

ARTH 4852.001 – History & Theory of Illustration, 1800–Today
Fall 2025, 3 credits
Tuesdays & Thursdays, 12:30 PM – 1:50 PM, ART 280

Professor Contact Information

Carey Gibbons (she/her)

Assistant Professor, Art History

Office location: Art Building 206

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Email: Carey.Gibbons@unt.edu or Canvas inbox

I aim to respond to emails and Canvas messages within 24 hours on weekdays. On weekends and university holidays, responses will likely take longer.

Office hours: Tuesdays, 3:30–4:30 PM & Thursdays, 2:00–3:00 PM

Also available to meet by appointment and on Zoom



Lynd Ward, Illustration for *Frankenstein*, 1934

Course description

This course examines the history of illustration as a cultural practice, creative form of expression, and contested category within the history of art. Illustration has often been excluded from academic and critical discussions of art because of its utilitarian functions, commercial associations, and reproducibility—qualities contrasted with the uniqueness and rarity of fine art. By studying a range of illustrated media—from book illustration to medical illustration to fashion plates—students will gain insight into how illustration has shaped and reflected societies across time and place. Because illustration is entangled with popular culture, it offers a unique lens through which to understand shifting identities, values, and norms. The course combines historical overview with theoretical inquiry, encouraging students to consider illustration's relationship to art, design, history, culture, and everyday life.

Course objectives

- Students will investigate a range of examples of illustration and gain an understanding of illustration in relation to historical, cultural, and social developments.
- Students will apply theoretical perspectives to the study and analysis of illustration.
- Students will engage in a cross-disciplinary exploration of illustration, considering interactions between text and image, as well as intersections between illustration and science, gender, and material culture.
- Students will apply the vocabulary and analytical skills needed to conduct research and present conclusions thoughtfully.
- Students will develop their ability to communicate thoughtfully in both verbal and written form.
- Students will work independently and develop their ability to collaborate in groups.

Course structure & content

This course meets in person. Readings are from a variety of sources and will be posted on Canvas. Make sure you do your readings and required work before our class days. Readings will be supplemented by lectures, discussions (in-class and on Canvas discussion boards), assignments, and in-class activities throughout the semester. I encourage students to come and see me during office hours if they are having difficulty with the material or if they feel they are not expressing themselves adequately in class. I have included a course schedule of topics and readings in this syllabus, but be sure to check your email and Canvas regularly for announcements, adjustments to the schedule, and assignments.

Course disclaimer

Content in the arts and design can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. In this course, we will encounter examples of harmful stereotypes and expressions of cultural and racial superiority. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, it is not the college's practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course. You can also contact me at any time to discuss any concerns that you have about the course material.

Course Requirements & Grade Distribution

Attendance & Participation: 10%

Canvas Discussion Board participation: 5%

2 Reading Responses: 10% (5% each)

Special Collections Reflection: 5%

Midterm Essay: 20%

Group Presentation: 10%

Final Project topic & annotated bibliography: 10%

Final Project: 30%

Attendance & Participation

Attendance will be taken at the beginning of each class, and students are expected to attend class meetings regularly. Although each student is allowed 2 unexcused absences without any penalty or questions asked, more than 2 unexcused absences will have a negative impact on a

student's attendance grade (-5 points for each unexcused absence beyond the 2 allowed absences). Absences will be excused for illness or another urgent reason for being unable to attend class. Appropriate documentation is required (i.e. a doctor's note) unless I tell you otherwise. It is important that you communicate with me prior to being absent so we can discuss and mitigate the impact of the absence on your attainment of course learning goals. Excessive tardiness will count as an absence (3 late arrivals=1 unexcused absence). Do not leave the class while it is in session unless you need a bathroom break or have an urgent reason.

In the case of any absences, you are still responsible for the material covered. This information can be obtained by asking classmates for notes, reviewing the PowerPoint slides and class links (posted on Canvas before each class), and/or meeting with me during office hours or by appointment.

It is required that each student come to class having completed the required reading and any assignments that are due. Students are also expected to participate in class discussions and any in-class activities that are assigned. If you miss any in-class activities, make sure you speak with me about how you can make them up.

No cell phones shall be visible or audible in the classroom after class begins unless there is an emergency. If you are seen using a phone repeatedly during class without permission, it will have a negative impact on your class participation grade.

Rules of engagement refer to the way students are expected to interact with each other and with their instructors. Adherence to these rules will be factored into your participation grade. Here are some general guidelines:

- While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.
- Treat your instructor and classmates with respect, even when their opinion differs from your own.
- Speak from personal experiences. Try not to speak on behalf of groups or another individual's experiences.
- Use your critical thinking skills to respectfully challenge other people's ideas, instead of attacking individuals.

Canvas Discussion Boards

There will be 10 discussion boards over the course of the semester, and you must post/comment on at least 5 of the boards. Each comment should be at least 3 sentences. The comment can be a new comment or a reply to someone else's comment. Failure to comment on at least 5 boards will result in your discussion board participation grade being lowered 10 points for each missing post. If you have an issue with class attendance or are not contributing to class discussions, you are encouraged to go above the minimum requirement of 5 posts in order to improve your Attendance & Participation grade. Please don't hesitate to speak with me if you have concerns about your grade or need further guidance.

Reading Responses

You must complete 2 responses to 2 required readings of your own choosing. Each response is worth 5% of your course grade. The responses are due on Canvas by 12:30 PM on the class date for which the reading is assigned. You will be submitting 1 written response and 1 graphic response:

- 1) Written Response: Summarize the reading and offer your own perspective/opinion in at least 500 words (and no more than 800 words).
- 2) Graphic Response: Create a visual response that combines image and text (e.g., map out the author's argument as a cartoon strip, infographic, or annotated drawing).

