



UNIVERSITY OF
SOUTH FLORIDA

COLLEGE OF ARTS & SCIENCES

LIT 3301: Cultural Studies & Pop Arts – SEC 011
Carl Barks and the Twentieth-Century American Humorist Tradition
Spring 2010
Course Syllabus

Department and Reference #: ENG 13340
Day & Time: Monday: 2:00 p.m. – 4:45 p.m.
Room: CPR 337

Instructor: Michael L. Shuman, Ph.D.
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"What I think I enjoy most about Uncle Scrooge is that he is so American in his attitude. These comics are one of the few things you can point to and say: 'Like it or not, this is what American is.' And it is for just this reason that they are a priceless part of our literary heritage."

– George Lucas, "An Appreciation," *Uncle Scrooge McDuck: His Life and Times* (1982)

Required Texts:

Barks, Carl et. al. *LIT 3301 Cultural Studies and Pop Arts – SEC 011 Course Pack: Carl Barks and the Twentieth-Century American Humorist Tradition*. Available exclusively from ProCopy, Inc. 5219 East Fowler Avenue, Tampa FL 33617-2190. Phone: (813) 988-5900.

Andrae, Thomas. *Carl Barks and the Disney Comic Book: Unmasking the Myth of Modernity*. Jackson: U of Mississippi P, 2006. ISBN: 978-1578068586. List: \$22.00

McCloud, Scott. *Understanding Comics: The Invisible Art*. Northampton MA: Kitchen Sink, 1993. ISBN: 9780060976255. List: \$22.99.

Catalog Description

A study of twentieth century culture as it is represented in the film, fiction, and other cultural artifacts of many different nationalities. Focuses on values/ethics, race, ethnicity and gender; thinking and writing skills.

Course Description

This class is a Gordon Rule 6A Communications course meeting the Exit Requirements in **Literature/Writing** and the Exit Requirements in **Major Works**. This class is **Writing Intensive**.

Prerequisites

N/A

Primary Resources

We will rely on a number of primary reference and information resources throughout the class.

- **Carl Barks and the Twentieth-Century American Humorist Tradition Course Pack** contains 49 stories, most by Barks, licensed for classroom use through Disney Enterprises, Inc.
- **Carl Barks and the Disney Comic Book: Unmasking the Myth of Modernity** will be the primary critical text for this class. Andrae examines Barks's work in the context of modern social issues and cultural trends, and makes a case for the enduring reputation of Barks as a literary artist using humor and satire to comment on twentieth-century social mores.
- **Understanding Comics: The Invisible Art** will provide theory and context for understanding comics as sequential art and relating the comic book form to the conventions and methods of film.
- **Selected USF Library and Web Resources** on important topics related to comics and film will be assigned whenever appropriate.

Copyright and Fair Use

Walt Disney Comic Books

All stories contained in our course pack have been licensed by Disney Publications Worldwide and are copyright ©Disney Enterprises, Inc.

Disney Enterprises, Inc. does not sponsor or endorse the University of South Florida, this section of LIT 3301, nor this course pack in any way.

Films

Classrooms in Public Schools and Nonprofit Educational Institutions: Rented or Purchased Movies May Be Played By Teachers without a License

Section 110(1) of Title 17 of the United States Code grants a specific exemption from the copyright laws for:

[P]erformance or display of a work by instructors or pupils in the course of face-to-face teaching activities of a nonprofit educational institution, in a classroom or similar place devoted to instruction, unless, in the case of a motion picture or other audiovisual work, the performance, or the display of individual images, is given by means of a copy that was not lawfully made under this title, and that the person responsible for the performance knew or had reason to believe was not lawfully made

This means that no license from the copyright holder is required when a teacher at a public school or non-profit educational institution uses a lawfully purchased or rented copy of a movie in classroom instruction. It doesn't matter who purchased or rented the film, so long as it was legally obtained. The exemption is granted for "face-to-face" teaching activities only. This means that the teacher (or a substitute teacher) must be present. See 17 U.S.C. § 1201(a).

