

GRAPHIC NARRATIVE IN CONTEMPORARY LITERATURE & ART: EVOLUTION OF COMIC BOOK TO GRAPHIC NOVEL

- ✓ **Basic Requirements:** Appropriate language skills required by the University.
 - This course should be of interest to anyone concerned with verbal & visual communications, popular forms, mass culture, history and its representation, colonialism, politics, journalism, writing, philosophy, religion, mythology, mysticism, metaphysics, cultural exchanges, aesthetics, post-modernism, theatre, film, comic art, collections, popular art & culture, literature, fine arts, etc.
 - This course may have a specific appeal to fans and/or to those who are curious about this vastly influential, widely popular, most complex and thought-provoking work of contemporary literature and art form, the 'Comics'; however it does not presume a prior familiarity with graphic novels and/or comics, just an overall enthusiasm to learn new things from a new angle and an open mind.
- ✓ **Prerequisites:**
 - FA489: 'By consent' selection of students.
 - FA490: Upon successful completion of FA489.
- ✓ **Co-requisites:**
 - FA489: Freshmen who graduated from a high school with an English curriculum or passed BU proficiency test with an A; & sophomore, junior, senior students.
 - FA490: Successful completion of FA 489.
- ✓ **No requisites:** FA49V.
- ✓ **Recommended Preparation:** Reading all of the required readings and as many from the suggested reading list.

Idea Description: Is 'comics' a form of both literature and art? Certainly the answer is "yes" but there are many people who reject the idea, yet many other people call those people old-school intellectuals. However, in recent years, many scholars, critics and faculty alike have accepted 'comics', often dubbed by many publishers as 'graphic novel', as a respected form of both literature and art. This medium and its idiom have become a salubrious feast of images, words, art and ideas within a path less traveled by the intellectual novelists.

Therefore, this course will examine the academic value of 'comics' through the study of its history, similarity to and interaction with other forms of communication, art and literature, also through its own specialized literary and artistic techniques and its development as immensely compelling narratives that sometimes employ many genres all at once. This course will also deal with the literary, cultural and economical concerns of this unique literature and art form: Contemporary graphic narrative henceforth 'comics', a.k.a. comic book, sequential art, graphic novel, "Çizgi Roman" (Turkish), "Fumetti" (Italian), "Manga" (Japanese), "Manhwa" Korean, "La Bande Dessinée" (French), "Cuadrinhos" (Spanish), etc., depending on where you are and who you are talking to...

Although a compendium of graphic narrative from the earliest days of homo-sapiens will be encompassed in the course, since it is a field akin to a black hole, we will explore the depths only from the 'event horizon', that is, from the perspective of comics: When most people think of them, an older generation recalls of Italian Esse-Gesse's Comandante Mark (Kaptan Swing), Il Grande Blek (Teksas), Capitan Miki (Tommiks), Alan Mistero (Tombraks), also other Italian comics Tex (Teks), Kinowa, Pekos Bill, Jerry Drake (Mister No), Za-Gor-Te-Nay (Zagor); the 'really old' generation remembers even E.R. Burroughs' Tarzan (possibly the oldest comics series since it was still in print circa 2010) which was originally a prose, Lee Falk's Phantom (Kızılmaske) and Mandrake, Alex Raymond's Flash Gordon (Baytekin), Rip Kirby (Detektif Nik ve Uşak Desmond), Special Agent X-9 (Özel Ajan X-9) and Jungle Jim (Avcı Bay Tekin); Jerry Siegel's Superman (Süpermen) and similar US comics alike; and somewhere in between those generations, people remember Turhan Selçuk's Abdülcanbaz, Burak Sezgin's Tarkan, Suat Yalaz's Karaoğlan, Ali Recan's Yüzbaşı Volkan, Hergé's Tintin (Tenten), Goscinny's Lucky Luke (Red Kit) and Asterix (Asteriks), Jack Kirby's Silver Surfer (Gümüş Sörfçü), Stan Lee's Spider Man (Örümcek Adam), Incredible Hulk (Hulk) and X-Men, Stan Lee's Thor (Tor), Robert E. Howard's Conan, extremely popular Italian comics Martin Mystere (Atlantis) and alike. These (and many more omitted here) were all also read by many people of all ages in Turkey, in Turkish.

Furthermore, when one utters the word "comics", most of the same people, regardless of their generational gap, think of brightly colored outfits, capes and masks, weird sound simulations and verbal exclamations, impossible events and actions, ridiculous catch-phrases and exchanges and also less than interesting subject matter that conveys a simplistic pastime. Although once some of these prejudices could be deemed partially true at least in regards to some of the comics, even some of the earliest examples contained deeper meanings in the form of allegory and satire in their simplistic drawings and story-telling, criticizing many taboos under clever disguises, although some of them also conveyed the negatively accepted notions in today's world. In Turkey, a rather younger generation of people added to their comics knowledge the superhero concept in its original format, albeit with a time warp of 50 years or so, that differed much since its inception in terms of their content and context. Manga has also penetrated local bookstores' shelves in English and, to a very limited amount, in Turkish translation. Moreover, since the 1980s, this medium has evolved beyond any imagination and expectation: Despite the rigid approach of traditional scholars to the subject matter and their consequent rejection of the medium as a form of literature and art, today, there is irrefutable proof that comics is, in and by itself, a new and powerful style of the literature and art in the 21st century.

Course Description: In this course, my students and I will analyze the contemporary graphic narrative media for its adult themes as well as its influence on the reflection of global culture.

The graphic narrative, when used as a medium in the form of 'comics', is a hybrid medium:

- It uses techniques and strategies from old-master drawing, wood prints, print-making, cartooning, prose, poetry, film, theatre, television, etc.
- It is expansive, pliable and innovative at the extreme; it can accommodate any & all subject matter and approach, from the highly commercial to the most avant-garde.
- It can blend genres within the same narrative beyond any other media available.

An analysis of this medium in terms of its unique style in the form of complicated interplay of word and image, the themes that are suggested in various works, the history and development of the form and its genres and the expectations of its readers will greatly expand the students' ability to formalize their thoughts and perceptions into concrete works of expressions in any medium they may choose.

