APPLICANT: Jerry Saviano  E-MAIL: saviano@hawaii.edu

COURSE ALPHA and NUMBER: ENG 257S

COURSE TITLE: Comic Books, Literature and Society

ESTIMATED NUMBER OF SECTIONS: Fall 2014  Spring 1

Is this request for a:  □ New Course  □ Modified Course  □ Existing Course
□ Re-designation

Is this request for a:  □ Certification  □ Re-Certification. Date of last certification: Pre-2000

DIVERSIFICATION AREA DESIGNATION SOUGHT:
□ DA (Arts)  □ DP (Physical Sciences)
□ DB (Biological Sciences)  □ DS (Social Sciences)
□ DH (Humanities)  □ DY (Laboratory)
□ DL (Literature and Language)

What percentage of the CONTENT of this course focuses on this diversification area? 75%
What percentage of CLASS MEETINGS focuses on this diversification area? 75%

1. Please explain how the course SLOs align with the diversification area’s hallmarks.

Reading, discussion, and lectures can aid students in analyzing and understanding humor, as long as students can comprehend and use terminology of literary and cultural analysis, which is the first Hallmark. This applying of basic critical concepts and terminology to the analysis of comic books as a site for cultural production is one of the main focuses of the course (SLO 3). From that standpoint, students have an opportunity to discuss how comic books as well as major themes in a work of literature, exploring implications, and identifying basic assumptions (SLO 2). Much of this will come from explaining and discussing how comic books contain themes themselves and also reveal larger social and political concerns (SLO 1 and 3). Specific critical concepts and literary terminology will be used in providing literary evidence to support claims and ideas about the works (SLO 3) and to integrate expert opinions in essays that students write about the works (SLO 4). Many of the SLOs for this course work with literary terminology.
The second Hallmark requires the study of texts, concepts, forms, figures, styles, tonalities, processes, theories, or issues related to literary and cultural analysis. It is through these aspects that studying comic books and their production make this course closely in line with the hallmark. In this course, students will look at comic books and how their major themes, implications, and assumptions to acquire a deeper understanding of both visual literature as well as society in general (SLO 1, SLO 2 and SLO 3). Furthermore, students will be applying critical concepts and terminology in analyzing comic books (SLO 2). Lectures will provide deeper knowledge, while assignments will involve research that incorporates expert opinions (SLO 3 and SLO 4) and literary evidence to support claims and ideas about the works (SLO 4).

The third Hallmark seeks inquiry guided by qualitative, argumentative, and quantitative methods employed in literary and cultural analysis. Students meet this hallmark by discussing major themes in works of literature, exploring their implications and identifying basic assumptions (SLO 2). For students to achieve this, the course requires close reading of the texts, taking notes on lectures, and joining in class discussions. Students must explain and discuss both primary and secondary sources to identify themes as well as implications and assumptions (SLO 1). For students to demonstrate this, they must write papers that support a thesis, integrate expert opinions, and document sources (SLO 4) using appropriate concepts and terminology for the analysis (SLO 2). To truly understand these aspects, students will learn the specific construction of visual material and how visuals contribute to storytelling, using organization, style, and tonality (SLO 2). The varied focus of the course will guide students in creating sound literary and cultural analysis.

Explanatory notes. The hallmarks (three for each designation) are posted on the HCC Intranet. In the text-box below, (a) re-state the hallmarks for the diversification designation you are seeking; (b) for each hallmark provide the course SLO(s) that meet each hallmark (statement of the SLOs and their numbers, e.g., SLO#1, should match what is given in the curriculum action form or course syllabus; and (c) explain how the SLO(s) meet each hallmark.

2. Explain assessment strategies you plan to use (or have used, in the case of recertification) to measure the degree to which students exit the course with the expected SLOs. If there are multiple sections of the course, please discuss how assessment will be carried through all sections.