Source: James A. Frieden, Esq. at <http://www.teachwithmovies.org/copyright.html>

Course Objectives and Student Learning Outcomes

When you complete this section of ENC 3301, you should be able to effectively

- Define the nature and elements of pop art
- Compare and contrast pop art and fine art
- Analyze the significance of pop art and the importance of visual literacy in twentieth- and twenty-first-century culture
- Describe the narrative conventions of the comic book form
- Analyze, in both formal and informal writing, the methods of visual rhetoric used by comic writers and artists to communicate themes and ideas
- Describe the relationship between comic books and film
- Analyze, in both formal and informal writing, the similarities and differences between comic books and film as visual rhetoric and narrative media
- Describe significant elements of the tradition of twentieth-century American humor and explain how this tradition emerges in both the comic book work of Carl Barks and selected major comedy films of the era

Method of Instruction

This course will consist of reading and discussion related generally to the narrative art of comic books and film and specifically to the graphic art of Carl Barks and its relationship both to movies and to the tradition of twentieth-century American humor.

Assessment and Grades

Strategies to measure student learning outcomes will include the instructor's evaluation of:

- Individual writing projects and oral presentations, including electronic delivery of projects and the use of presentation software
- Document revision, peer evaluations, and class discussion using Blackboard
- Quizzes and other assessments related to our primary class resources

Each individual writing project, Blackboard class discussion, and quiz will be assigned a numeric score based upon a total possible value of 100 points. Missing assignments, as well as assignments earning an "F" or an "FF," will be assigned a numeric grade of zero.

The student's final course grade normally will be a plus/minus letter grade determined from the final weighted grade-point average calculated by Blackboard. The Blackboard Grading Rubric will be used for the mathematical breakdown on a 100 point scale to a letter grade scale:

A+ (96-100) 4.00	B+ (86-89) 3.33	C+ (76-79) 2.33	D+ (66-69) 1.33
A (93-95) 4.00	B (83-85) 3.00	C (73-75) 2.00	D (63-65) 1.00
A- (90-92) 3.67	B- (80-82) 2.67	C- (70-72) 1.67	D- (60-62) 0.67

The following percentages will be used to determine your final grade:

Assignments

Brief Analysis Essay	5%
Short Essay #1 Draft	5%
Short Essay #1 Final	10%
Short Essay #2 Draft	5%
Short Essay #2 Final	15%
Final Research Project	25%
Oral Presentation	10%
Class Discussion – In Class & Blackboard Forums	15%
Quizzes	10%
Total	100%

The Attendance section of this syllabus outlines how attendance is audited and how attendance scores may influence your final course grade.

Late Assignments

Assignments are due on the dates indicated on this syllabus or by the alternate date announced in class. No late assignments will be accepted without a compelling reason for an individual extension. Students who cannot attend class on an assignment due date should arrange to deliver the assignment via email or another alternative method.

Quizzes and Exams

We will have regular quizzes on reading assignments, particularly emphasizing reading assignments from the Andrae and McCloud texts. Quizzes normally will consist of multiple choice questions related to the reading material. There will be no exams for this class.

Reading Assignment Schedule

All reading assignments must be completed **before** our first class meeting for the assignment week. For example, the readings listed under the Week Four heading must be completed **prior to the first class meeting** of Week Four (in this case, Monday, February 1, 2010). You should always look at the upcoming week's assignments on our syllabus and stay current with your class readings.

Supplementary Material

Additional reading and research material will be provided as appropriate.

Attendance

Students are expected to be fully involved in assigned readings, class discussions, and small group sessions throughout the semester. **Regular attendance is a requirement for successfully completing this class.**

You should let me know in advance by email if you expect to be absent for any class, and you should have a compelling reason for that absence. Excused absences typically are granted for personal medical issues, military or jury duty or the death of an immediate family member. Please be prepared to consult a classmate for information about the content of any class you miss.