Special Collections Reflection

You are required to submit a written reflection in response to one of our visits to view Special Collections illustrations (on 9/11, 9/23, 10/23, or 11/13). Your reflection should convey your personal experience, insights, or questions and consider your emotional, intellectual, or sensory response to at least one work on display. You may write your reflection in formal, academic prose or choose a more creative style of writing. Reflections are due two weeks after the visit you select.

Midterm Essay

You will be provided with at least 2 questions to choose from for your Midterm Essay, which will be due on Canvas by **Fri., October 17 (by 11:59 PM)**. You will be provided with the questions 2 weeks in advance and are expected to write a response of at least 900 words and no more than 1,500 words. You will be allowed to consult notes, readings, and class slides, but you will not be allowed to collaborate with anyone else.

Group Presentation

You will deliver a short group presentation on a particular illustrator that inspired you or that you think is especially significant during our "Illustration Extravaganza" week on **Tues., December 2 or Thurs., December 4**. (Groups and presentation days will be assigned.) You are encouraged to be creative with your group presentation. It can take the form of a class activity, poem, spoken word piece, debate, song, dance, short play, video essay, or something else!

Final project

You will have 2 options for your final project: a research paper (8–10 pages) or a creative project that involves creating your own illustration or series of illustrations and writing a 4 page statement about your design(s). I will provide you with more detailed instructions on Canvas. Your project topic (1–2 paragraph description) and preliminary annotated bibliography (at least 5 sources) must be submitted on Canvas for approval by **Fri., October 31 (by 11:59 PM)**, and the assignment is due on **Thurs., Dec. 11 (by 5:00 PM)**.

Late policy: 10 points will be deducted from all assignment grades for each day they are submitted past the deadline, unless you are sick or there are extenuating circumstances.

Overall Course Grading

A: 90% course average or above. Excellent work produced throughout the semester.

B: 80% course average or above. Good work produced throughout the semester.

C: 70% course average or above. Fair work produced throughout the semester.

D: 60% course average or above. Passing work produced throughout the semester.

F: Failure

Individual Assignments Grading

97-100 A+

93-96 A

90-92 A-

87-89 B+

83-86 B

80-82 B-

77-79 C+

73-76 C

70-72 C-

67-69 D+

63-66 D

60-62 D-

0-59 F

Acceptable Student Behavior

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at <https://studentaffairs.unt.edu/dean-of-students/conduct/index.html>

Academic Integrity Standards and Consequences

According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

AI

Throughout the semester, you may use specific Generative AI (GenAI) tools such as ChatGPT for certain assignments, with limitations and guidance on responsible use. Examples of acceptable uses of these tools includes brainstorming potential topics of inquiry or initial searches for sources of information. Additionally, tools like Grammarly or spellcheck are acceptable for proofreading your work and improving grammar and spelling.

However, I want you to engage deeply with the course materials and develop your own critical thinking and writing skills. While Generative AI (GenAI) tools can be helpful in some

contexts, they do not align with our goal of fostering the development of your independent thinking. In line with the UNT Honor Code, all work you submit must be your own. Using GenAI tools without attribution or relying on them to complete assignments violates academic integrity and will be addressed according to UNT academic integrity policy. If you're unsure whether something is allowed, please seek clarification.

Privacy and Course Content

You may not record class lectures, discussions, or activities unless you have documented academic accommodations with the Office for Disability Access (ODA). Do not use any course materials (including recordings) for purposes not directly related to this course unless you have my permission.

ADA Accommodation Statement

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

Emergency Notification & Procedures

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the UNT Learning Management System (LMS) for contingency plans for covering course materials.

Survivor Advocacy

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at 940-565-2759.

Student Support Services

UNT provides resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of an issue

or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:

- Dean of Students: <https://studentaffairs.unt.edu/dean-of-students/>
- Student Health and Wellness Center: <https://studentaffairs.unt.edu/student-health-and-wellness-center/index.html>
- Counseling and Testing Services: <https://studentaffairs.unt.edu/counseling-and-testing-services>
- UNT Care Team: <https://studentaffairs.unt.edu/care>

Technical assistance

You can contact the IT Help Desk for help with Canvas or other technology issues.

Email: helpdesk@unt.edu

Phone: 940-565-2324

In Person: Sage Hall, Room 330

Hours and Availability: Visit <https://aits.unt.edu/support/index.html> for up-to-date hours and availability.



Emma Steinkraus, *Impossible Garden*, 2021

COURSE SCHEDULE & READINGS (subject to revision)

Note: Recommended readings are entirely optional. They delve deeper into the themes and ideas explored in class and are provided to spark your curiosity and encourage further exploration of the topics we're covering. They might be useful sources for your group presentation, final project, and/or other assignments.

★ **Tues., August 19: Syllabus Review + Introduction to the course**

★ **Thurs., August 21: What is Illustration?, Theoretical Overview**

Required readings:

- Rick Poyner, “The Missing Critical History of Illustration,” *Print* (June 2010): <https://www.printmag.com/featured/the-forgotten-history-of-illustration/>
- Michelle Cahill, “The Future of Illustration: A Design Student’s Perspective,” *Print* (July 2016): <https://www.printmag.com/design-inspiration/the-future-of-illustration/>
- Susan Doyle, Jaleen Grove, and Whitney Sherman, eds., *History of Illustration* (Bloomsbury, 2019): <https://discover.library.unt.edu/catalog/b7529130>
 - Introduction: 29–36
 - D. B. Dowd, “Theme Box 1: Giving Illustrators a Voice,” 68–71
 - Jaleen Grove, “Theme Box 3: Word and Image,” 85–87
 - Sheena Calvert, “Theme Box 27: Benjamin: Aura, Mass Reproduction, and Translation,” 378–81
 - Sheena Calvert, “Theme Box 44: Barthes: Mythologies and Death of the Author,” 622–24
 - Sheena Calvert, “Theme Box 7: Saussure and Peirce: Semiotics,” 114–17

Recommended readings:

