

the newspaper comic strip, how early 20th-century comics fit into the modernist avant-garde, how postwar artists began to use the comics medium as both source material and as a medium unto itself, how comics have been incorporated into contemporary art museums and galleries, and how contemporary comics artists engage with abstraction, medium specificity, seriality, and the archive.

5.0 Possible resources (texts, references, computer packages, etc.)

- 5.1. William Hogarth, *A Harlot's Progress* (1732)
- 5.2. Francisco Goya, *The Disasters of War* (1810-1820)
- 5.3. *Rodolphe Töpffer: The Complete Comic Strips*, ed. David Kunzle (2007)
- 5.4. *Gustave Doré: Twelve Comic Strips*, ed. David Kunzle (2015)
- 5.5. Richard Felton Outcault and George Luks's *The Yellow Kid*:
https://cartoons.osu.edu/digital_albums/yellowkid/
- 5.6. Winsor McCay, *Little Nemo in Slumberland: So Many Splendid Sundays*, ed. Peter Maresca (2014)
- 5.7. George Herriman, *Krazy & Ignatz: 1916-1918* (2010)
- 5.8. *Only What's Necessary: Charles M. Schultz and the Art of Peanuts* (2015)
- 5.9. *Masters of American Comics*, ed. John Carlin and Paul Karasik (2005)
- 5.10. *Comic Book Apocalypse: The Graphic World of Jack Kirby* (2016)
- 5.11. *Jack Davis: Drawing American Popular Culture, A Retrospective* (2011)
- 5.12. *Underground Classics: The Transformation of Comics into Comix* (2009)
- 5.13. *Cartoon America: Comic Art in the Library of Congress* (2006)
- 5.14. *Funny Cuts: Cartoons and Comics in Contemporary Art* (2004)
- 5.13. Ad Reinhardt, *How to Look: Art Comics* (2013)
- 5.14. Joe Brainard, *The Nancy Book* (2008)
- 5.15. *The World Goes Pop*, ed. Jessica Morgan and Flavia Frigeri (2015)
- 5.16. *Roy Lichtenstein: A Retrospective* (2012)
- 5.17. *High & Low: Modern Art and Popular Culture* (1999)
- 5.18. Scott Bukatman, *The Poetics of Slumberland: Animated Spirits and the Animating Spirit* (2012)
- 5.19. Lynd Ward, *Six Novels in Woodcuts* (2010)
- 5.20. Katherine Roeder, *Wide Awake in Slumberland: Fantasy, Mass Culture, and Modernism in the Art of Winsor McCay* (2014)
- 5.21. *The Art of Daniel Clowes: Modern Cartoonist* (2013)
- 5.22. Todd Hignite, *In the Studio: Visits with Contemporary Cartoonists* (2006)
- 5.23. *The Art of Jaime Hernandez: The Secrets of Life and Death* (2010)
- 5.24. *Crumb*, directed by Terry Zwigoff (1995)
- 5.25. Lynda Barry, *What It Is* (2008)
- 5.26. Ivan Brunetti, *Cartooning: Philosophy and Practice* (2011)
- 5.27. Andrei Molotiu, *Abstract Comics* (2009)
- 5.28. *Comic Abstraction: Image Making, Image Breaking* (2007)
- 5.29. W.J.T. Mitchell, *Picture Theory* (1995)
- 5.30. Rosalind Krauss, "Grids," *October* 9 (1979): 50-64.
- 5.31. Jared Gardner, "Storylines," *Substance* 40.1 (2011): 53-69.
- 5.32. Walter Benjamin, *The Work of Art in the Age of its Technological Reproducibility and Other Writings on Media* (2008)

6.0 Topics (outline):

- 6.1. Sequential Art and Printmaking
- 6.2. The "First" Comic Strips
- 6.3. Newspaper Comics and Mass Culture
- 6.4. The Emergence of the Grid
- 6.5. Comic Strips and the Modernist Avant-Garde
- 6.6. Pop Art and the Appropriation of Comics
- 6.7. Underground Comix and Aesthetic Integrity
- 6.8. Auteur Theory and Mainstream Comics
- 6.9. The Comics Memoir and Aesthetic Legitimacy
- 6.10. Comics in the Art Museum

- 6.11. Recovering Comics History and Comics Masters
- 6.12. Abstraction and Contemporary Comics
- 6.13. Experimentation, Seriality, and Contemporary Comics
- 6.14. The Archival Turn and Medium Specificity in Contemporary Comics

7.0 Intended course learning outcomes and associated assessment methods of those outcomes

(please include as many Course Learning Outcomes as appropriate, one outcome and assessment method per row).

Course Learning Outcome	Assessment Method
7.0 Consistent with Shell Course Outline	Consistent with Shell Course Outline

8.0 Program outcomes and/or goals supported by this course

8.0 Consistent with Shell Course Outline

10.0 Required Resources - Identify all resources needed to effectively teach this class and what students will need to complete the assignments. (Please provide detailed list of equipment, software, computer lab, data storage/retrieval requirements, special classroom, studio, shop, wet lab, work space or media requirements)

10.1. A classroom with a digital projector

Approval request date: This is the date that the college curriculum committee forwards this course to the appropriate optional course designation curriculum committee for review. The chair of the college curriculum committee is responsible to fill in this date.

Approval granted date: This is the date the optional course designation curriculum committee approves a course for the requested optional course designation. The chair of the appropriate optional course designation curriculum committee is responsible to fill in this date.