



A UNIQUE ART FORM

The art of comics is unlike any other narrative medium, combining images with words in unique ways. When studying comics, you learn to think outside conventional academic boundaries and to analyze the interaction between visual and textual meaning.

Comics Studies draws upon the established fields of art history, literary studies, and cultural studies, while also tapping into the professional traditions of commercial design and advertising.

Our program is as unusual as the art form to which we are devoted. The ultimate goal is to foster creative thought by encouraging a deeper and more profound understanding of how words and images work together, how they affect us, and how they shape the world in which we live.



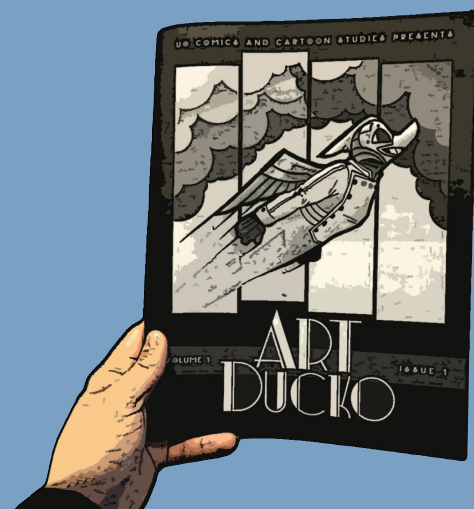
Top: Tin Tin and his dog Snowy, created by Belgian cartoonist Hergé (Georges Remi, 1907-1983) and first published in 1929; Bottom: *Krazy Kat*, by George Herriman (1880-1944), ran in the newspapers of William Randolph Hearst between 1913 and 1944, and was much admired by many literary figures of the Modernist era, including T. S. Eliot, Gertrude Stein, and e. e. cummings. Images copyright to their respective rights holders.

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SCIENCES

EXPRESS YOUR CREATIVE INSTINCTS

The UO now has its own undergraduate comics magazine, *Art Ducko*. Submit your comics. Get your work out there for the whole world to see!



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EXPLORE COMICS STUDIES



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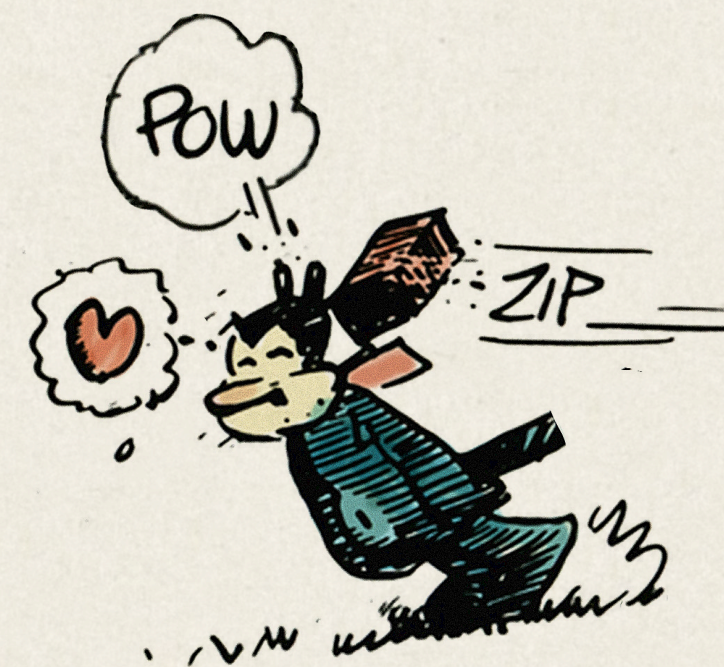
COMICS FOR COLLEGE CREDIT?

Yes! Comics Studies is a new academic discipline built around the history, interpretation, and appreciation of comics, cartoons, and graphic novels — and the University of Oregon is leading the way in this field of study.

WHY STUDY COMICS?

In the 1950s, comics were considered harmful to developing minds. Today, teachers, librarians, and educators agree that comics are a gateway to advanced literacy. But comics are much more than an effective learning tool.

The simple fact is that comics are one of the most powerful forms of communication ever devised. Whether you are interested in the humanities or the sciences, finance or philosophy, marketing or medicine, you can learn from the ways that the greatest comics creators have told stories, sold characters, and conveyed messages.