- Paul Goldman, “Defining Illustration Studies,” in *Reading Victorian Illustration, 1855–1875: Spoils of the Lumber Room*, eds. Paul Goldman and Simon Cooke (Routledge, 2016), 34–53.
- Susan Doyle, Jaleen Grove, and Whitney Sherman, eds., *History of Illustration* (Bloomsbury, 2019):
 - Jaleen Grove, “Theme Box 13: Hall: Encoding, Decoding, Transcoding,” 234–38
 - Sheena Calvert and JoAnn Purcell, “Theme Box 50: Derrida: Deconstruction and Floating Signifiers,” 749–52
- Walter Benjamin, “The Work of Art in the Age of Its Mechanical Reproducibility” (1939), in Benjamin, *The Work of Art in the Age of Its Mechanical Reproducibility, and Other Writings on Media*, eds. Michael W. Jennings et al, trans. Edmund Jephcott et al (Belknap Press, 2008), 19–55. <https://archive.org/details/Benjamin-Art/mode/1up>
- Roland Barthes, “The Death of the Author” (1967), in Barthes, *The Rustle of Language*, trans. Richard Howard (Hill and Wang, 1986), 49–55.
- de Saussure, Ferdinand, *Course on General Linguistics*, trans. Wade Baskin (Philosophical Library, 1959). <https://archive.org/details/courseingenerall00saus>

★ Tues., August 26: William Blake

Required readings:

- Carey Gibbons, “Theme Box 45: Mitchell: Word and Image,” in *History of Illustration*, eds. Susan Doyle, Jaleen Grove, and Whitney Sherman (Bloomsbury, 2019), 654–56.
- Tate Look Closer: William Blake’s *Songs of Innocence and Experience*. <https://www.tate.org.uk/art/artists/william-blake-39/blakes-songs-innocence-experience>
- Tate William Blake 2019–20 exhibition guide: <https://www.tate.org.uk/whats-on/tate-britain/william-blake/exhibition-guide>

Recommended readings:

- W.J.T. Mitchell, Ch. 4, “Visible Language: Blake’s Art of Writing,” in Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (University of Chicago Press, 1994), 111–50.
- Martin Myrone, Ch. 3, “Blake’s Revolution,” in Myrone, *The Blake Book* (Tate, 2007), 53–73.
- Browse the William Blake Archive: <https://www.blakearchive.org/>

★ Thurs., August 28: Victorian Illustration: Introduction, *Punch*

Required readings:

- Tracy J.R. Collins, “Athletic Fashion, *Punch*, and the Creation of the New Woman,” *Victorian Periodicals Review* 43, no. 3 (Fall 2010): 309–35.

Recommended readings:

- Anne Anderson, “‘Fearful Consequences...Of Living up to One’s Teapot’: Men, Women, and ‘Cultchah’ in the English Aesthetic Movement, c. 1870–1900,” *Victorian Literature and Culture* 37, no. 1 (2009): 219–54.
- Browse *Punch* volumes online: <https://sites.google.com/site/punchvolumes/>
- Julia Thomas, *The Victorian Mind’s Eye: Reading Literature in an Age of Illustration* (Oxford University Press, 2025).
- Paul Goldman and Simon Cooke, eds., *Reading Victorian Illustration, 1855–1875: Spoils of the Lumber Room* (Routledge, 2016). <https://discover.library.unt.edu/catalog/b6558249>
- Lorraine Janzen Kooistra, *Poetry, Pictures, and Popular Publishing: The Illustrated Gift Book and Victorian Visual Culture, 1855–1875* (Ohio University Press, 2011). <https://discover.library.unt.edu/catalog/b6547254>
- Rachel Teukolsky, *Picture World: Image, Aesthetics, and Victorian New Media* (Oxford University Press, 2020). <https://discover.library.unt.edu/catalog/b7578967>

★ Tues., September 2: Victorian Illustration: Pre-Raphaelites, Kelmscott Press

Required readings:

- Samuel D. Albert, “‘My Work is the Embodiment of Dreams’: Morris, Burne-Jones, and Pre-Raphaelite Influences on Book Design,” in *Pocket Cathedrals: Pre-Raphaelite Book Illustration*, ed. Susan P. Casteras (Yale Center for British Art, 1991), 93–101.

Recommended readings:

- Susan P. Casteras, “‘The Utmost Possible Variety in Our Combination’: An Overview of The Pre-Raphaelite Circle as Book Illustrators,” in *Pocket Cathedrals: Pre-Raphaelite Book Illustration*, ed. Casteras (Yale Center for British Art, 1991), 13–41.
- Simon Cooke, Ch. 6, “Interpreting Masculinity: Pre-Raphaelite Illustration and the Works of Tennyson, Christina Rossetti and Trollope,” in *Pre-Raphaelite Masculinities: Constructions of Masculinity in Art and Literature*, eds. Serena Trowbridge and Amelia Yeates (Routledge, 2014), 127–49.

- Carey Gibbons, Ch. 3, “Grasping the Elusive: Victorian Weather Forecasting and Arthur Hughes’s Illustrations for George MacDonald’s *At the Back of the North Wind*,” in *Victorian Science & Imagery: Representation & Knowledge in Nineteenth-Century Visual Culture*, ed. Nancy Rose Marshall (University of Pittsburgh Press, 2021), 79–109.
- Alison Syme, Ch. 2, “‘All That Is Solid Melts into Air’: Burne-Jones, Glaciation, and the Matter of History,” in *Victorian Science & Imagery: Representation and Knowledge in Nineteenth-Century Visual Culture*, ed. Nancy Rose Marshall (University of Pittsburgh Press, 2021), 56–78.
- Jeffrey Skoblow, “Beyond Reading: Kelmscott and the Modern,” in *The Victorian Illustrated Book*, ed. Richard Maxwell (University Press of Virginia, 2002), 239–58.