The historical trail with the way how comics has evolved and changed will be investigated as well as the political, cultural, social and economical dimensions of comics that this media deal with or ignore in their portrait of native as well as contemporary culture:

- We will think about the larger questions of power, nationality, gender, mass culture and even ecology often presented as themes in this media.
- We will attack the divisiveness between the 'high' and 'low' (pop) culture that is represented and reflected through 'sequential art' form and we will analyze how the writers and artists we are studying have subverted such safe categories as journalism, autobiography, memoir, etc., and the related concepts in their redefinition of literature & art.
- We will investigate who decides what constitutes literature and art in general and in relevance to this narrative form.
- We will examine how graphic narrative works, how it represents history, creates fiction and fantasy, how it is used within different genres of literature, how images and pictures, sometimes in the form of animals and non- and/or super-humans, are employed to describe the ideas of the writer and/by the artist and how these ideas are put together to reflect the vision of the story's creator(s) in a comics form.
- We will approach the subject matter as a form of cultural phenomenon, especially urban culture, shaped by the past and current ethical values, political considerations, historical values, cultural taboos, technologies, personal memories, etc., containing vast quantities of information that is recoverable through various methods of interpretation chosen by the writers and artists employing this media.

Students will not only be encouraged to freely experiment with their own ideas, interpretations and judgments on the subject matter and class material but also will be highly expected to very actively participate in class discussions while enforcing their knowledge of the subject matter through outside research in any medium they may prefer.

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Important note: This course can be easily tailored and adjusted to suit the class participants' language levels and educational needs in either direction (e.g., harder or easier) and offered under slightly different curricula for different departments and faculties, e.g., prep school, literature, journalism, visual communications, art, graduate school, etc.

Time investment of the student: Students are expected to spend a minimum of three hours/credit/week in class and on outside work, i.e., three credits course would require nine hours of work/week. These may involve reading the required and suggested texts, preparing for group projects, researching the subject matter, writing assignments.

Course Objectives: The student will be expected to possess:

- ✓ An understanding of the unique approach of graphic narrative in literature and art,
- ✓ An ability to discuss how the comics differs from other media such as painting, prose or film by their visual and narrative aspects,
- ✓ An ability to identify and discuss how a comics is developed,
- ✓ An ability to analyze, differentiate, compare, contrast and interpret the styles, themes and works of the several different artists and writers,
- ✓ An ability to name which titles are valued as canons and to examine which writers and illustrators have been the most influential in the field and became icons in this field,
- ✓ Knowledge about the history and development of the graphic narrative media as a form,
- ✓ Knowledge about the characteristics of and developments in the various genres of the media (e.g., allegory, autobiographical/biographical, erotica, fantasy, historical, horror, humor, journalism, mystery, mythology, political, romance, satire, science-fiction, superhero, sword & sorcery, underground, war, western, etc.),
- ✓ An ability to define and apply specific literary and sequential art terms and techniques to assigned readings; also to identify and compare the principles used in the process of writing and illustrating a comic book or any comics,
- ✓ An ability to identify important historical, cultural and economic factors that have influenced artists and writers,
- ✓ An ability to think critically about how literary and artistic values are defined and therefore to discuss the merits of comics as literary and artistic media.
- ✓ A sharp mind to analyze how many of the details covered in the class relate to their own lives.

Required Writing: Midterm, final exams, and short papers which are all given as take-home writing assignments.

Plagiarism: Plagiarism is an illegitimate and unethical activity that qualifies as both theft and fraud, especially when committing it is a click and a copy/paste away in the internet. Simply stated, plagiarism consists of taking and presenting another person's work as your own without referencing said work and its original author/creator. Taking someone else's work, henceforth his/her intellectual property, constitutes theft; presenting it as your own is fraudulent activity. Further, in the context of this class, the plagiarism is unethical because it violates the university policy, and therefore the trust between students, their classmates, and their teachers. In order to maintain the university standards, I am obligated to employ the specialized software available to instructors for that specific purpose, should there be any such suspicion arisen by your work: if proven guilty of plagiarism, I will report the perpetrator to the necessary authorities. **Also, said students will receive zero point for any plagiarized work, without the option of making up the assignment. To avoid plagiarism, you must acknowledge ALL IDEAS AND QUOTATIONS from other sources, and give full bibliographical information of those sources.**

Grading Policy and Standards: (may be altered according to the department in which the course is offered, students' language skills, and the overall class level on the subject matter.)

Total grade is on 125 % in FA 489; 105% in FA 490; 110% in FA49V.

Weekly & EC assignments: 65% in FA 489 and 50% in FA 490 with 5%, each; 45% in FA 49V with 7.5%, each.

Midterm & Final: 15% each in FA 489 and 490, and 20% each in FA49V.

Attendance: 15% in FA 489 and FA 490; 20% in FA 49V: 1st & 2nd week (day in summer courses) attendance counting 2% each and 1% thereafter.

In-class participation: 10 % which is directly proportionate to attendance levels since one cannot participate when absent.

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Letter Grade bracketing: AA for 95 and above / BA for 90 to 94 / BB for 85 to 89 / CB for 80 to 84 / CC for 75 to 79 / DC for 70 to 74 / DD for 65 to 69 / F for 64 and below. Note that this is slightly different than common BU grading and rewards hard working students directly while incorporating a natural curve to obtain a BB as median grade; given you have 105 to 115 points -depending on the course you are enrolled with- to reach 95 for receiving an AA, it is more than fair. ☺

Important Note to Prospective Students: The contents and materials of this course may be offensive to some students' personal belief and value systems as many subjects that is considered taboo by many people and cultures will be openly and freely discussed in the classroom. I will impose no limits whatsoever on expressing ideas and thoughts that may be discussed during the class as long as those will not endanger another person's physical well-being; how these ideas are expressed is a different matter and respect and proper conduct to each others' ideas will be the most determining factor about what I will allow in the classroom.

Any participating student is expected to take a side of any argument presented in the class in order to actively participate to the discussions and at least try to argue it logically and within the context of this course, either in writing or verbally, depending on the requirement.

Instructional methodology: Lecture, reading, writing, presentation, online research, field research, guest speaker(s), film.

FA 489 Syllabus: *(depending on the length of the semester, the pace with which the students absorb the subject matter, university guidelines and requirements, etc., minor changes to the syllabus may happen in duration):*

WEEK 1

- ❖ Introduction and explanation of what will be expected of the students and why those will be expected.
- ❖ Comics according to countries and classifications (American, British, Franco-Belgian, Italian, Japanese, etc.).
- ❖ Scott McCloud; *Understanding Comics*, Chapters 1 through 2.
- ❖ What are comics?
- ❖ How do the words and pictures work together to produce meaning in graphic narrative?
- ❖ Vocabulary of comics: Symbols, icons, words, panels, etc.
- ❖ A brief history of 'Graphic Narrative' from prehistoric times to 21st Century.
- ❖ Multi/inter-disciplinary aspects and other definitions of the field.
- ❖ Semiotics applied onto comics.