The course analyzes the comic book as literature and also as examples of cultural production. To do this literary and cultural analysis, students will write three short papers (400 to 500 words in length) and three literary analysis papers (1000 to 1250 in length) following careful reading of both primary and secondary. The primary and secondary sources for this course are selected to show various approaches to literary analysis as well as cultural analysis. Besides the essays, students also will be assessed by class participation in discussions, by ability to revise essays, and by mid-term and final exams. The assessment will be based on the SLOs, tied to the hallmarks, showing understanding and discussion of humor with critical examination. Through the three short papers, SLO 1, SLO 2, SLO 3, and SLO 4 will be assessed. For the three longer literary analysis papers, all the SLOs will be assessed with emphasis on SLO 2 and SLO 3.
Explanatory notes. For this question, provide a clear connection between the course SLOs (e.g., understand research methodology) with assessment strategies (e.g., quizzes, final project). For multiple sections of the same course, provide a plan for coordinating and assessing these SLOs across sections.

3. How have you used the assessment findings to modify or improve this course?

This is a new course and assessment will begin as soon as it is offered.

Explanatory notes. If this is a new course, enter “N/A” as an answer. Courses being re-certified should include a summary of how assessment strategies and measures (Question #2) were used to modify or improve the course. Again, if multiple sections of the course are offered, provide an explanation for review of assessment across sections.

Reminder: If this is an application for an EXISTING or MODIFIED course, please attach a copy of your course syllabus that includes information described in the instruction part of this form. If this is a new course proposal, please attach a copy of the Curriculum Action Proposal for a new course.

DIVERSIFICATION BOARD DECISION:

☐ Approved
   Re-Certification Due: Fall 2018

☐ Not approved
   If not approved, reasons for disapproval:

Diversification Chair Signature: Jennifer King Date: 11/15/2013
PROPOSAL SUMMARY (Include reasons for adding course, and similar courses offered elsewhere, i.e. college, alpha, number, title):

While comic books are often derided for being immature examples of escapist entertainment or, as in the 1950s, for encouraging perverse behavior, comic books and superheroes have always provided an excellent barometer for measuring American society in general—Superman, Captain America, and others as instruments for propaganda; the Fantastic Four, Iron Man and Hulk as expressions of American Cold War power yet also reflecting social anxieties about nuclear war; Spider-Man, Dr. Strange and others embracing the values of the counter-culture and the Punisher and Frank Miller's The Dark Knight Returns embodying the Reagan-era backlash against the counter-culture; The X-Men and multiculturalism and gay rights. Our study of graphic novels and comic books will allow us to examine important themes for any literary work, including, but not limited to, governmental power and dystopia (V for Vendetta, Watchmen), violence and justice (The Dark Knight Returns, Sin City), complexities of modern life such as identity and alienation (Invincible, Fables), and struggles arising in cultures not our own (Maus, Persepolis). We'll also learn how to apply literary and social theory to a text with visuals in order to better understand the comic book as it makes use of character, plot, and theme as well as a means of commentary on American society.
INSTRUCTIONS: Complete all applicable fields. Attach copies of all Catalog pages that are affected with changes marked.

Course Alpha & No.: ENG 257S

Course Type: Regular

Effective Term: Fall 2014

Experimental Course Expiration Date:

Title: Comic Books, Literature and Society

Banner Title (30 characters): Comic Books, Lit & Society

☐ YES ☐ NO Is this course certified to meet Career & Technical Education (AS/ AAS/ ATS) GEN ED Requirements?

☐ YES, select GEN ED below

☐ I. Communications (ASCM)
☐ II. Quantitative or Logical Reasoning (ASQL)
☐ III. Humanities and Fine Arts (ASGD)
☐ IV. Natural Sciences (ASGA)
☐ V. Social Sciences (ASGC)

☐ YES ☐ NO Is this course certified to meet Liberal Arts (AA) GEN ED Requirements &/or UHM GEN ED Core Articulation?

☐ YES, select GEN ED below.

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☐ YES ☐ NO Is this course certified to meet Liberal Arts (AA) GEN ED Requirements &/or UHM GEN ED Core Articulation?

☐ YES, select GEN ED below.