An "excused" absence means that you will be allowed to make up any work normally assigned for that day or conducted in the classroom. The Blackboard GradeCenter Attendance column, described later in this syllabus section, will maintain an absolute count of attendance points, regardless of the excused/unexcused nature of your missed class attendance. An excused absence does not negate the fact that you were absent for that day's in-class activities. Excused absences, however, will gain special attention during the final grading process, and you will not be unduly penalized if you have followed the attendance procedures of this class.

Tardy students cause a distraction in class, and persistent unexcused tardiness, especially arrival 10 minutes or later than the established class starting time, may be considered a disruption of the academic process and penalties will be assessed according to the terms of USF's policy for academic disruption. Once you have entered the classroom, you should not leave until class has been dismissed, unless you have made arrangements with the instructor in advance. Leaving the classroom early is equally as distracting as tardiness, and persistent early departure similarly may be considered a disruption of the academic process.

You will be required to sign an attendance register each class meeting. A numerical attendance score will be part of your Blackboard grade book, and is calculated using the following scale:

Present for Class = 2 points
Tardy = 1 point
Absent = 0 points

Total point value for attendance is determined by doubling the actual number of class meetings for the semester, consistent with assigning 2 points for each class meeting. Attendance scores will reflect the absolute value of your calculated number of days present, regardless of any excused absences or special circumstances.

It is your responsibility to make sure that you sign the attendance register each class meeting. You will not be permitted to sign the register for any specific class meeting at a later date, so please do not ask.

Your attendance score *normally* will not be included in your final grade calculation.

However, your course grade may be lowered if you have more than 2 absences (approximately 15% of our regularly-scheduled class meetings) during the semester or if, in the evaluation of your instructor, excessive absences, tardiness, or early departures have marginalized your learning

experience in this class.

Additionally, students with exceptional class attendance (no absences) will receive extra consideration in any borderline grading situations.

Religious Holidays

You are excused from class for major observances of your religion. Inform the instructor at the beginning of the term when you expect to be absent for these events.

Emergency Course Delivery Options

In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include but are not limited to: Blackboard, Elluminate, Skype, and email messaging and/or an alternate schedule. It's the responsibility of the student to monitor Blackboard site for each class for course specific communication, and the main USF, College, and department websites, emails, and MoBull messages for important general information.

Disruption of Academic Process

Disruption of academic process is defined as the act or words of a student in a classroom or teaching environment which in the reasonable estimation of a faculty member: (a) directs attention from the academic matters at hand, such as noisy distractions; persistent, disrespectful or abusive interruptions of lecture, exam or academic discussions, or (b) presents a danger to the health, safety or well being of the faculty member or students.

Penalties for disruption of academic process will depend on the seriousness of the disruption and will range from a private verbal reprimand to dismissal from class. In the case of student dismissal, a final grade of "W" will be assigned if the student is passing the course as of the date of dismissal, and a grade of "F" will be assigned if the student is not passing at the time of expulsion from the class.

Computer Skills and Access

Students enrolled in a class at University of South Florida should already have basic computer skills and access to a computer for class assignments. You should be familiar with Blackboard or agree to become familiar with Blackboard during the first few weeks of class, and you must be prepared to collaborate with classmates and with the instructor using the designated Blackboard site. You must also be willing to communicate with the instructor using your USF email account, and you must regularly check your USF email throughout the semester for important notices related to the class.

Your emails must clearly include your full name, along with the course number and section.

USF NetID

Access to USF email and Blackboard is managed through your USF NetID. Students who do not already have a USF NetID may obtain one by visiting the [Academic Computing Net ID Sign Up Page](https://una.acomp.usf.edu/) at <https://una.acomp.usf.edu/>. Please see me if you are unable to obtain a USF NetID or are unsure about meeting this computer skills and access requirement.

PCs in the Classroom

Use of classroom PCs and notebook/laptop computers during class meetings is encouraged but restricted to researching topics directly related to our course material. Casual web browsing or work on assignments for other classes is prohibited. Again, you are expected to be fully engaged in the day's assignments during our class time together.