WEEK 2

- ❖ Scott McCloud; *Understanding Comics*, Chapters 3 through 5.
- ❖ Narrative breakdown and Closure; Timing.
- ❖ The language of lines and shades: Line quality, panel frames, lettering.
- ❖ Story-telling unit: The Layout of the Page.

WEEK 3

- ❖ Scott McCloud; *Understanding Comics*, Chapters 6 through 9.
- ❖ Word-Image relationship; the 'Color' effect.
- ❖ Production of comics: Editor, Writer, Artist, Penciler, Inker, Colorer, Publisher, Distributer, Comics stores, etc.
- ❖ Modern comics in the U.S.A.: End of 19th century to late 20s: Comic Strips; mid-30s to late-40s: Golden Age; late-40s to mid-50s: Moral panic, the "Comics Code Authority"; mid-50s to late-60s: Silver Age, MAD magazine; late-60s to mid-80s: The Bronze Age, Underground "Comix"; mid-80s to today: Modern Age, the "Graphic Novel" movement.
- ❖ The canon and icons of the medium.

WEEK 4

- ❖ Caricature, Cartooning (18th century, William Hogarth; 19th century, Rodolphe Töpffer and Charles H. Ross).
- ❖ Dynamic Anatomy vs. Cartoon (iconic) Anatomy.
- ❖ Comics: Comic Strip vs. Comic Book / Adults vs. Adolescents and Children.
- ❖ Bill Watterson, Calvin and Hobbes: Tenth Year Anniversary.
- ❖ Short Paper: Pick a sequence (group) of strips that form a short story line from "C&H 10th year Anniversary Book" and write your thoughts about it.

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WEEK 5

- ❖ Frank Miller, 300. Genre: Historical fantasy & fiction & Sin City Heptalogy. Genre: Noir, Adventure, Romance, Mystery.
- ❖ Short Paper: Discuss your assigned volume of Sin City in a manner consisting of your learning about comics; as subject, you can choose from theme, structure, genre, artistry, comparative works, political correctness etc. vis-a-vis misogyny/sexism. Refrain from narrating the narrative, itself!

WEEK 6

- ❖ Alan Moore & David Lloyd, V for Vendetta. Genre: Adventure, Satire, Allegorical, Political.
- ❖ Ray Bradbury, Fahrenheit 451. Genre: Allegory, Political.
- ❖ Short Paper: Guy Fawkes and/vs. V: A hero or a traitor?

WEEK 7

- ❖ Enki Bilal, Nikopol Trilogy. Genre: Fantasy, Mythological, Sci-Fi.
- ❖ Short Paper: Discuss Enki Bilal's Nikopol Trilogy.

WEEK 8 (Midterm assignment: Construct a graphic novella scenario.)

- ❖ How to write a comics scenario?
- ❖ Examples: Sandman (Dream Country: Calliope) / Marvel 1602 / Batman: Dark Knight Returns / Tintin and Alf-Art / 30 Days of Night: Red Snow.
- ❖ Neil Gaiman; Sandman Decalogy. Genre: Fantasy, Mythological.
- ❖ Short Paper: Discuss your assigned volume of Sandman in a manner consisting of your learnings about comics; you can choose from theme, structure, genre, artistry, comparative works, fandom, etc., OR, extra credit paper: Dream succumbs at the end. Discuss its demise within 'Sandman' context.

WEEK 9 & WEEK 10

- ❖ Art Spiegelman, Maus. Genre: Autobiographical, Memoir, Political, Historical, Allegorical.
- ❖ Marjane Satrapi, Persepolis Volume I. Genre: Autobiographical, Memoir, Political, Historical.
- ❖ Joe Sacco, Palestine. Genre: Journalism, Historical, Political.
- ❖ Short paper: Who decides who is right or wrong, friend or foe? Use different diasporas as example within context. Try hard not to be influenced by the political correctness of your environment, i.e., family, teacher, classroom, friend circle, peer pressure, populist films and TV series, official government policies, greater society, etc. Defend your perspective in a logical manner, listening to your inner voice and establishing your individualistic manner.

WEEK 11 (Extra credit assignment: Create a comparative debate using comics, theatre, and film as narrative media.)

- ❖ Will Eisner, A Contract with God. Genre: Historical, Biographical, Memoir.
- ❖ Keiji Nakazawa, Barefoot Gen Volume I. Genre: Memoir, Historical, War.
- ❖ Neil Gaiman, Violent Cases. Genre: Memoir, Thriller.
- ❖ Short Paper: What we remember from the past and what actually happened historically and chronologically, even within our own lives, usually differ in content and context. So why and how is a memoir an equally important and valid story-telling genre as an autobiography/biography?

WEEK 12

- ❖ Milo Manara & Alejandro Jodorowsky, Borgia series, Volume I. Genre: Erotica, Historical.
- ❖ Paulo E. Serpieri, Morbus Gravis / Druuna (Druuna Octalogy: Volume I & II). Genre: Allegorical, Erotica, Cyber-Punk, Sci-Fi.
- ❖ Short Paper: Do Manara's and/or Serpieri's artistic genre empower or objectify/fetishize women? You also may compare it to other comics series/genre that portrays women as main character(s).

WEEK 13

- ❖ Enki Bilal, The Dormant Beast (Hatzfeld Tetralogy, Volume I & II). Genre: Sci-Fi, Cyber-Punk, pseudo-Memoir, Political, Historical, Allegorical.
- ❖ Short Paper: Deconstruct the tomes from the comics vocabulary perspective.
- ❖ Final Exam Assignment: Deconstruct "The Pride of Baghdad".

Required Reading: (Nomenclature: Last Name, First Name (writer) & Last Name, First Name (artist (if different than writer))); Book 1 (title in original language if applicable): Volume # if applicable, ditto.)