★ Thurs., Sept. 4 & Tues., September 9: Ukiyo-e & Japonisme; Victorian Illustration: Aubrey Beardsley

Required readings (read all by Sept. 9):

- D. Lange Rosenzweig and Susan Doyle, Ch. 6, “Prints and Books in Japan’s Floating World, 1600–1900,” in *History of Illustration*, eds. Susan Doyle, Jaleen Grove, and Whitney Sherman (Bloomsbury, 2019), 194–220. <https://discover.library.unt.edu/catalog/b7529130>
- Rachel Teukolsky, “On the Politics of Decadent Rebellion: Beardsley, Japonisme, Rococo,” *Victorian Literature and Culture* 49, no. 4 (2021): 643–66.
- Sheena Calvert, “Theme Box 46: McLuhan: Media Theory,” in *History of Illustration*, eds. Susan Doyle, Jaleen Grove, and Whitney Sherman (Bloomsbury, 2019), 676–78.

Recommended readings:

- Sabine Doran, beginning of Ch. 2, “The Scandal of Yellow Books: From the Yellow Nineties to Modernism,” in Doran, *The Culture of Yellow: Or, the Visual Politics of Late Modernity* (Bloomsbury Academic & Professional, 2013), 47–52.
- Jan Marsh, Introduction, in *Aubrey Beardsley: Decadence & Desire* (V&A and Thames & Hudson, 2020), 8–35.
- Nicholas Frankel, “Aubrey Beardsley ‘Embroiders’ the Literary Text,” in *The Victorian Illustrated Book*, ed. Richard Maxwell (University Press of Virginia, 2002), 259–96.
- Bridget Elliott, “New and Not So ‘New Women’ on the London Stage: Aubrey Beardsley’s ‘Yellow Book’ Images of Mrs. Patrick Campbell and Réjane,” *Victorian Studies* 31, no. 1 (Autumn 1987): 33–57.
- Linda Gertner Zatlin, *Beardsley, Japonisme, and the Perversion of the Victorian Ideal* (Cambridge University Press, 1997).
- Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man* (University of Toronto Press, 1962).
- Marshall McLuhan, *Understanding Media: The Extensions of Man* (MIT Press, 1994; orig. published in 1964).

★ Thurs., September 11: Visit to view Special Collections materials

Room 443, Willis Library

Last names Allen–Hagen from 12:30–1:10 & Kadiasi–Young from 1:10–1:50 PM

★ Tues., September 16: Medical Illustration

Required readings:

- Keren Rosa Hammerschlag, Ch. 6, “Drawing Racial Comparisons in Nineteenth-Century British and American Anatomical Atlases,” in *Victorian Science & Imagery: Representation and Knowledge in Nineteenth Century Visual Culture*, ed. Nancy Rose Marshall (University of Pittsburgh Press, 2021), 167–88.

Recommended readings:

- Sheena Calvert and Jaleen Grove, “Theme Box 19: Foucault: Discourse and Power,” in *History of Illustration*, eds. Susan Doyle, Jaleen Grove, and Whitney Sherman (Bloomsbury, 2019), 307–09.
- *British Art Studies*, July 2021, Issue 20, One Object Special Feature: <https://britishartstudies.ac.uk/issues/20/>
- Michael Sappol, *Queer Anatomies: Aesthetics and Desire in the Anatomical Image, 1700–1900* (Bloomsbury, 2024).
- Jonathan P. Massie, Daniel Y. Cho, Cameron J. Kneib, Janelle D. Sousa, Shane D. Morrison, Jeffrey B. Friedrich, “A Picture of Modern Medicine: Race and Visual Representation in Medical Literature,” *Journal of the National Medical Association* 113, no. 1 (2021): 88–94.
- David M. Mazierski, Ch. 28, “Medical Illustration after Gray’s Anatomy: 1859–Early 2000s,” in *History of Illustration*, eds. Susan Doyle, Jaleen Grove, and Whitney Sherman (Bloomsbury, 2019), 771–97. <https://discover.library.unt.edu/catalog/b7529130>
- Shelley Wall, Ch. 10, “Visualizing Bodies: Anatomical and Medical Illustration from the Renaissance to the Nineteenth Century, 1420–1860,” in *History of Illustration*, eds. Susan Doyle, Jaleen Grove, and Whitney Sherman (Bloomsbury, 2019), 295–315. <https://discover.library.unt.edu/catalog/b7529130>
- Richard Barnett, *The Sick Rose: Disease and the Art of Medical Illustration* (D.A.P., 2004). <https://discover.library.unt.edu/catalog/b7720893>
- Michael Sappol, *Body Modern: Fritz Kahn, scientific illustration, and the homuncular subject* (University of Minnesota Press, 2017). <https://discover.library.unt.edu/catalog/b5799815>

★ Thurs., September 18: Frankenstein

Required readings:

- Browse the site for the Morgan Library 2018–19 exhibition, *It’s Alive! Frankenstein at 200*: <https://www.themorgan.org/exhibitions/frankenstein>
- Grant F. Scott, “Victor’s Secret: Queer Gothic in Lynd Ward’s Illustrations to *Frankenstein* (1934),” *Word & Image* 28, no. 2 (2012): 206–32.
- Pernille Holm, “Theme Box 48: Butler: Gender and Queer Studies,” in *History of Illustration*, eds. Susan Doyle, Jaleen Grove, and Whitney Sherman (Bloomsbury, 2019), 725–28.

Recommended readings:

- Mary Shelley, *Frankenstein, or, the Modern Prometheus* (London: H. Colburn and R. Bentley; Edinburgh: Bell and Bradfute, 1831). <https://archive.org/details/ghostseer01schuoft>
- Mary Fairclough, "Frankenstein and the 'Spark of Being': Electricity, Animation, and Adaptation," *European Romantic Review* 29, no. 3 (2018): 399–407.
- Gillen D'Arcy Wood, "The Volcano That Spawned a Monster: Frankenstein and Climate Change," *Huntington Library Quarterly* 83, no. 4 (Winter 2020): 691–703.
- Anne K. Mellor, "Possessing Nature. The Female in Frankenstein," in Mellor, *Romanticism and Feminism* (Bloomington: Indiana University Press, 1988), 220–30.
- Jolene Zigarovich, "The Trans Legacy of Frankenstein," *Science Fiction Studies* 45, no. 2, (July 2018): 260–72.
- Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," *Theatre Journal* 40, no. 4 (Dec. 1988): 519–31.
- Christopher Frayling, *Frankenstein: The First Two Hundred Years* (Reel Art Press, 2017).