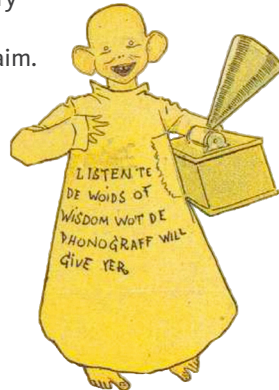


A STORIED PAST

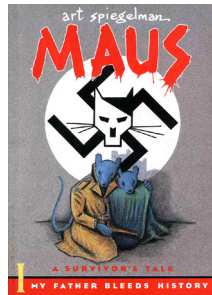
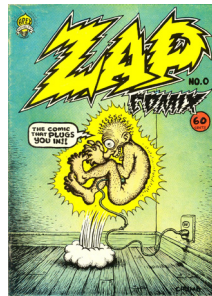
Comics are at least as old as the print medium itself.

In the U. S., comics have been central to our culture since the late 19th century when Richard Outcault's *The Yellow Kid* inspired the first comics-related merchandising boom.

With the invention of the comic book in the 1930s and the “underground comix” movement of the 1960s, the canon of American comics expanded to include some of the most widely-known pop-cultural icons in the world. With the rise of the graphic novel in the 1980s, comics became more artistically respectable, winning major literary awards and critical acclaim.



Clockwise from top: 17th century cartoon from The English Civil War (1642–1651); *Amazing Fantasy* #15 (Aug.1962) featured the first appearance of Spider-Man, by the creative team of Stan Lee and Steve Ditko; *Zap Comix* (1967) kick-started the underground comics movement of the 1960s; *Maus* (1986), by Art Spiegelman, was the first graphic novel to win a Pulitzer Prize; *Hogan's Alley* (1896) by Richard Outcault gave rise to the first nationally successful U. S. comic-strip character, a poor Irish street urchin known as “The Yellow Kid” (after his yellow shirt). All images and characters copyright to their respective rights holders.



MORE POWERFUL THAN A LOCOMOTIVE

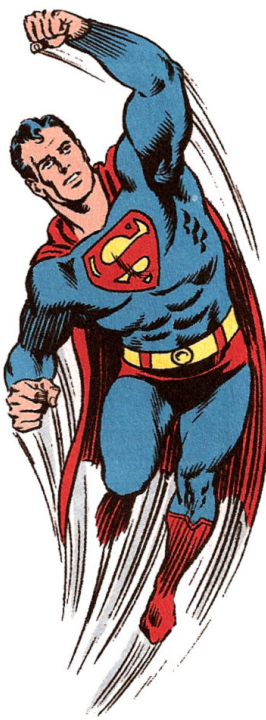
Today, the influence of comics can be felt in every area of culture and media. The comics industry drives more than \$7 billion in the U.S. economy annually. Comics and graphic novels have inspired dozens of television shows and more than 50 movies since 2000. Art galleries and museums exhibit comics art. The form has been used to convey information on almost every conceivable subject. Some of the most admired writers in contemporary fiction—Michael Chabon, Junot Diaz, Jonathan Lethem, and Mat Johnson—acknowledge the influence of comics, collaborate with comics artists, or create comics and graphic novels of their own.

What's more, while comics may have started out in newspapers, they are thriving in the transition to digital culture. There are currently more than 38,000 webcomics, with more strips appearing online every day.

AN INTERNATIONAL MEDIUM

Comics are found all over the world. In Japan, *manga* (as comics are known) exist on every subject—sports, sex, history, business, and cooking, as well as the genres of action-adventure, crime, science fiction, and horror. *Manga* is consumed by readers of all ages, and figures for annual industry revenue exceed \$4 billion.

Counter-clockwise from top: *Superman*, created by artist Joe Shuster and writer Jerry Siegel in the 1930s; *Sailor Moon* (*Bishōjo Senshi Sērā Mūn*), a Japanese shōjo manga series written and illustrated by Naoko Takeuchi, and first published in 1991; *Asterix and Obelix*, two of the most popular characters in French comics, originally created by Rene Goscinny and Albert Uderzo in 1959; *Astro Boy*, the most famous creation of manga legend Osamu Tezuka, and first published in 1952. All images and characters copyright to their respective rights holders.