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Class Length: 16 weeks

Credits: 3 credits

Repeat & Credit Limit: Students may enroll 1 time(s) for a maximum of 3 credit(s)

Schedule Type: LEC (Lecture)

Weekly Student Contact Hrs:

☐ 3 Hours Lecture per Week
☐ 0 Hours Lab per Week
☐ Total Contact hrs per Week

Grading Option: Letter Grade Only

Enrollment Maximum: 20

Major Restriction:

Recommended Prep:

Special Approval: None

Cross-Listed Courses:
Course Alpha & No.: ENG 257S
Effective Term: Fall 2014

Prerequisite: * "C" or higher in ENG 100 OR Placement in ENG 201-296
Prerequisite or Co-requisite:

Catalog Course Description:
While comic books are often derided for being immature examples of escapist entertainment or, as in the 1950s, for encouraging perverse behavior, comic books and superheroes have always provided an excellent barometer for measuring American society in general—Superman, Captain America, and others as instruments for propaganda; the Fantastic Four, Iron Man and Hulk as expressions of American Cold War power yet also reflecting social anxieties about nuclear war; Spider-Man, Dr. Strange and others embracing the values of the counter-culture; The X-Men and multiculturalism and gay rights. Our study of graphic novels and comic books will allow us to examine important themes for any literary work, including, but not limited to, governmental power and dystopia (V for Vendetta, Watchmen), violence and justice (The Dark Knight Returns, Sin City), complexities of modern life such as identity and alienation (Invincible, Fables), and struggles arising in cultures not our own (Maus, Persepolis). We'll also learn how to apply literary and social theory to a text with visuals in order to better understand the comic book as it makes use of character, plot, and theme as well as a means of commentary on American society.

Class Availability Comment (Web viewable):

Course SLOs: (Attach Course Outline Form)

Course Outline: (Attach Course Outline Form)

☐ YES ☐ NO Are any PROGRAMS impacted by this proposal? (i.e. Program Credits, Courses, Prerequisites, Requirements, Electives, etc.) If “Yes” attach Program Modification Form(s) and briefly explain below.

☐ YES ☐ NO Are any COURSES impacted by this proposal? (i.e. Course Prerequisites, Co-requisites, Recommended Prep, Cross-Lists, etc.) If “Yes” attach Course Modification Form(s) and briefly explain below.

☐ YES ☐ NO Were the affected Programs/Departments consulted and notified of the proposed changes?

Describe impact on Programs and/or Courses (Attach appropriate Program Modification and Course Modification Forms.)

☐ YES ☐ NO Does this proposal require additional resources? (i.e. staff, equipment, facilities, etc.) If yes, provide details below.

Additional Information:
Honolulu Community College
Course Outline

See Instructions for information on each item.

Course Alpha & No.: ENG 257S  Semester Credit Hours: 3  Effective Term: Fall 2014

Course Title: English 257S Comic Books, Literature and Society

Prerequisite: "C" or higher in ENG 100 OR placement in ENG 201-296

Prerequisites or Co-requisite: Recommended Prep:

Major Restriction: Instructor Approval or other Approval:

1. Catalog Course Description:
   While comic books are often derided for being immature examples of escapist entertainment or, as in the 1950s, for encouraging perverse behavior, comic books and superheroes have always provided an excellent barometer for measuring American society in general—Superman, Captain America, and others as instruments for propaganda; the Fantastic Four, Iron Man and Hulk as expressions of American Cold War power yet also reflecting social anxieties about nuclear war; Spider-Man, Dr. Strange and others embracing the values of the counter-culture and the Punisher and Frank Miller's The Dark Knight Returns embodying the Reagan-era backlash against the counter-culture; The X-Men and multiculturalism and gay rights. Our study of graphic novels and comic books will allow us to examine important themes for any literary work, including, but not limited to, governmental power and dystopia (V for Vendetta, Watchmen), violence and justice (The Dark Knight Returns, Sin City), complexities of modern life such as identity and alienation (Invincible, Fables), and struggles arising in cultures not our own (Maus, Persepolis). We'll also learn how to apply literary and social theory to a text with visuals in order to better understand the comic book as a means of commentary on American society.