- Bilal, Enki; *The Nikopol trilogy, The Dormant Beast: Volume I* from the Hatzfeld tetralogy.
- Bradbury, Ray & Hamilton, Tim; *Fahrenheit 451*.
- Eisner, Will; *A Contract with God and Other Tenement Stories*.
- Gaiman, Neil & multiple; *Sandman decalogy, Endless Nights, Death duology*.
- Gaiman, Neil & McKean, Dave; *Violent Cases*.
- Hergé (Georges Rémi); *Tintin and Alf-Art*.
- Manara, Milo & Jodorowsky, Alejandro; *Blood for Pope (La conquista del papato), Power & Incest (Il potere e l'incesto): Volume I & II* from the *I Borgia* tetralogy.
- McCloud, Scott; *Understanding Comics*.
- Miller, Frank; *300, Sin City* heptalogy.
- Moore, Alan & Lloyd, David; *V for Vendetta*.
- Nakazawa, Keiji; *Barefoot Gen* tetralogy: Volume I.
- Sacco, Joe; *Palestine*.
- Satrapi, Marjane; *Persepolis: Volume I* (initially four parts, two volumes).
- Serpieri, Polo E.; *Druuna Octalogy: Volume I & II*.
- Spiegelman, Art; *Maus*.
- Vaughan, Brian K. & Henrichon, Niko; *The Pride of Baghdad*.
- Watterson, Bill; *Calvin and Hobbes: Tenth Year Anniversary Book*.

These books are also available from Pandora bookstore at the Boğaziçi University. For those who would prefer not to purchase a copy of their own, an arrangement in the form of group-sharing and library check-out have been already arranged and they are available at BULIB's reserve section under FA489.01.

For all intents and purposes, the availability of the books and/or the class level in the subject matter and/or the language in which the course is taught may necessitate the need to exclude some of these books and/or include some of the books from the suggested reading list.

I reserve the right to do so at my sole discretion without prior approval of the University board and/or departmental council. Furthermore, most of the selected readings are also published in Turkish. Depending on the university policy, those prints can be allowed as complimentary text.

FA 490 Course Objectives: You are expected to develop what you have learned in FA489 and show a clear command of all of the general course objectives described therein.

FA 490 Syllabus: *(depending on the length of the semester, the pace with which the students absorb the subject matter, university guidelines and requirements, etc., minor changes to the syllabus may happen in duration):*

WEEK 1

- ❖ Vaughan, Brian K. & Henrichon, Niko; *Pride of Baghdad*. Genre: Allegory, Political, War.

WEEK 2

- ❖ Serpieri, Paolo; *Druuna Octalogy (Volumes III to VIII)*. Genre: Erotica, Allegorical, Cyber-Punk, Sci-Fi, Ecological, Feminism.

WEEK 3

- ❖ Bilal, Enki; *Hatzfeld Tetralogy (Volumes II, III, IV)*. Genre: Sci-Fi, Cyber-Punk, pseudo-Memoir, Political, Historical, Allegorical.
- ❖ Short Paper: What is Bilal's take on "art" as conveyed in the series?

WEEK 4

- ❖ Moore, Terry; *The Strangers in Paradise series*. Genre: Satire, Humor, Action.
- ❖ Clowes, Dan; *Ghost World*. Genre: Satire, Allegory, Humor.
- ❖ Short Paper: Discuss comics' particular impression, influence, effects, and its benefits as a narrative medium on young generations vis-à-vis 1990's.

WEEK 5

- ❖ Jensen, Derrick & McMillan, Stephanie; *As the World Burns: 50 Simple Things You Can Do to Stay in Denial*. Genre: Ecological, Political, Satire.
- ❖ Short Paper: Give your thoughts about your perspective on environmentalism while heavily incorporating into your paper the comics style & structure employed in the book that is used to convey the idea.

WEEK 6

- ❖ Gaiman, Neil & Kubert, Andy; *Marvel 1602 / Whatever Happened to the Caped Crusader?* Genre: Superhero, Fantasy, Historical.
- ❖ Miller, Frank; *Batman: The Dark Knight Returns*. Genre: Superhero, Satire, Political.
- ❖ Short Paper: Why the superheroes exist? Also, discuss "ahistoricity" in the genre.

WEEK 7

- ❖ Moore, Alan & Gibbons, Dave; *Watchmen*. Genre: Superhero, Satire, Political.
- ❖ Midterm due: "What/Who is/are "Watchmen"?"

WEEK 8

- ❖ Kirkman, Robert & Moore, Tony; *Walking Dead series Volume I & II*. Genre: Horror, Allegorical.
- ❖ Recchioni, Roberto; *Uccidero' Di Nuovo Billy the Kid*. Genre: Horror, Western, Allegorical.
- ❖ Templesmith, Ben & Niles, Steve; *30 Days of Night / Templesmith, Ben; Red Snow / Lapham, David; 30 Days 'Til Night*. Genre: Horror, Vampirism.
- ❖ Short Paper: Zombies... Vampires... Why do they "exist"? Hint: Not the same ☺

WEEK 9

- ❖ Folman, Ari & Polonsky, David; *Waltz with Bashir*. Genre: Historical, Memoir, War.
- ❖ Short Paper: Discuss "Film to comics..."

WEEK 10

- ❖ Abirached, Zeina; *A Game for Swallows: To Die, To Leave, To Return (Mourir, Partir, Revenir - Le Jeu des Hirondelles)*. Genre: Autobiographical, Historical.
- ❖ Short Paper: Discuss the stylistic art of comics within the comics vis-a-vis the traumatic memories of Zeina Abirached; how does it amplify the narrative's purpose?

WEEK 11

- ❖ Pekar, Harvey; *An American Splendor*. Genre: Autobiographical.
- ❖ Ware, Chris; *'Jimmy Corrigan: The Smartest Kid on Earth'*. Genre: Autobiographical/Biographical
- ❖ Short Paper: Can "mundane" be portrayed more successfully in comics than in any other media?

WEEK 12

- ❖ Smith, Jeff; *Bone series, Volumes I & II*. Genre: Allegorical, Fantasy, Sociological, Satire.
- ❖ Herriman, George; *Krazy and Ignatz, 1925-1926: The Komplete Kat Komics*. Genre: Socio-Political, Satire.
- ❖ Sim, Dave; *Cerebus the Aardvark, Volume I*. Genre: Fantasy, Socio-Political, Satire.
- ❖ Short Paper: Discuss cartoon's power in satire...