★ Tues., September 23: Visit to view Special Collections materials & Research overview with Rebecca Barham

Special Collections visit, Room 443, Willis Library:

Last names Allen–Hagen from 12:30–1:10 & Kadiasi–Young from 1:10–1:50 PM

Rebecca Barham, Room 130, Willis Library:

Kadiasi–Young from 12:30–1:10 & Allen–Hagen from 1:10–1:50 PM

★ Thurs., September 25: Art Nouveau

Required readings:

- Ruth E. Iskin, "Art Nouveau and the New Woman: Style, Ambiguity, and Politics," in *Goddesses of Art Nouveau*, ed. W. M. H. Hupperetz (WBOOKS, 2020), 33–50.
- Jan Thompson, "The Role of Woman in the Iconography of Art Nouveau," *Art Journal* 31, no. 2 (Winter 1971–72): 158–67.
- Sheena Calvert, "Theme Box 17: Berger: Ways of Seeing," in *History of Illustration*, eds. Susan Doyle, Jaleen Grove, and Whitney Sherman (Bloomsbury, 2019), 285–88.

Recommended readings:

- John Berger, "Ways of Seeing," in *The Feminism and Visual Culture Reader*, ed. Amelia Jones (Routledge, 2010), 49–52.
- Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *The Feminism and Visual Culture Reader*, ed. Amelia Jones (Routledge, 2010), 57–65.
- W.M.H. Hupperetz, *Goddesses of Art Nouveau*, ed. W. M. H. Hupperetz (WBOOKS, 2020).
- Llewellyn Negrin, "Ornament and the Feminine," *Feminist Theory* 7, no. 2 (August 2006): 219–35.

★ Tues., September 30: Gibson Girl; Pin-ups

Required readings:

- Martha Patterson, Ch. 1, "Selling the American New Woman as Gibson Girl," in Patterson, *Beyond the Gibson Girl: Reimagining the American New Woman, 1895–1915* (Chicago: University of Illinois Press, 2005), 27–49.

Recommended readings:

- Jennifer A. Greenhill, "Troubled Abstraction: Whiteness in Charles Dana Gibson and George Du Maurier," *Art History* 34, no. 4 (September 2011): 732–53.
- Maria Elena Buszek, Ch. 2, "New Women for the New Century: Feminism and the Pin-Up at the Fin de Siècle," in Buszek, *Pin-Up Grrrls: Feminism, Sexuality, Popular Culture* (Duke University Press, 2006), 69–114.
- Martha Patterson, *Beyond the Gibson Girl: Reimagining the American New Woman, 1895–1915* (Chicago: University of Illinois Press, 2005).
<https://discover.library.unt.edu/catalog/b6553373>
- Carolyn Kitch, *The Girl on the Magazine Cover: The Origins of Visual Stereotypes in American Mass Media* (University of North Carolina Press, 2001).
<https://discover.library.unt.edu/catalog/b6542095>
- Virtual exhibition on the Gibson Girl from the Library of Congress:
<https://www.loc.gov/exhibits/gibson-girls-america/index.html>

★ Thurs., October 2: Women Illustrators

Required readings:

- Ruth Copans, "Dream Blocks: American Women Illustrators of the Golden Age, 1890–1920," in *Book Illustrated: Text, Image, and Culture 1770–1930*, ed. Catherine J. Golden (Oak Knoll Press, 2000), 195–240.
- Trina Robbins, "The Day of the Girl: Nell Brinkley and the New Woman," in *New Woman Hybridities: Femininity, Feminism and International Consumer Culture, 1880–1930*, eds. Ann Heilmann and Margaret Beetham (Routledge, 2004), 179–89.

Recommended readings:

- Linda Nochlin, "From 1971: Why Have There Been No Great Women Artists?" *Artnews* (May 30, 2015): <https://www.artnews.com/art-news/retrospective/why-have-there-been-no-great-women-artists-4201/>
- Martha Kennedy, "Preface" and "Golden Age Illustrators," in *Drawn to Purpose: American Women Illustrators and Cartoonists* (University Press of Mississippi, in association with the Library of Congress, 2018), xi–xii, 3–17.
- Meredith James, "By Women, For Women: Suffragist Graphic Design," in *Baseline Shift: Untold Stories of Women in Graphic Design History*, ed. Briar Levit (Princeton Architectural Press, 2021), 62–73.
- Alice Carter, *The Red Rose Girls: An Uncommon Story of Art and Love* (Harry N. Abrams, 2000).

- Shannon Vittoria, “By Women, for Women: American Art Posters of the 1890s,” Metropolitan Museum of Art, April 19, 2024: <https://www.metmuseum.org/perspectives/by-women-for-women-american-art-posters>
- Linda M. Waggoner, “‘Her Greatest Work Lay in Decorative Design’: Angel DeCora, Ho-Chunk Artist (1869–1919),” in *Baseline Shift: Untold Stories of Women in Graphic Design History*, ed. Briar Levit (Princeton Architectural Press, 2021), 12–21.
- Trina Robbins, *The Flapper Queens: Women Cartoonists of The Jazz Age* (Fantagraphics, 2022). <https://discover.library.unt.edu/catalog/b7907216>
- Jo Devereux, ed., *Nineteenth-Century Women Illustrators and Cartoonists* (Manchester University Press, 2023). <https://discover.library.unt.edu/catalog/b7671323>
- “Illustration and Gender: Drawing the Nineteenth Century,” *Nineteenth-Century Gender Studies* 11, no. 2 (Summer 2015): <https://www.ncgsjournal.com/issue112/issue112.html>

★ Tues., October 7: Harlem Renaissance; Race & Illustration

Required readings:

- Colette Gaiter, “Authenticity/Assimilation/Appropriation: Cultural Mashup and Race Reckoning,” in *Jazz Age Illustration*, ed. Heather Campbell Coyle (Delaware Art Museum, 2024), 91–103.
- Frank Mehring, “The Visual Harlem Renaissance; Or, Winold Reiss in Mexico,” *Amerikastudien / American Studies* 55, no. 4 (2010): 629–40.