2. Student Learning Outcomes:
   Upon successful completion of this course, a student will be able to:
   • Discuss major themes in a work of literature, explore implications, and identify basic assumptions.
   • Apply basic critical concepts and literary terminologies, theories, categories, motifs, and genres appropriate to an analysis of works that make use of both the visual and written mediums.
   • Identify and explore important historical, cultural, and economic factors that have influenced comic book writers and artists and how comic book superheroes have influenced American culture.
   • Write essays that support a thesis, integrate literary evidence to support claims, and document sources appropriately.

3. Means by which the assessment of the SLOs will be accomplished:
   Essays, mid-term and final exams.

4. Program Learning Outcomes addressed by this course:
   1. Communicate effectively by means of listening, speaking, reading, and writing in varied situations, understanding basic quantitative information (mathematical skills), and writing in varied situations.
   6. Demonstrate greater ethical understanding and reasoning ability about contemporary issues.
   7. Identify and articulate in a reasoned manner the roots and casual basis of contemporary issues.
   8. Demonstrate a knowledge of one or more art forms and the role that the Arts play in history and culture.

5. Method(s) of Instruction:
   Lecturer

6. Method(s) of Evaluation:
   Essays, mid-term and final exams.

7. Course Content:
This course will examine comic books and superheroes from an academic perspective. Students read the primary sources, comic books and graphic novels, as well as secondary sources featuring extensive literary and social criticism regarding society and comic books.

Students will write several short papers as well as two in-depth literary analysis papers making extensive use of literary and social criticism.

There also is a mid-term and final exam for the course.

8. Possible Texts:
Wright, Bradford. Comic Book Nation: The Transformation of Youth Culture in America ISBN 9780801874505
Wolk, Douglass. Reading Comics: How Graphic Novels Work and What They Mean. ISBN 9780306816161
Willingham, Bill. Fables Vol. 1: Legends in Exile. ASIN B0064W667Y
Hinds, Gareth. The Odyssey. ISBN 0763642681
Miller, Frank. The Dark Knight Returns. ISBN 1563893428
Moore, Alan. Watchmen. ISBN 0930289234
Satrapi, Marjane. The Complete Persepolis. ISBN 0375714839

9. Reference and/or Auxiliary Materials (if any):

10. Resource Requirements (if applicable):
Library online resources for critical analysis and research

11. Relationship to other courses in the program (if applicable):

12. General Education or other requirement(s) satisfied:

13. Articulation (if applicable):

14. Additional information of importance:
This course will examine comic books and superheroes from an academic perspective. While comic books are often derided for being immature examples of escapist entertainment or, as in the 1950s, for encouraging perverse behavior, comic books and superheroes have always provided an excellent barometer for measuring American society in general—Superman, Captain America, and others as instruments for propaganda; the Fantastic Four, Iron Man and Hulk as expressions of American Cold War power yet also reflecting social anxieties about nuclear war; Spider-Man, Dr. Strange and others embracing the values of the counter-culture and the Punisher and Frank Miller’s *The Dark Knight Returns* embodying the Reagan-era backlash against the counter-culture; how The X-Men reflect multiculturalism and gay rights. Our study of graphic novels and comic books will allow us to examine important themes for any literary work, including, but not limited to, governmental power and dystopia (*V for Vendetta, Watchmen*), violence and justice (*The Dark Knight Returns, Sin City*), complexities of modern life such as identity and alienation (*Invincible, Fables*), and struggles arising in cultures not our own (*Maus, Persepolis*).

We’ll explore how contemporary writers such as Alan Moore, Neil Gaiman, Grant Morrison, Robert Kirkman and others continue to expand the ambition of modern comic books. We’ll also apply literary and social theory to a text with visuals in order to better understand the comic book as it makes use of character, plot, and theme as well as a means of commentary on American society.