WEEK 13

- ❖ Tan, Shaun; *The Arrival*. Genre: Historical, Biographical fiction.
- ❖ Mazzucchelli, David; *Asterios Polyp*. Genre: Biographical fiction.
- ❖ Short Paper: Greater themes of life such as love, family, individuality, self-discovery, 'voyage' within and without, etc., enmeshed thematically... Discuss the comics.

Final Exam:

- ❖ Erdem, İlban; *Puslu Kitlalar Atlası* (an adaptation of İhsan Oktay Anar's novel). Genre: Socio-Historical, Fantasy.
- ❖ Discuss one of the very few examples of a Graphic Novel created by a Turkish artist who was "retired" until this work; and whose earlier works also conform to the same GN concept although all of them originally printed in serialized form in humor magazines in the late 80s to early 90s of the 20th century. (for his other works as reference, see 'suggested readings' section).
OR
- ❖ Selçuk, Turhan; *Abdülcanbaz series, Volume I AND Tekin, Galip, Tuhaf Öyküler series, Volume I*.

- ❖ Apply a comparative analysis of two Turkish artists whose work were originally published in serialized form.
OR
- ❖ Perker, M.K. & Kristensen, Ken; 'Todd: The Ugliest Kid in the World' series, Volumes I & II.. Genre: Dark Fantasy, Satire.
- ❖ Layman, John & Guillory, Rob; Chew series, Volumes I & II. Genre: Dark Fantasy, Horror, Crime, Satire.
- ❖ Discuss the societal critique of modern U.S. vis-à-vis the comics.
OR
- ❖ Pick a 'graphic novel to film' project: Beauty or Bust? Analyze. Some comics made into films: Akira, American Splendor, Art School Confidential, Chicken with Plums, From Hell, Ghost in the Shell, Ghost World, Hellboy, A History of Violence, Immortal, The League of Extraordinary Gentlemen, Persepolis, Preacher, Road to Perdition, Sin City, Shooting Aces, 300, 30 Days of Night, V for Vendetta, Watchmen, etc.

Extra Credit Paper:

- ❖ Drake, Arnold & Waller, Leslie; It Rhymes with Lust. Genre: Crime, Action.
- ❖ Short Paper: It was called a "picture novel" when published in 1950. Discuss it vis-à-vis Graphic Novel movement.

Required Reading: (Nomenclature: Last Name, First Name (writer) & Last Name, First Name (artist (if different than writer))); Book 1 (title in original language if applicable): Volume # if applicable, ditto.)

- Abirached, Zeina; A Game for Swallows: To Die, To Leave, To Return (Mourir, Partir, Revenir - Le Jeu des Hirondelles).
- Bilal, Enki; Hatzfeld Tetralogy, Volumes II, III, IV.
- Clowes, Dan; Ghost World.
- Drake, Arnold & Waller, Leslie; It Rhymes with Lust.
- Erdem, İlban; Puslu Kitlalar Atlası (an adaptation of İhsan Oktay Anar's novel).
- Folman, Ari & Polonsky, David; Waltz with Bashir.
- Gaiman, Neil & Kubert, Andy; Marvel 1602 / Whatever Happened to the Caped Crusader?
- Herriman, George; Krazy and Ignatz, 1925-1926: The Komplete Kat Komics.
- Jensen, Derrick & McMillan, Stephanie; As the World Burns: 50 Simple Things You Can Do to Stay in Denial.
- Kirkman, Robert & Moore, Tony; Walking Dead series Volume I & II.
- Layman, John & Guillory, Rob; Chew series, Volumes I & II.
- Mazzucchelli, David; Asterios Polyp.
- Miller, Frank; Batman: The Dark Knight Returns.
- Moore, Alan & Gibbons, Dave; Watchmen.
- Moore, Terry; The Strangers in Paradise series, Volume I.
- Pekar, Harvey; An American Splendor.
- Perker, M.K. & Kristensen, Ken; 'Todd: The Ugliest Kid in the World' series, Volumes I & II.
- Recchioni, Roberto; Uccidero' Di Nuovo Billy the Kid. (in Turkish)
- Selçuk, Turhan; Abdülcanbaz series, Volume I.
- Serpieri, Paolo; Druuna Octalogy, Volumes III to VIII.
- Sim, Dave; Cerebus the Aardvark, Volume I.
- Smith, Jeff; Bone series, Volumes I & II.
- Tan, Shaun; The Arrival.
- Tekin, Galip, Tuhaf Öyküler series, Volume I.
- Templesmith, Ben & Niles, Steve; 30 Days of Night / Templesmith, Ben; Red Snow / Lapham, David; 30 Days 'Til Night.
- Vaughan, Brian K. & Henrichon, Niko; Pride of Baghdad.
- Ware, Chris; 'Jimmy Corrigan: The Smartest Kid on Earth'.

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49V Syllabus: *(depending on the length of the semester, the pace with which the students absorb the subject matter, university guidelines and requirements, etc., minor changes to the syllabus may happen in duration):*

WEEK 1 & 2

- ❖ Introduction and explanation of what will be expected of the students and why those will be expected.
- ❖ Comics according to countries and classifications (American, British, Franco-Belgian, Italian, Japanese, etc.).
- ❖ Scott McCloud; *Understanding Comics*
- ❖ What are comics?
- ❖ How do the words and pictures work together to produce meaning in graphic narrative?
- ❖ Vocabulary of comics: Symbols, icons, words, panels, etc.
- ❖ Multi/inter-disciplinary aspects and other definitions of the field.
- ❖ Semiotics applied onto comics.
- ❖ Narrative breakdown and Closure; Timing.
- ❖ The language of lines and shades: Line quality, panel frames, lettering.
- ❖ Story-telling unit: The Layout of the Page.
- ❖ Word-Image relationship; the 'Color' effect.
- ❖ Production of comics: Editor, Writer, Artist, Penciler, Inker, Colorer, Publisher, Distributer, Comics stores, etc.
- ❖ "A Brief History of Comics": 'Graphic Narrative' from prehistoric times to 21st Century.
- ❖ Modern comics in the U.S.A.: End of 19th century to late 20s: Comic Strips; mid-30s to late-40s: Golden Age; late-40s to mid-50s: Moral panic, the "Comics Code Authority"; mid-50s to late-60s: Silver Age, MAD magazine; late-60s to mid-80s: The Bronze Age, Underground "Comix"; mid-80s to today: Dark Age/Modern Age, the "Graphic Novel" movement.
- ❖ Caricature & Cartoon: 18th century, William Hogarth; 19th century, Rodolphe Töpffer and Charles H. Ross).
- ❖ The canon and icons of the medium.
- ❖ Week 2: Short Assignment: Identify the 15 characters' artists on page 56 from "Understanding Comics".