Recommended readings/viewings:

- Silas Munro, “A Wounded Fire: Queerness in Black Publications of the Harlem Renaissance” Vimeo video, public lecture organized by Vermont College of Fine Arts, July 22, 2020: <https://www.youtube.com/watch?v=oOanqpvnzBA&feature=youtu.be>
- Melissa Barton, “The Book Art of Harlem Renaissance Artist Aaron Douglas: A Bibliography,” Beinecke Library, April 29, 2019: <https://beinecke.library.yale.edu/article/book-art-harlem-renaissance-artist-aaron-douglas-bibliography>.
- Amy Helene Kirschke, *Aaron Douglas: Art, Race, and the Harlem Renaissance* (University Press of Mississippi, 1995).
- Robyn Phillips-Pendleton, “Race, Perception, and Responsibility in Illustration,” in *A Companion to Illustration*, ed. Alan Male (Hoboken: John Wiley & Sons, 2019), 570–99.
- “Diversity, Perception, and Responsibility in Illustration with Robyn Phillips-Pendleton,” Norman Rockwell Museum, July 18, 2016: <https://www.youtube.com/watch?v=xmA0PyBTtHQ>
- Robyn Phillips-Pendleton and Stephanie Plunkett, *Imprinted: Illustrating Race* (Norman Rockwell Museum, 2022).
- bell hooks, “Choosing the Margin as a Space of Radical Openness,” *Framework: The Journal of Cinema and Media* no. 36 (1989): 15–23.

★ Thurs., October 9: J.C. Leyendecker

Required readings:

- Dan Guadagnolo, “‘A Superb Example of the Common Man’: J.C. Leyendecker and the Staging of Male Consumer Desire in American Commercial Illustration, 1907–1931,” *American Studies* 58, no. 4 (2019): 5–32.

Recommended readings/viewings:

- *Coded: The Hidden Love of J.C. Leyendecker*. Documentary can be watched here with Paramount+ trial:
<https://www.amazon.com/Coded-Hidden-Love-J-C-Leyendecker/dp/B09MBQ8XHX>
- Jennifer Greenhill, “How to Make It as a Mainstream Magazine Illustrator; or, J. C. Leyendecker and Norman Rockwell Go to War,” *Winterthur portfolio* 52, no. 4 (2018): 209–52.
- Laurence S. Cutler and Judy Goffman Cutler, *J.C. Leyendecker: American Imagist* (Abrams, 2008).

★ Tues., October 14: Norman Rockwell

Required readings:

- Jennifer Greenhill, “The View from Outside: Rockwell and Race in 1950,” *American Art* 21, no. 2 (Summer 2007): 70–95.

Recommended readings:

- Eric J. Segal, “Norman Rockwell and the Fashioning of American Masculinity,” *The Art Bulletin* 78, no. 4 (Dec. 1996): 633–46.
- Claire Sisco King, “American Queerer: Norman Rockwell and the Art of Queer Feminist Critique,” *Women’s Studies in Communication* 39, no. 2 (April 1, 2016): 157–76.
- Deborah Solomon, *American Mirror: The Life and Art of Norman Rockwell* (Farrar, Straus and Giroux, 2013).

★ Thurs., October 16: Orientalism

Midterm Essay due on Fri., October 17 (on Canvas by 11:59 PM)!

Required readings:

- Anne E. Duggan, “From Genie to Efreet: Fantastic Apparitions in the Tales of The Arabian Nights,” 26, no. 1, *Journal of the Fantastic in the Arts* (2015): 113–35.
- Irvin Cemil Schick, “Theme Box 10: Orientalism,” in *History of Illustration*, eds. Susan Doyle, Jaleen Grove, and Whitney Sherman (Bloomsbury, 2019), 167–69.

Recommended readings:

- Kazue Kobayashi, “The Evolution of the Arabian Nights Illustrations: An Art Historical Review,” in *The Arabian Nights and Orientalism: Perspectives from East and West*, eds. Yuriko Yamanaka and Tetsuo Nishio (I.B. Tauris, 2006), 171–93.
- Richard van Leeuwen, “The Iconography of the Thousand and One Nights and Modernism: From Text to Image,” *Relief: Revue Électronique de Littérature Française* 4, no. 2 (2010): 213–36.
- Linda Nochlin, “The Imaginary Orient,” in *Race-ing Art History: Critical Readings in Race and Art History*, ed. Kymberly N. Pinder (Routledge, 2002), 69–85.