We’ll also examine the contemporary domination of movies with comic book origins and how this recent popularity demonstrates profound generational change, with Hollywood now being dominated by writers, directors, and producers who grew up reading comic books and didn’t necessarily need to confront the views of earlier generations who often dismissed comic books as indicative of immature, childish, or even perverted behavior.

**Student Learning Outcomes:**

- Discuss major themes in a work of literature, explore implications, and identify basic assumptions.
- Apply basic critical concepts and literary terminologies, theories, categories, motifs, and genres appropriate to an analysis of works that make use of both the visual and written mediums.
• Identify and explore important historical, cultural, and economic factors that have influenced comic book writers and artists and how comic book superheroes have influenced American culture.

• Write essays that support a thesis, integrate literary evidence to support claims, and document sources appropriately.

Required Reading:

Wright, Bradford. Comic Book Nation: The Transformation of Youth Culture in America ISBN 9780801874505
Wolk, Douglass. Reading Comics; How Graphic Novels Work and What They Mean. ISBN 9780306816161
Willingham, Bill. Fables Vol. 1: Legends in Exile. ASIN B0064W667Y
Hinds, Gareth. The Odyssey. ISBN 0763642681
Miller, Frank. The Dark Knight Returns. ISBN 1563893428
Moore, Alan. Watchmen. ISBN 0930289234
Satrapi, Marjane. The Complete Persepolis. ISBN 0375714839

Your success is what’s most important. It’s my job. If you’re having problems, don’t disappear. Talk to me. I’ll do whatever possible to help you.

Please check Laulima and your UH email address regularly!

Essays, stories, and other material will be posted regularly on Laulima. You must check Laulima regularly. Please print copies of material that I place on Laulima and bring them to class. If you miss class, you are still responsible for any due dates and any change in class schedule. “I wasn’t here that day” isn’t an excuse. If you miss class, check with me, call or e-mail, or check with a classmate to see if there’s been a change in schedule.

Content Warning:

Literature, as does the world it comes from, sometimes contains violence, sexuality, profanity, depravity, and other graphic content that might offend you. Additionally, the purpose of a college education is not to reinforce our own existing beliefs, but to examine the world outside of them including—and sometimes especially—what we find offensive, distasteful, or otherwise disagreeable. If you would prefer not to expose yourself to these things in reading, then this is not the class for you.

Evaluation:

This course is a writing-intensive one, and thus your grade will be based primarily on your writing assignments.

1) Response papers to criticism: 2 pages each (3 such essays) 20%
2) Shorter Analysis Papers w/research: 5 pages (1 such essay) 25%
3) Longer Literary Analysis w/research: 8 pages (1 such essay) 30%
4) Exams—midterm and final exams, in-class essay 25%
(You need to earn at least a C on either your midterm or final to pass the class)

Look, if I start getting the idea that most of you aren’t doing the required reading, I’ll start giving you quizzes. **There are no makeup quizzes for any missed quizzes.**

**Cellphone and texting:**

Step outside if you need to take an emergency call or to either read or answer a text. Please set your phone on vibrate. Don’t text during class.

**Attendance Policy and Excuses:**

You’re allowed to miss 3 classes. At the 4th, you can earn no higher than a C. After 5, it is impossible to pass the class. In the event of emergencies, please see me about possible exceptions. Please don’t show me a doctor’s note or any other such note. Although college isn’t quite the same as the workplace, room for comparison exists. For example, I’ve had students tell me that they couldn’t turn in their papers because their neighbors weren’t feeling well. Such excuses wouldn’t cut it at work, and they cheapen the educational atmosphere as well.

**Legitimate Emergencies:**

I realize that unfortunate and traumatic things happen. If something like this happens please talk with me, and I’ll do all possible to help you.

**Effort and full participation are essential for progress; however, these alone DO NOT GUARANTEE A PASSING GRADE**

**Tardiness:**

I consider frequent tardiness a sign of disrespect for other class members and myself. Please bring your textbooks to class. When you don’t bring your books, you send me a clear message that you like keeping your books at home…and being as accommodating as I am, I’ll give you extra work.

