

Fall 2020 — ROML 8000. *Contemporary Comics in Continental Europe and Latin America.*

Taught in English – The course is intended for graduate students in French, Italian, Portuguese and Spanish, but students from other disciplines are welcome.

Times: Tuesdays and Thursdays 2:00pm-3:15pm

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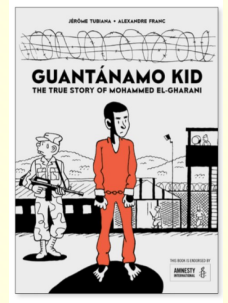
Comic books became an important expression of popular Western culture during the second half of the 19th century and have been the object of sustained academic attention since at least the 1940s and



1950s, though clearly one could trace the origins of narrative art much further back in time. Once dismissed as an inferior category of literature, mainly for children and their entertainment or their basic education, comic books have steadily gained popularity among adult readers. During the 1980s, the term “graphic novel” gained currency and has been used to describe book-length comics aspiring to literary and artistic recognition. According to one market source, the sale of adult comic books is said to now surpass that of all other categories in France, including the youth sector and mangas. One of the many appealing qualities of today’s comic books and graphic novels is their ability to

cross disciplinary boundaries and genres, touching minds and hearts in ways that other narrative art forms cannot.

Instead of attempting to provide a historical survey of sequential narrative art and its techniques up to present times, as has been done in other courses, this course will explore instead a select number of contemporary comics and graphic novels produced mainly by recent continental European, Brazilian and Latinx authors, all of whom have garnered either praise or awards for their achievements. The works selected for this course will focus on war and the war on terror, social issues, politics, colonialism, race and gender identity, the crime fiction genre and antihero adventure. Scott McCloud’s now classic *Understanding Comics* will provide a basis for discussing some of the techniques that come to bear on their narrative coherence and psychological depth.

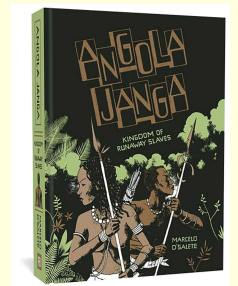


All of the selected works have been published in English, but some students may choose to use foreign language versions of the same texts, when available.

Works currently marked for inclusion are:*

Brazil: Bá (Gabriel) and Fábio Moon, *Daytripper*. Vertigo, 2011. ISBN: 978-1401229696.

Brazil: D’Saete (Marcelo), *Angola Janga: Kingdom of Runaway Slaves*. Fantagraphics Books, 2019. ISBN: 978-1683961918.



France: Maroh (Julie), *Blue Is the Warmest Color*. Arsenal Pulp Press, 2013. ISBN: 978-1551525143. Available at UGA GIL Main Library website.

France: Tardi (Jacques), *It was the War of the Trenches*. Fantagraphics Books, 2010. ISBN: 978-1606993538. UGA Library Main 4th floor D522 .T2713 2010.



France: Tubiana (Jérôme) and Alexandre Franc, *Guantánamo Kid: Story of Mohammed El-Gharani*. SelfMadeHero, 2019. ISBN: 978-1910593660.

Germany: Yelin (Barbara), *Irmina*. MetroMedia The Limited, 2016. ISBN: 978-1910593103.

Italy : Pratt (Hugo), *Corto Maltese: Ballad of the Salt Sea*. Universe, 2012. ISBN: 978-0789324986.

Spain: El Torres (pseudonym for Juan Antonio Torres) and Jesús Alonso Iglesias, *The Ghost of Gaudi*. Magnetic Press, 2017. ISBN: 978-1942367161.

Spain: Díaz Canales (Juan) and Juanjo Guarnido, *Blacksad*. Dark Horse Originals, 2010. ISBN: 978-1595823939.

USA (Comics Theory): McCloud (Scott), *Understanding Comics: The Invisible Art*. William Morrow Paperbacks (Reprint edition), 1994. ISBN: 978-0060976255.

USA/Mexico : Estrada (Inés), *Alienation*. Fantagraphics Books, 2019. ISBN: 978-1683961895.

* Due to the coronavirus pandemic, I have not yet had the opportunity to examine a physical copy of Díaz Canales & Guarnido's *Blacksad*, but its take on animal anthropomorphism should make it a valid candidate for inclusion in this course. Some adjustments to the reading list may be required.