★ Tues., October 21: Fantasy/Sci-Fi

Required readings:

- Christa Kamenetsky, “Arthur Rackham and the Romantic Tradition: The Question of Polarity and Ambiguity,” *Children’s Literature* 6, no. 1 (1977): 115–29.
- Essays from Dan Byrne-Smith, ed., *Science Fiction* (Whitechapel Gallery and MIT Press, 2020):
Donna Haraway, “A Cyborg Manifesto” (1991), 154
Darko Suvin, “Estrangement and Cognition (1979), 36–39
Sherryl Vint, *Cognitive Estrangement* (2014), 40–42
- Browse Norman Rockwell Museum site for the 2021 exhibition *Enchanted: A History of Fantasy Illustration*: <https://www.nrm.org/2021/05/enchanted-a-history-of-fantasy-illustration/>

Recommended readings:

- Jesse Kowalski, *Enchanted: A History of Fantasy Illustration* (Norman Rockwell Museum, 2020).
- Steve Holland, *Sci-Fi Art: A Graphic History* (Collins Design, 2009).
- Adam Rowe, *Worlds Beyond Time: Sci-fi Art of the 1970s* (Abrams, 2023).
<https://discover.library.unt.edu/catalog/b7706295>

★ Thurs., October 23: Visit to view Special Collections materials

Room 443, Willis Library

Last names Allen–Hagen from 12:30–1:10 & Kadiasi–Young from 1:10–1:50 PM

★ Tues., October 28 & Thurs., October 30: Botanical & Natural History

Illustration

Final Project Topic & Annotated Bibliography due on Fri., October 31 (on Canvas by 11:59 PM)!

Required readings (read all by October 30):

- Emma Steinkraus, with Carey Gibbons and Allan McLeod, “Impossible Garden: A Contemporary Artist’s Digital Engagement with Women Artist-Naturalists of the Long Nineteenth Century and Beyond,” *Nineteenth-Century Art Worldwide* 20, no. 3 (Autumn 2021):

<https://www.19thc-artworldwide.org/autumn21/steinkraus-impossible-garden-on-women-artist-naturalists>

(Read the interview and browse the rest of the project.)

- Vandana Shiva, Introduction, in Shiva, *Staying Alive: Women, Ecology, and Development* (South End Press, 2010; orig. published in 1998), xxxix-xxxv.

- Daniel Park, “Colonialism has shaped scientific plant collections around the world – here’s why that matters,” *The Conversation*, June 12, 2023:

<https://theconversation.com/colonialism-has-shaped-scientific-plant-collections-around-the-world-heres-why-that-matters-207375>

Recommended readings:

- Ann Shelby Blum, Ch. 3, “From Naturalist-Illustrator to Artist-Naturalist,” in Blum, *Picturing Nature: American Nineteenth-Century Zoological Illustration* (Princeton, NJ: Princeton University Press, 1993), 88–118.

- Ann Bermingham, “The Language of Flowers,” in Bermingham, *Learning to Draw: Studies in the Cultural History of a Polite and Useful Art* (New Haven and London: Yale University Press, 2000), 202–24.

- Teresa Castro, Ch. 31, “The 1970s Plant Craze,” in *Vegetal Entwinements in Philosophy and Art: A Reader*, eds. Giovanni Aloï and Michael Marder (London and Cambridge: MIT Press, 2023), 461–77.

- Sria Chatterjee, “The Long Shadow Of Colonial Science,” *Noema*, March 11, 2021:

<https://www.noemamag.com/the-long-shadow-of-colonial-science/>

- Daniela Bleichmar, *Visible Empire: Botanical Expeditions and Visual Culture in the Hispanic Enlightenment* (University of Chicago Press, 2012).

<https://discover.library.unt.edu/catalog/b5496126>

- David Philip Miller and Peter Hanns Reill, *Visions of Empire: Voyages, Botany, and Representations of Nature* (Cambridge University Press, 1996).

- Mark Laird, *The Dominion of Flowers: Botanical Art and Global Plant Relations* (Paul Mellon Centre for Studies in British Art, 2024).

- Banu Subramaniam, *Botany of Empire: Plant worlds and the scientific legacies of colonialism*

(University of Washington Press, 2024). <https://discover.library.unt.edu/catalog/b7813677>

★ Tues., November 4: Social Commentary & Resistance

Required readings:

- Colette Gaiter, “What Revolution Looks Like: The Work of Black Panther Artist Emory Douglas,” in *Black Panther: The Revolutionary Art of Emory Douglas*, ed. Sam Durant (Rizzoli, 2007), 93–127.

- Rafael Barajas and David A. Auerbach, “Caricature and Revolution in Mexico,” *The Journal of Decorative and Propaganda Arts* 26 (2010): 80–101.

- Consult exhibitions *Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now* (2020, Smithsonian American Art Museum) AND *A Graphic Revolution: Prints and Drawings in Latin America* (Cleveland Museum of Art, 2020).

<https://americanart.si.edu/exhibitions/chicano-graphics>

<https://www.clevelandart.org/exhibitions/graphic-revolution-prints-and-drawings-latin-america>

Recommended readings:

- Anita Bateman, "Narrative and Seriality in Elizabeth Catlett's Prints," *Journal of Black Studies* 47, no. 3 (April 2016): 258–72.
- Temi Odumosu, with David Schwittek, "Annotating *The New Union Club*: A Case Study on Critical Praxis for Digital Art Histories," *Nineteenth-Century Art Worldwide* 24, no. 2 (Summer 2025): <https://doi.org/10.29411/ncaw.2025.24.2.2>.
- Jo-Ann Morgan, *The Black Arts Movement and the Black Panther Party in American Visual Culture* (Routledge, 2019). <https://discover.library.unt.edu/catalog/b7409870>
- E. Carmen Ramos, ed., *Printing the revolution!: the rise and impact of Chicano graphics, 1965 to now* (Smithsonian American Art Museum and Princeton University Press, 2020).
- John A. Lent, *Asian Political Cartoons* (University Press of Mississippi, 2023). <https://discover.library.unt.edu/catalog/b7802047>
- "The Ungentlemanly Art: Political Illustrations," from the Library of Congress 2006 exhibition *Cartoon America: Comic Art in the Library of Congress*. <https://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html>
- Liz McQuiston, *Protest!: A History of Social and Political Protest Graphics* (Charlesbridge, 2020). <https://discover.library.unt.edu/catalog/b6823354>
- Jo Rippon, *The Art of Protest: A Visual History of Dissent and Resistance* (Imagine, 2020). <https://discover.library.unt.edu/catalog/b7536454>