**Graded Essays:**

When I return a stack of graded essays to the class, if your essay doesn’t have a grade, then you must revise it and hand the essay in again. If you don’t hand in an improved draft, your grade goes down as an F.

**Revision Policy:**

You are eligible to revise any of your graded essays and submit it for a higher grade (possibly). See me for details.
Effort and full participation are essential for progress; however, these alone DO NOT GUARANTEE A PASSING GRADE

Plagiarism:

From the Student Conduct Code, University of Hawai‘i at Manoa:

The integrity of a university depends upon academic honesty, which consists of independent learning and research. Academic dishonesty includes cheating and plagiarism. The following are examples of violations of the Student Conduct code that may result in suspension or expulsion.

Cheating. Cheating includes, but is not limited to, giving unauthorized help during an examination, obtaining unauthorized information about an examination before it is administered, using inappropriate sources of information during an examination, altering the record of any grade, altering an answer after an examination has been submitted, falsifying an official University record, and misrepresenting the facts in order to obtain exemptions from course requirements.

Plagiarism. Plagiarism includes, but is not limited to, submitting, to satisfy an academic requirement, any document that has been copied in whole or in part from another individual’s work without identifying that individual; neglecting to identify as a quotation a documented idea that has not been assimilated into the student’s language and style; paraphrasing a passage so closely that the reader is misled as to the source; submitting the same written or oral material in more than one course without obtaining and using experimental data from other students without the express consent of the instructor, utilizing experimental data and laboratory write-ups from other sections of the course or from previous terms, and fabricating data to fit the expected results.
English 257S Comic Books, Literature and Society

Student Learning Outcomes:

- Discuss major themes in a work of literature, explore implications, and identify basic assumptions.
- Apply basic critical concepts and literary terminologies, theories, categories, motifs, and genres appropriate to an analysis of works that make use of both the visual and written mediums.
- Identify and explore important historical, cultural, and economic factors that have influenced comic book writers and artists and how comic book superheroes have influenced American culture.
- Write essays that support a thesis, integrate literary evidence to support claims, and document sources appropriately.

Course content

Weeks 1-4
In the first four weeks, the class will read extensively from Understanding Comics and also Comic Book Nation in order to identify and explore important historical, cultural, and economic factors that have influenced comic book writers and artists. We will also look at examples of Golden Age and Silver Age comic books to see how comic book superheroes both represent and influence American culture. In these four weeks, we will begin introducing important critical concepts, literary terminologies, and theories in analyzing comic books and popular culture.

Weeks 4-8
In the next four weeks, the class will continue to read extensively from Understanding Comics and also Comic Book Nation in order to identify and explore important historical, cultural, and economic factors that have influenced comic book writers and artists as we move from the Golden Age and Silver Age and into the Bronze Age and Modern Age of comics. Our discussions will lead us to examining major themes, explore implications, and identify basic assumptions about the radical changes taking place in comic book history. As comic books change in tone, theme and audience, as comic books address changing economics and values, we will apply basic critical concepts and literary terminologies, theories, categories, motifs, and genres appropriate to an analysis of works that make use of both the visual and written mediums.

Weeks 8-12
As the term “Graphic Novel” becomes popular in history of comic books, we will read extensively from Reading Comics: How Graphic Novels Work and What They Mean. Our reading will help us analyze longer efforts in the form so that we can discuss major themes in these works, explore implications, and identify basic assumptions. Using the myriad of our primary sources, such as Watchmen, V for Vendetta, The Dark Knight Returns, and the secondary sources referenced above, we
will write essays that support a thesis, integrate literary evidence to support claims, and document sources appropriately.

**Weeks 8-12**
Continuing to use our critical anthologies referenced above, we will make extensive use of Maus, Persepolis and other longer works to apply basic critical concepts and literary terminologies, theories, categories, motifs, and genres appropriate to an analysis of works that make use of both the visual and written mediums. In studying these works, we will identify and explore important historical, cultural, and economic factors that have influenced comic book writers and artists and how comic book superheroes continue to influence American culture.