Plagiarism/Academic Honesty

Plagiarism is the intentional appropriation of another person's work without proper reference to the source material. Plagiarists commit the highest form of academic dishonesty by representing the research or thoughts of another scholar or researcher as their own work. Plagiarism may consist of appropriating information from the web, copying information from published books or articles or representing another student's work as your own. Be sure you understand and employ the methods of proper attribution and documentation in all your references to other source material; we will discuss these methods in some detail during the course. Please consult with me if you are unsure of proper documentation format for any given reference.

The University of South Florida has an account with an automated plagiarism detection service allowing instructors and students to submit written assignments for analysis. Assignments are compared automatically with a database of journal articles, web articles, and previously submitted papers, and the instructor receives a report analyzing appropriated material for proper attribution and citation acknowledgment. Your enrollment in this class is an implicit agreement to submit assignments as electronic files as requested by the instructor.

Confirmed instances of plagiarism committed by students in this class for any assignment will result in a failing grade for the assignment or for the course based upon the instructor's assessment of the incident. Subsequent instances of plagiarism will result in a grade of "FF" for the course, an indication of academic dishonesty.

Please consult the USF catalog for further information concerning academic dishonesty and the penalties for intentional appropriation of another person's work:

<http://www.ugs.usf.edu/catalogs/0607/adadap.htm>

This course may require you to submit your paper to a plagiarism detection site that will be identified by your instructor. In order to comply with federal (FERPA) and state privacy laws, you (students) are not required to include personal identifying information such as your name, SSN, and/or U# in the body of the work (text) or use such information in the file naming convention prior to submitting. Please follow carefully your instructor's instructions regarding what identifying information to include. Your submission will be placed in the course grade center in your account that can be accessed by the instructor and attributed to you.

Verification of Attendance Excuses and other Course Documentation

Throughout your career, you will be required to maintain a scrupulous sense of integrity and professional ethics, including the submission of documents that are not compromised by plagiarism, dishonesty, or forgery. This class is a microcosm of your professional career, and I reserve the right to verify any documents you submit as a student in this class, including written attendance excuses.

Identified forgery of attendance excuses will result in an “FF” grade for the course, and may lead to further academic discipline.

Public Writing

As a student enrolled in a writing-intensive class, you will be asked to engage in public writing, including online class discussions using Blackboard. The goal of public writing, in part, is to prepare you for contemporary literacies, including electronic collaboration, publishing, editing, and online archiving. As a citizen of our digital world, you need to be able to locate, critique, and author online.

Archiving

You will be required to submit electronic copies of your work to the appropriate View/Complete Assignments or Digital Dropbox area of Blackboard, as specified in the assignment instructions. In this manner your work will be archived automatically by the very nature of the submission process. However, each student is responsible for ensuring access to all assignments completed for the course, and consequently you should maintain a separate archive of your work on a diskette, CD, flash drive, website, or in printed format.

Academic Assistance

Students who require additional assistance throughout the term should take advantage of my office hours or arrange to see me at an alternate time. Additional assistance is also available from The Writing Center located in the main library.

Disabilities

Students with a disability and thus requiring accommodations are encouraged to consult with the instructor during the first week of class to discuss accommodations. See Student responsibilities: <http://sds.usf.edu/Students.htm>

Each student making this request must bring a current Memorandum of Accommodations from the office of Students with Disabilities Services, located in SVC 1133.

Audio Taping

Taping of lectures is not permitted without prior approval from the instructor.

Cell Phones

You are required to turn off your cell phone before the start of each class meeting. If you have a special need to accept calls during a specific class meeting, you must inform your instructor in advance.

Housekeeping

In order to insure the safety of your personal property and the cleanliness and order of the classroom, students are required to remove all personal items from the classroom at the end of each class period, including newspapers, pens and pencils, and scrap notebook paper. If you brought something with you into the classroom, it must leave with you at the end of the period.

Syllabus Agreement

You will be asked to post a formal statement of agreement to the terms and conditions of this syllabus in a designated Blackboard discussion forum during the first week of class. This discussion post is mandatory if you wish to remain enrolled in the course. Students who do not post a formal agreement

by the due date must instead discuss any questions or concerns with the instructor at some point during the first week of class.