★ Thurs., November 6: Group Presentation work in class

★ Tues., November 11: Fashion Illustration; Guest Speaker: Myra Walker

Required readings:

- Lucy Fischer, "Erté and Art Deco: Woman as Silhouette and Semiological Sign," in Ch. 1, "The Art Deco Style: Modernity and the Feminine," in Fischer, *Designing Women: Cinema, Art Deco, and the Female Form* (Columbia University Press, 2003), 35–40.
- Pamela Parmal, Ch. 17, "Six Centuries of Fashion Illustration, 1540–Early 2000s," in *History of Illustration*, eds. Susan Doyle, Jaleen Grove, and Whitney Sherman (New York: Bloomsbury, 2019), 472–97. <https://discover.library.unt.edu/catalog/b7529130>

Recommended readings:

- Suzanna Hall, "Chimeras in Couture: Hybridity and Animality in Leonor Fini's Fashion Illustrations for Elsa Schiaparelli," *Dress: The Journal of the Costume Society of America* 51, no. 1 (2025): 85–106.
- Patricia Lennox, "I could go on forever varying goblins': Arthur Rackham designs Hansel and Gretel, Cambridge Theatre 1933," *Studies in Costume & Performance* 2, no. 1 (April 2017): 43–60.

- Roland Barthes and William Weaver, trans., *Erté (Romain de Tirtoff)* (Parma: Franco Maria Ricci, publisher, 1972).
- Roger Padilha and Mauricio Padilha, *Antonio Lopez: Fashion, Art, Sex, & Disco* (Rizzoli, 2012).

★ Thurs., November 13: Visit to view Special Collections materials

Room 443, Willis Library

Last names Allen–Hagen from 12:30–1:10 & Kadiasi–Young from 1:10–1:50 PM

★ Tues., November 18 & Thurs., November 20: Comics, Graphic Novels, Manga

Required readings (read all by Nov. 20):

- Brian M. Kane, Ch. 23, “Overview of Comics and Graphic Narratives, 1830–2012,” in *History of Illustration*, eds. Susan Doyle, Jaleen Grove, and Whitney Sherman (New York: Bloomsbury, 2019), 637–65. <https://discover.library.unt.edu/catalog/b7529130>
- Marjane Satrapi, *Persepolis* (Patheon Books, 2003; orig. published in 2000 by L’Association). https://archive.org/details/persepolis_book1/

OR

- Read “1. Moomin and the Brigands,” and “2. Moomin and Family Life,” (and “3. Moomin on the Riviera” and “4. Moomin’s Desert Island” if you like) in Tove Jansson, *Moomin: The Complete Tove Jansson Comic Strip*, vol. 1 (Drawn & Quarterly, 2006). <https://archive.org/details/moomin-v-01-the-complete-tove-jansson-comic-strip-2006-digital-phillywilly-empire/>

Recommended readings:

- R.W. Lovejoy, Ch. 26, “Countercultures: Underground Comix, Rock Posters, and Protest Art, 1960–1990,” in *History of Illustration*, eds. Susan Doyle, Jaleen Grove, and Whitney Sherman (New York: Bloomsbury, 2019), 719–46. <https://discover.library.unt.edu/catalog/b7529130>
- Scott McCloud, *Understanding Comics* (William Morrow Paperbacks, 1994).
- Jon Allsop, “The Joys of Moomscrolling,” *The New Yorker*, August 22, 2025: <https://www.newyorker.com/news/fault-lines/the-joys-of-moomscrolling>
- Hillary Chute, “The Texture of Retracing in Marjane Satrapi’s *Persepolis*,” *Women’s Studies Quarterly* 36 (Spring/Summer 2008): 92–110.
- Hillary Chute, *Graphic Women: Life Narrative and Contemporary Comics* (Columbia University Press, 2010).
- Hillary Chute, “Feminist Graphic Art,” *Feminist Studies* 44, no. 1 (2018): 153–70.
- Grace Gipson, “The Future Is Black and Female: Afrofuturism and Comic Books,” *Black Perspectives*, October 14, 2017. <https://www.aaihs.org/the-future-is-black-and-female-afrofuturism-and-comic-books/>
- Cathy Thomas, “‘Black’ Comics as a Cultural Archive of Black Life in America,” *Feminist Media Histories* 4, no. 3 (Summer 2018): 49–95.
- “Lesbian Content and Queer Female Characters in Comics,” *Journal of Lesbian Studies*, Volume 22, Issue 4 (2018): <https://www.tandfonline-com.libproxy.library.unt.edu/toc/wjls20/22/4?nav=tocList>

- Deborah Elizabeth Whaley, *Black Women in Sequence: Re-inking Comics, Graphic Novels, and Anime* (University of Washington Press, 2016).
<https://discover.library.unt.edu/catalog/b6555335>
- Ramzi Fawaz, *The New Mutants: Superheroes and the Radical Imagination of American Comics* (New York University Press, 2016). <https://discover.library.unt.edu/catalog/b7408825>
- Justin Hall, *No Straight Lines: Four Decades of Queer Comics* (Fantagraphics Books, 2013).
- Toni Johnson-Woods, *Manga: An Anthology of Global and Cultural Perspectives* (Continuum, 2010). <https://discover.library.unt.edu/catalog/b6538030>
- Shige (CJ) Suzuki and Ronald Stewart, *Manga: A Critical Guide* (Bloomsbury Academic, 2023).
- Library of Congress' online exhibition *120 Years of Panels and Pages*, 2019–2020:
<https://www.loc.gov/exhibitions/comic-art/about-this-exhibition/>
- UNT Queer Comics Databases:
<https://guides.library.unt.edu/LGBTQ/QueerComicsDatabase>

★ Tues., November 25 & Thurs., November 27: THANKSGIVING BREAK!

★ Tues., December 2 & Thurs., December 4: Illustration Extravaganza: Group Presentations!

★ Thurs., Dec. 11: FINAL PROJECTS DUE (on Canvas by 5:00 PM)!