WEEK 3

- ❖ Dynamic Anatomy vs. Cartoon (iconic) Anatomy.
- ❖ Comics: Comic Strip vs. Comic Book / Adults vs. Adolescents and Children.
- ❖ Bill Watterson, Calvin and Hobbes: Tenth Year Anniversary.
- ❖ Short Paper: Pick a sequence (group) of strips that form a short story line from "C&H 10th year Anniversary Book" and write your thoughts about it.
- ❖ Frank Miller, 300. Genre: Historical fantasy & fiction
- ❖ Alan Moore & David Lloyd, V for Vendetta. Genre: Adventure, Satire, Allegorical, Political.
- ❖ Short Paper: Guy Fawkes and/vs. V: A hero or a traitor?

WEEK 4 (Midterm assignment: Construct a graphic novella scenario.)

- ❖ How to write a comics scenario?
- ❖ Examples: Sandman (Dream Country: Calliope) / Marvel 1602 / Batman: Dark Knight Returns / Tintin and Alf-Art / 30 Days of Night: Red Snow.
- ❖ Ray Bradbury, Fahrenheit 451. Genre: Allegory, Political.
- ❖ Sin City Heptalogy: Volume V: The Big Fat Kill. Genre: Noir, Adventure, Romance, Mystery.
- ❖ Neil Gaiman; Sandman Decalogy: Volume III: Dream Country. Genre: Fantasy, Mythological.
- ❖ Short Paper: Discuss your assigned volume of Sandman in a manner consisting of your learnings about comics; you can choose from theme, structure, genre, artistry, comparative works, fandom, etc., OR, extra credit paper: Dream succumbs at the end. Discuss its demise within 'Sandman' context.

WEEK 5

- ❖ Art Spiegelman, Maus. Genre: Autobiographical, Memoir, Political, Historical, Allegorical.
- ❖ Marjane Satrapi, Persepolis Volume I. Genre: Autobiographical, Memoir, Political, Historical.
- ❖ Joe Sacco, Palestine. Genre: Journalism, Historical, Political.
- ❖ Short paper: Who decides who is right or wrong, friend or foe? Use different diasporas as example within context. Try hard not to be influenced by the political correctness of your environment, i.e., family, teacher, classroom, friend circle, peer

pressure, populist films and TV series, official government policies, greater society, etc. Defend your perspective in a logical manner, listening to your inner voice and establishing your individualistic manner.

WEEK 6 (Extra credit assignment: Create a comparative debate using comics, theatre and film as narrative medium.)

- ❖ Will Eisner, *A Contract with God*. Genre: Historical, Biographical, Memoir.
- ❖ Keiji Nakazawa, *Barefoot Gen* Volume I. Genre: Memoir, Historical, War.
- ❖ Neil Gaiman, *Violent Cases*. Genre: Memoir, Thriller.
- ❖ Short Paper: What we remember from the past and what actually happened historically and chronologically, even within our own lives, usually differ in content and context. So why and how is a memoir an equally important and valid story-telling genre as an autobiography/biography?

WEEK 7

- ❖ Milo Manara & Alejandro Jodorowsky, *Borgia* series, Volume I. Genre: Erotica, Historical.
- ❖ Paulo E. Serpieri, *Morbus Gravis / Druuna* (*Druuna* Octalogy: Volume I & II). Genre: Allegorical, Erotica, Cyber-Punk, Sci-Fi.
- ❖ Short Paper: Do Manara's and/or Serpieri's artistic genre empower or objectify/fetishize women? You also may compare it to other comics series/genres that portrays women as main character(s).

FINAL

- ❖ Final Exam Assignment: Deconstruct "The Pride of Baghdad".

FA 49V Required Reading: (Nomenclature: Last Name, First Name (writer) & Last Name, First Name (artist (if different than writer))); Book 1 (title in original language if applicable): Volume # if applicable, ditto.)

- Bilal, Enki; *The Nikopol* trilogy: Volume I: *Carnival of Immortals*)
- Bradbury, Ray & Hamilton, Tim; *Fahrenheit 451*.
- Gaiman, Neil & multiple; *Sandman* decalogy: Volume III: *Dream Country*).
- Hergé (*Georges Rémi*); *Tintin and Alf-Art*.
- McCloud, Scott; *Understanding Comics*.
- Miller, Frank; *300*, *Sin City* heptalogy: Volume V: *The Big Fat Kill*)
- Milo Manara & Alejandro Jodorowsky, *Borgia* tetralogy: Volume I . Genre: Erotica, Historical.
- Moore, Alan & Lloyd, David; *V for Vendetta*.
- Nakazawa, Keiji; *Barefoot Gen*: Volume I from the tetralogy as originally printed in the west in condensed form.
- Paulo E. Serpieri, *Morbus Gravis / Druuna* octalogy: Volume I & II.
- Sacco, Joe; *Safe Area Gorazde*, Palestine.
- Satrapi, Marjane; *Persepolis*: Volume I (initially four parts, two volumes).
- Spiegelman, Art; *Maus*.
- Vaughan, Brian K. & Henrichon, Niko; *The Pride of Baghdad*.
- Watterson, Bill; *Calvin and Hobbes*: Tenth Year Anniversary.

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Further Reading: *Students are NOT required to read these books however it would be of great benefit to them if they read whichever they can get their hands on for further understanding of, and, gathering information and knowledge about, the medium; they shall think of it as a vast reference list during and after the courses.*

Nomenclature: Last Name, First Name (writer) & Last Name, First Name (artist (if different than writer)); Book 1, Book 2, etc., Printing House's name, Printing date / Book 1, Book 2, etc., Printing House's name, Printing date / ditto.