Schedule of Activities

This agenda is subject to change with appropriate notice. Supplementary reference material and reading assignments will be added as required.

All web links verified 14-November-2009

January 11 – Week 1

Introduction to the Course

Barks:

In-Class Reading

Some Heir over the Rainbow (10) - WDC&S 155 (1953)

Only a Poor Old Man (32) - US FC 386 (1952)

Readings:

In-Class Reading

Mark Twain, The Celebrated Jumping Frog of Calaveras County

Text: <http://etext.virginia.edu/railton/huckfinn/jumpfrog.html>

Audio: <http://www.thoughtaudio.com/titlelist/TA0051-JumpingFrog/index.html>

Narrated by: Michael Scott as Mark Twain

Film:

Happy Birthday Carl Barks! (1997) Prod. Tom Barker (39 min)

Criticism/Context:

Overview and History of Walt Disney Organization

Overview of Comic Books in the 40s and 50s

<http://www.thecomicbooks.com/nsp1-04.html>

Overview of Pop Arts

Milestone: Fall Drop/Add Ends & Last day to drop for a full refund: Friday, 01/15/10

January 18 – Week 2

No Class – Martin Luther King, Jr. Holiday

January 25 – Week 3

Comics, Media, and Culture

Barks:

The Sheriff of Bullet Valley (32) - DD FC 199 (1948)

Super Snooper (10) - WDC&S 107 (1949)

Think Box Bollix (10) - WDC&S 141 (1952)

Film:

Comic Book Confidential (1989) Dir. Ron Mann (90 min)

Criticism/Context:

Barrier, Mike. "The Duck Man," from *The Comic-Book Book*. Ed. Don Thompson and Dick Lupoff (Blackboard Course Documents)
 McCloud, Introduction & Chapter 1, Setting the Record Straight 2-23

February 1 – Week 4

Economics and the American Dream

Barks:

The Secret of Atlantis (32) - US 5 (1954)
 Tralla La (22) - US 6 (1954)
 The Second Richest Duck (20) - US 15 (1956)
 A Financial Fable (10) - WDC&S 126 (1951)

Film:

Modern Times (1936) Writer & Dir.: Charlie Chaplin (89min)
Will Rogers Radio Broadcast (ca. 1930) (audio)

Criticism/Context:

Andrae, Chapter 1, Rereading Donald Duck (3-30)
 McCloud, Chapter 2, The Vocabulary of Comics (24-59)
 Comical Comic Book Reader

<http://comical.sourceforge.net/>

Assignment Due: Brief Analysis Essay

February 8 – Week 5

The Cartoon Heritage

Barks:

Lifeguard Daze [cf. Sea Scouts] (10) - WDC&S 33 (1943)
 The Duck in the Iron Pants [cf. Donald's Snow Fight] (10) - WDC&S 41 (1944)
 The Race to Pumpkinburg [cf. The Hockey Champ] (10) - WDC&S 54 (1945)
 Donald Tames His Temper [cf. Cured Duck] (10) - WDC&S 64 (1946)
 Truant Officer Donald [cf. Truant Officer Donald] (10) - WDC&S 100 (1949)

Films:

Donald Duck Cartoons – Writers: Carl Barks and Jack Hannah – (36 cartoons between 1937-1944)

From *The Chronological Donald*

Modern Inventions (1937) 9min
 Donald's Ostrich (1937) 9min
 Donald's Nephews (1938) 8min
 Good Scouts (1938) 8min
 Sea Scouts (1939) 8min
 The Hockey Champ (1939) 7min
 Donald's Cousin Gus (1939) 7min
 Mr. Duck Steps Out (1940) 8min
 Cured Duck (1940) 7min
 Fire Chief (1940) 8min
 Early to Bed (1941) 8min
 The Golden Eggs (1941) 8min
 Truant Officer Donald (1941) 8min
 Donald's Snow Fight (1942) 7min

The Plastics Inventor (1944)7min

Criticism/Context:

