Course description:

In recent years comics and graphic novels have become an established art form and as such object of investigation among the disciplines of literary and media studies. Without dismissing the various European traditions it can nonetheless be stated that the American influence has vastly shaped the medium throughout the 20th century. This is not only true for the immensely popular superhero genre, but also for the rise of the graphic novel and various experimental forms in the later half of the century.

The aim of this seminar will first be to explore comics as a medium and learn how to analyze graphic narratives as *sequential art* that involves both language as well as images. In the first weeks of the course we will therefore familiarize ourselves with the necessary analytical tools and terminology for the study of comics. Afterwards, we will take a tour through various periods of comic book writing, starting with the first incarnations of *Batman* and *Superman* in 1930s. We will proceed to investigate the *Golden* and *Silver Age* of superhero comics and look at the general cultural and political climate they originated from. Then, we shall look at the inception of the graphic novel and *underground comix* in the 1970s and -80s, including genre-defining works such as Art Spiegelman’s *Maus* and Frank Miller’s *The Dark Knight Returns*. 
Finally, we shall look at formats like the graphic memoir and comics journalism, but also experimental takes on the format of the graphic novel.

Throughout the seminar we will try to read through roughly eighty years of comic history. The course will therefore be work-intensive and calls for a keen interest in graphic literature.

Course Requirements:
Regular attendance, active participation and a very short oral presentation (“Impulsreferat”) as well as the “adoption” of one theoretical text. Furthermore, you will be required to write a term paper of approximately 15 pages. Most reading materials will be provided via Agora, however, you will be required to buy The Dark Knight Returns by Frank Miller (ISBN: 1563893428) as well as The Fixer by Joe Sacco (ISBN: 0224073826).

Suggested Reading:


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<th>Office hours weekly</th>
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<td>Office hours during semester break</td>
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All-American Comics last edited by pikahyper on 06/02/20 02:33PM. View full history. Became All-American Western with issue 103 and All-American Men of War with 127 (though the series renumbered after 128, starting with 2 and continuing up until 117. Collected Editions. JSA All Stars Archives Vol. 1 (#19-23 & 25-29). Until you earn 1000 points all your submissions need to be vetted by other Comic Vine users. This process takes no more than a few hours and we'll send you an email once approved. The history of American comics began in the 19th century in the realm of mass print media and yellow journalism, where they served as a boon to mass readership. In the 20th century, comics became an autonomous art medium and an integral part of American culture.

In 1956 began the Silver Age of Comic Books with the return of the preference for superheroes, such as Flash and Green Lantern by DC Comics. If Dell Comics and its comics for children remained the leading publisher of comic books, genres other than superheroes started to decline and many publishers closed. Very popular superheroes, mainly created by Stan Lee and Jack Kirby, appeared in Marvel Comics. This book is an updated history of the American comic book by an industry insider. You'll follow the development of comics from the first appearance of the comic book format in the Platinum Age of the 1930s to the creation of the superhero genre in the Golden Age, to the current period, where comics flourish as graphic novels and blockbuster movies. Along the way you will This book is an updated history of the American comic book by an industry insider. So comic books had come full circle, from a scary new institution people were afraid were an influence to bad behavior, to an art that encouraged reading, creativity and influenced the media.