- Abadzis, Nick; *Laika, First Second*, 2007.
- Abel, Jessica; *La Perdida*, Pantheon, 2006 / *Life Sucks, First Second*, 2008.
- Ablak, Emrah; *Tübitak series, Mürekkep*, 2010-.
- Abouet, Marguerite; *Aya De Yopougon, Drawn and Quarterly*, 2007.
- Anderson, Ho Che; *King series, Fantagraphics*, 1993-2002.
- Aslantürk, Yılmaz; *Otisabi series*.
- Azzarello, Brian; *100 Bullets: First Shot, Last Call*, Vertigo, 2000.
- B., David; *Epileptic*, Pantheon, 2005.
- Ba, Gabriel & Moon, Fabio; *Daytripper*, Vertigo, 2011.
- Ba, Gabriel & Way, Gerard; *Umbrella Academy series, Dark Horse*, 2008-.
- Baker, Kyle; *Why I Hate Saturn*, Vertigo, 1998.
- Barbato, Linda & Cassini, Stefano; *Sigma*, Sergio Bonelli Editore (HOZ Comics), 2008.
- Barry, Lynda; 'The! Greatest! of! Marlyss!', 'One! Hundred! Demons!', *Sasquatch*, 2000-2002.
- Baru; *Road to America, Drawn and Quarterly*, 2002.
- Baruter, Bahadır; *Ruhaltı, YKY*, 2008.
- Bechtel, Alison; *Fun Home, Mariner*, 2006.
- Bender, Hy; *The Sandman Companion, DC Comics*, 1999.
- Bendis, Brian Michael; *Fire, Goldfish, Jinx, Torso, Image Comics*, 2001 / *Fortune and Glory: A True Hollywood Comic Book Story, Marvel*, 2010.
- Bendis, Brian Michael & Dell'Otto, Gabriele; *Secret War, Marvel*, 2009.
- Benton, Mike; *The Comic Book in America, The Taylor Company*, 1993.
- Berardi, Giancarlo & Millazo, Ivo; *L'uomo delle Filippine, editori del grifo-la nuova mongolfiera*, 1980 / *Hoz Comics*, 2011.
- Berry, Hannah; *Britten and Brülighly, Jonathan Cape*, 2008.
- Bertozzi, Nick; *The Salon, St. Martin's Griffin*, 2007.
- Bilal, Enki; *Nikopol Trilogy, Hatzfeld Tetralogy, Humanoids*, 2000-2009 / *Enki Bilal in Istanbul, YKY*, 2009.
- Blegvad, Peter; *Leviathan, Overlook*, 2000.
- Bradbury, Ray & Hamilton Tim; *Fahrenheit 451, Z-File*, 2009.
- Briggs, Raymond; *When The Wind Blows, Penguin*, 1982 / *Ethel & Ernest, Pantheon*, 1998.
- Brown, Chester; *I Never Liked You, Louis Riel, Drawn and Quarterly*, 1994, 2003.
- Brown, Jeffrey A.; 'Black Superheroes, Milestone Comics, and Their Fans', *Clumsy, Top Shelf*, 2001-03.
- Bukowski, Charles & Schultheiss, Mathias; *Folies Ordinaire, Editions Glenat*, 1985.
- Burak, Sezgin; *Tarkan series*.
- Burns, Charles; *Skin Deep, Fantagraphics*, 2001 / *Black Hole, Pantheon*, 2005.
- Cajelli, Diego & Rossi, Lucca; *Pulp Stories, Edizioni BD*, 1996.
- Cantek, Levent; *Türkiye'de Çizgi Roman*, 1996.
- Chadwick, Paul; *Concrete: Depths, Concrete: Killer Smile, Dark Horse*, 2006.
- Clowes, Daniel; *Ghost World, Caricature, Like a Velvet Glove Cast in Iron, Fantagraphics*, 1997-98 / *Ice Haven, David Boring, Pantheon*, 2000-05.
- Cole, Jack; *The Plastic Man Archives, Volumes 1 through 3, DC Comics*, 2001.
- Collier, David; *Portraits from Life, Drawn and Quarterly*, 2001.
- Collins, Max Allan & Rayner, Richard Piers; *Road to Perdition, DC Comics*, 1998.
- Crepax, Guido; *Valentina et La lantern Magique, Justine, Glénat*, 1980 / *Venus a la Fournure, Delcourt*, 2013.

Compiled and authored by Mehmet Emin Adanalı for educational purposes and intended to construct a course outline.

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- Crumb, Robert; *Fritz the Cat*, Ballantine, 1969 & Belier, 1978.
- Crumb, Robert; *Introducing Kafka*, Totem, 1993.
- Crumb, Robert; *My Troubles with Women*, R. Crumb Draws the Blues, Last Gasp, 1992-1993.
- Crumb, Robert; *The Book of Mr. Natural*, Fantagraphics, 1995.
- Crumb, Robert; *Genesis*, W. W. Norton & Co., 2009.
- Cruse, Howard; *Stuck Rubber Baby*, DC Comics, 1995.
- Çağlar, Erman & Yıldızhan, Ender & Yıldırım, Merve D.; *Yıllık İzin; Sırtlan*, 2016.
- Davaz, Şekip; *Kedo: İstanbul'da Bir Masal ya da Anonim Roman*, Oğlak, 2000.
- DeMatteis, J. M.; *Moonshadow*, Vertigo, 1998 / *Brooklyn Dreams*, DC Comics, 2003.
- Deitch, Kim & Simon; *The Boulevard of Broken Dreams / Alias The Cat*, Pantheon, 2002-2007.
- Delano, Jaime; *Hellblazer: Original Sins*, Grand Central, 1993.
- Delisle, Guy; *Pyongyang*, Jonathan Cape, 2005.
- Demirel, Selçuk; *Kaleydoskop*, YKY, 2008.
- Demirel, Selçuk & Berger John; *Kıyıdağı Adam (The Man on the Beach)*, YKY, 1998.
- Di Giorgio, Jean-François; *Samurai*, Soleil Productions, 2005-.
- Didman, Yalçın; *Eksi Seksen, Rodeo Strip*, 2008.
- Dini, Paul & Ross, Alex; *Superman: Peace on Earth, Batman: War on Crime, Wonder Woman: Spirit of Truth*, DC Comics, 1998-99-2001.
- Doherty, Catherine; *Can of Worms*, Fantagraphics, 2000.
- Doucet, Julie; *My New York Diary*, Drawn and Quarterly, 1999.
- Drake, Arnold & Waller, Leslie; *It Rhymes with Lust*, Dark Horse, 2007.
- Drechsler, Debbie; *Daddy's Girl*, Fantagraphics, 1996 / *Summer of Love*, Drawn and Quarterly, 2000.
- Droker, Eric; *Flood*, Dark Horse, 1992.
- Dufaux, Jean & Xavier, Philippe; *Croisade series*, Le Lombard, 2007-2009.
- Durand, Elodie; *La Parenthese*, Editions Delcourt, 2010 / *Desen* 2016.
- Eisner, Will; *The Dreamer, A Contract with God*, DC Comics, 1986-2000 / *Comics and Sequential Art, Graphic Storytelling and Visual Narrative*, Poorhouse, 1985-1996 / *Last Day in Vietnam*, Dark Horse, 2000 / *To the Heart of the Storm, The Best of the Spirit*, DC Comics, 2000-05.
- Ennis, Garth & Dillon, Steve; *Preacher sextology*, Vertigo, 1995-2000, 2009.
- Enoch, Luca; *Lilith series*, Sergio Bonelli Editore (HOZ Comics), 2008-on.
- Ernst, Max; *Une Semaine de Bonté*, Jeanne Bucher, 1934 / Dover, 1976.
- Ersoy, Mehmet; *İlişkiler series*, Parantez, 1995.
- Ertem, İlban; *Vicdan, Mürekkep*, 2010 / adapted from İhsan Oktay Anar' prose: *Puslu Kıtalar Atlası, İletişim*, 2015.
- Estren, Mark James; *A History of Underground Comics*, Ronin, 1993.
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- Fingerioth, Danny; *The Rough Guide to Graphic Novels*, Rough Guides, 2008.
- Fleener, Mary; *Life of the Party*, Fantagraphics, 1996.
- Flix; *Don Quijote*, Carlsen, 2012 / *Marmara Çizgi* 2016.
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- Gaiman, Neil & Kubert, Andy; *Marvel 1602*, Marvel, 2005 / *Whatever Happened to the Caped Crusader?*, DC Comics, 2009.
- Gallagher, Fred & Caston, Rodney; *Megatokyo series*, Dark Horse and CMX, 2003.
- Geary, Rick; *The Borden Tragedy*, NBM, 1997.
- Geç, Faruk; *Kumar, F.G.*, 2010.