Andrae, Chapter 2, The Duck Man (31-60)
 Andrae, A Carl Barks Filmography (279-281)
 McCloud Chapter 3, Blood in the Gutter (60-93)
 Walter Benjamin, The Work of Art in the Age of Mechanical Reproduction
 Blackboard Course Documents or online at
<http://design.wishiewashie.com/HT5/WalterBenjaminTheWorkofArt.pdf>

February 15 – Week 6*Identity and Diversity*

Barks:

The Golden Helmet (32) - DD FC 408 (1952)
 Kite Weather (10) - WDC&S 42 (1944)
 Donald's Worst Nightmare (10) - WDC&S 101 (1949)
 Wild about Flowers (10) - WDC&S 117 (1950)

Film:

The Lady Eve (1941) Dir. Preston Sturges (94 min)

Criticism/Context:

Andrae, Chapter 3, From Burbank to Duckburg (61-108)
 McCloud, Chapter 4, Time Frames (94-117)

Assignment Due: Short Essay #1 Draft

February 22 – Week 7*Fear and Trembling*

Barks:

Primary Character: Magica De Spell
 The Ghost of the Grotto (26) - DD FC 159 (1947)
 The Old Castle's Secret (32) - DD FC 189 (1948)
 The Flying Dutchman (20) - US 25 (1959)
 The Many Faces of Magica De Spell (22) - US 48 (1964)

Film:

Abbott and Costello Meet Frankenstein (1948) Actors: Bud Abbot and Lou Costello (83min)

Criticism/Context:

McCloud, Chapter 5, Living in Line (118-137)
 Writing about Film (Dartmouth Writing Program)
<http://www.dartmouth.edu/~writing/materials/student/humanities/film.shtml>
 Visual Rhetoric/Visual Literacy: Writing about Comics and Graphic Novels (Writing Studio - Duke University)
<http://uwp.duke.edu/wstudio/documents/comics.pdf>

Assignment Due: Short Essay #1 Final

March 1 – Week 8*Imagination and Social Order*

Barks:

In Old California (28) - DD FC 328 (1951)
 Rip van Donald (10) - WDC&S 112 (1950)
 Donald's Raucous Role (10) - WDC&S 178 (1955)
 Donald's Big Imagination (10) - WDC&S 199 (1957)

Film:

Harvey (1950) Writer: Mary Chase (104 min)

Criticism/Context:

Andrae, Chapter 4, American Gothic (109-156)
 McCloud, Chapter 6, Show and Tell (138-161)

Authoring Tools:

MashOn MyComicBook Creator:

<http://www.mashon.com/mycbc/>

Comic Life Comic Book Creation Software v. 1.3

<http://www.fanpop.com/external/3158>

or

<http://plasq.com/comiclfe-win>

Smith & Tinker's Balloonist v. 2.0

<http://www.smithandtinkers.com/balloonist/>

mymithmicro Manga Studio Debut 4.0

<http://my.smithmicro.com/win/manga/index.html>

mymithmicro Manga Studio EX 4.0

<http://my.smithmicro.com/win/mangaex/index.html>

March 8

No Class – Spring Break

March 15 – Week 9*Crime and Punishment*

Barks:

Primary Characters: The Beagle Boys
 Volcano Valley (30) - DD FC 147 (1947)
 Spoil the Rod (10) - WDC&S 92 (1948)
 The Big Bin on Killmotor Hill (10) - WDC&S 135 (1951)
 Omelet (10) - WDC&S 146 (1952)

Films:

The Duck Man: An Interview with Carl Barks 1975 (1996) Prod. Donald Ault & Thomas Andrae (90 min)

A Plumbing We Will Go (1940) Actors: The Three Stooges (18 min)

Disorder in the Court (1936) Actors: The Three Stooges (16 min)

Criticism/Context:

Andrae, Chapter 5, The Garden in the Machine (159-186)
 McCloud, Chapter 7, The Six Steps (162-184)

March 22 – Week 10*Ambition and the Work Ethic*

Barks:

