's invention. Writing assignments and activities in writing-active courses are designed primarily to assist students in mastering course content, secondarily to strengthen students' writing skills. In **writing-intensive courses**, several writing assignments and writing activities are required. These assignments and activities, which are to be spread over the course of the semester, serve the dual purpose of strengthening writing skills and deepening understanding of course content. At least one writing assignment is to be revised by the student after it has been read and commented on by the instructor. In writing-intensive courses, students' writing should constitute no less than 35% of the final course grade. In **writing-centered courses** (English 1001G, English 1002G, and their honors equivalents), students learn the principles and the process of writing in all of its stages, from inception to completion. The quality of students' writing is the principal determinant of the course grade. The minimum writing requirement is 20 pages (5,000 words).

**Student  
Success  
Center**

<http://www.eiu.edu/~success/>

**581-6696**



<http://www.eiu.edu/~counsctr/>

**581-3413**

**Career  
Services**

<http://www.eiu.edu/~careers/>

**581-2412**

**Disability  
Services**

<http://www.eiu.edu/~disablty/>

**581-6583**