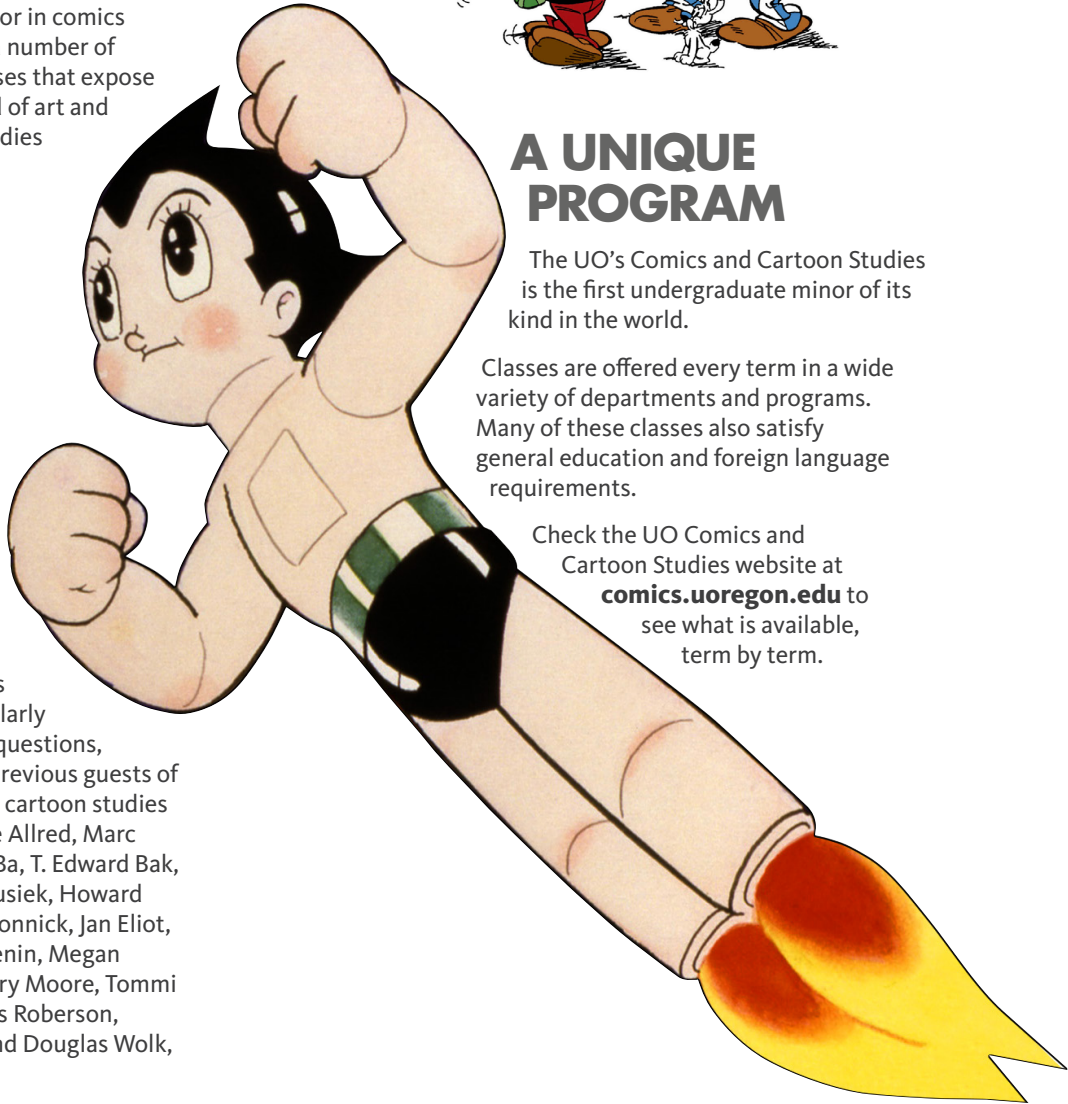
In France, comics have long been held in high regard within the institutions of art and culture, and the creative history of *bande dessinée* is one of the richest in the world. South America also sustains a potentially creative comics culture.

The UO undergraduate minor in comics and cartoon studies offers a number of academically rigorous courses that expose students to this wider world of art and communication. Comics Studies courses are offered in:

- art history
- arts and administration
- comparative literature
- East Asian languages and literature
- English
- Romance languages
- journalism
- communication

LEARN FROM CREATORS

We bring professional comics creators to campus regularly to give talks, answer questions, and teach classes. Previous guests of the UO comics and cartoon studies minor include Mike Allred, Marc Andreyko, Gabriel Ba, T. Edward Bak, Brian Bendis, Kurt Busiek, Howard Chaykin, Kelly Sue DeConnick, Jan Eliot, Matt Fraction, Jung Henin, Megan Kelso, Fabio Moon, Terry Moore, Tommi Musturi, Sarah Oleksyk, Chris Roberson, Greg Rucka, Diana Schutz, and Douglas Wolk, among others.



A UNIQUE PROGRAM

The UO's Comics and Cartoon Studies is the first undergraduate minor of its kind in the world.

Classes are offered every term in a wide variety of departments and programs. Many of these classes also satisfy general education and foreign language requirements.

Check the UO Comics and Cartoon Studies website at comics.uoregon.edu to see what is available, term by term.

comics.uoregon.edu