Primary Character: Gladstone Gander
 Race to the South Seas (22) - BG MOC 41 (1949)
 Donald Mines His Own Business (10) - WDC&S 81 (1947)
 Fireman Donald (10) - WDC&S 86 (1947)
 Wired (10) - WDC&S 90 (1948)
 Gladstone's Luck (10) - WDC&S 131 (1951)

Film:

The Music Box (1932) Actors: Stan Laurel and Oliver Hardy (29min)
The Bank Dick (1940) Writer & Actor: W.C. Fields (72min)

Criticism/Context:

Andrae, Chapter 6, Resurrecting the Self-Made Man (187-227)
 McCloud, Chapter 8, A Word About Color (185-192)

Assignment Due: Short Essay #2 Draft

Milestone: Last Day to drop with "W"; no refund and no academic penalty: Saturday, 03/27/10

March 29 – Week 11*American Spirit vs. American Imperialism*

Barks:

Lost in the Andes (32) - DD FC 223 (1949)
 The Horse-Radish Story (22) - US FC 495 (1953)
 Statuesque Spendthrifts (10) - WDC&S 138 (1952)
 Sagmore Springs Hotel (10) - WDC&S 206 (1957)

Film:

Duck Soup (1933) Actors: *The Marx Brothers* (70 min)

Reading:

"Save a Place in the Lifeboat for Me" – Howard Waldrop (1976)
 (Course Documents)

Criticism/Context:

Andrae, Chapter 7, The Post-Modern Crack-up (228-277)
 McCloud, Chapter 9, Putting it all Together (193-215)

Assignment Due: Short Essay #2 Final

April 5 – Week 12*Influence and Imitation*

Barks:

Back to the Klondike! (32) - US FC 456 (1953)
 Seven Cities of Cibola (28) - US 7 (1954)

Rosa:

The Son of the Sun (26) - US 219 (1987)
 Last Sled to Dawson (28) - US A 5 (1988)

Van Horn:

A Prickly Relation (10) - US 226 (1988)

Film:

Mousehunt (1997) Dir. Gore Vebrinski (90 min)

Criticism/Context:

Don Rosa Podcasts 1-6 by Frank Stajano
(Course Documents) and beginning at

<http://comicspodcast.blogspot.com/2009/08/don-rosa-gennaio-2008-parte-1.html>

Katherine Sullivan, Every Duck has her Day: Feminist Figures in the Disney Comic Book
(Course Documents) and at

<http://www.sullivanet.com/duckburg/library/capstone.htm>

Additional Rosa and Van Horn material TBD

April 12 – Week 13

Science, Technology, and the Environment

Barks:

Primary Character: Gyro Gearloose

Island in the Sky (18) - US 29 (1960)

Sunken Yacht (10) - WDC&S 104 (1949)

Film:

The Electric House (1922) Writer and Dir.: Buster Keaton (22 min)

Readings:

Howard Waldrop, "The Ugly Chickens"

Avram Davidson, "Help! I Am Doctor Morris Goldpepper"

Criticism/Context:

The Donald Duck as Prior Art Case

(Course Documents) and at

<http://www.iusmentis.com/patents/priorart/donaldduck/>

Activity: Oral Reports

April 19 – Week 14

Conflict and Privacy

Barks:

Terror of the River (28) - DD FC 108 (1945)

In Ancient Persia (24) - DD FC 275 (1950)

Dangerous Disguise (28) - DD FC 308 (1951)

Film:

The Man Who Came to Dinner (1942) Play: George S. Kaufman (112 min)

Dorothy Parker – Voice of the Poet (audio) 7 min

Criticism/Context:

Donald Ault, Preludium: Crumb, Barks, and Noomin: Re-Considering the Aesthetics of
Underground Comics *ImageText* 1:2 (2004) (USF Library Resource)

Activity: Oral Reports

April 26 – Week 15

Summary & Wrap-up

Film:

Carl Barks: The Duck Maestro (1994) Carl Barks Studio (90 min)

Activity: Oral Reports

Assignment Due: Final Research Project

Milestone: Last day of classes: Friday, 04/30/10