- Giffen, Keith & Roman, Benjamin; *I Luv Halloween*, Tokyopop, 2006.
- Giardino, Vittorio; *A Jew in Communist Prague Trilogy*, NBM, 1997.
- Gonick, Larry; *The Cartoon History of the Universe series 1 through 7*, Main Street, 1997.
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- Gönülây, Suat; *Ben Yaşarım*, Mürekkep, 2010.
- Green, Justin; *The Binky Brown Sampler, Last Gasp*, 1995.
- Gregory, Roberta; *A Bitch is Born*, Fantagraphics, 1994.
- Gross, Milt; *He Done Her Wrong - The Great American Novel*, Dell, 1963 (circa 1930).
- Guillory, Rob & Layman, John; *Chew series*, Image Comics, 2009-.
- Gürses, Kemal Gökhan; *Ayşegül Savaşta - Irak Şahini, Cadde*, 2006 / *40'ından Sonra...*, TİB, 2004.
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- Hatfield, Charles; *Alternative Comics: An Emerging Literature*, U Press of Mississippi, 2005.
- Heer, J. & Worcester, K. (eds); *Arguing Comics: Literary Masters on a Popular Medium*, U.P. of Mississippi, 2004.
- Hergé (Remi, Georges); *Tintin series*.
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- Herriman, George; *Krazy & Ignatz: 1925-1926*, Fantagraphics, 2002.
- Heavy Metal Magazine; *English version, 1977-on / Turkish version, 2011-on / Métal Hurlant Magazine, French <original> version, 1974 to 1987 & 2002 to 2004*.
- Horn, Maurice; *Women in the Comics*. Chelsea House, 1977.
- Howard, Robert Erwin; *Conan the Barbarian (prose) - also see the comic book series: Thomas, Roy; et al., Conan the Barbarian, Savage Sword of Conan, Marvel, 1970-1993 / 1974-1993 / reprint in Dark Horse, 2003 to today*.
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- Igort; *5 is the Perfect Number*, Drawn and Quarterly, 2004.
- Inge, M. Thomas; *Comics as Culture*, U.P. of Mississippi, 1990.
- Jackson, Jack; *God's Bosom*, Fantagraphics, 1995 / *Lost Cause, Kitchen Sink*, 1998 / *Indian Lover: Sam Houston and the Cherokees*, Mojo, 1999.
- Jacobson, Sid; *The 9/11 Report*, Hill and Wang, 2006.
- Jensen, Derrick & McMillan, Stephanie; *As the World Burns: 50 Simple Things You Can Do to Stay in Denial*, Seven Stories Press, 2007
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- Kanter, Albert Louis; *Classics Illustrated*, 1941.
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- Katchor, Ben; *The Jew of New York*, Pantheon, 1998.
- Katin, Miriam; *We Are On Our Own*, Drawn and Quarterly, 2006.
- Keret, Etgar & Hanuka, Asaf; *Pizzeria Kamikaze*, Alternative Comics, 2006.
- Kim, Derek Kirk; *Same Difference and Other Stories*, Top Shelf, 2004.
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- Kochalka, James; *American Elf*, Top Shelf, 2204.
- Koike, Kazuo & Kojima, Goseki; *Lone Wolf and Cub* series, Dark Horse, 2000.
- Kournwsky, Loic Locatelli & Le Roy, Maximilien; *Ni Dieu, Ni Maitre*, Casterman, 2014.
- Kubert, Joe; *Fax from Sarajevo*, Dark Horse, 1997 / *Yossel: April 19, 1943*, IBooks, 2003.
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- Kuper, Peter; *Stop Forgetting to Remember*, Crown, 2007.
- Kurtcebe, Nuri; *Mokok*, Bibliyon, 2016.
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- Lappé, Anthony; *Shooting War*, Grand Central, 2007.
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- Lutes, Jason; *Jar of Fools*, Berlin, *City of Stones I & II*; *Drawn & Quarterly*, 2003-04.
- Magnus; *L'internat Féminin et Autres Contes Coquins*, Delcourt, 2011.
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- Manfredi, Gianfranco & several artists; *Volto Nascosto* series, Sergio Bonelli Editore (1001 Roman), 2010.
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- Medda, Michele & several; *Caravan* series, Sergio Bonelli Editore (1001 Roman), 2008.
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- Nakazawa, Keiji; *Barefoot Gen* series, Last Gap, 2004.
- Niles, Steve & Templesmith Ben; *30 Days of Night* series, IDW, 2008.
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