

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number English 91D
 Course Title Introduction to Graphic Fiction
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

Students will study the unique devices that constitute the aesthetics of graphic novels with special emphasis on how text and image combine to create meaning. Further, students will consider the problem of appropriateness of comics for serious cultural topics, a problem unique to the medium.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Christopher M. Mott, Sr Continuing Lecturer

Do you intend to use graduate student instructors (TAs) in this course? Yes X No _____

If yes, please indicate the number of TAs 2

4. Indicate when do you anticipate teaching this course over the next three years:

2017-18	Fall	_____	Winter	_____	Spring	X	Summer
	Enrollment	_____	Enrollment	_____	Enrollment	80	_____
2018-19	Fall	_____	Winter	_____	Spring	X	Summer
	Enrollment	_____	Enrollment	_____	Enrollment	80	_____
2019-20	Fall	_____	Winter	_____	Spring	X	Summer
	Enrollment	_____	Enrollment	_____	Enrollment	80	_____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes ___ No X

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____

Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

□ General Knowledge	In addition to conventional literary devices such as plot, characterization, and setting, the course will introduce students to common elements of drawing such as shade, line, and perspective, and such comics mainstays as panels and gutters.
□ Integrative Learning	As an interdisciplinary medium combining text and images, comics offer students an opportunity to combine the analytical protocols from visual studies, cultural studies, and literary studies.
□ Ethical Implications	A prominent question in the academic vetting of comic studies concerns the legitimacy of this medium as a platform for investigating serious ethical issues such as sexuality, race, the Holocaust, Middle East conflicts, and more.
□ Cultural Diversity	As noted in the discussion of ethics, race, class, gender, sexuality, ability, and age (among others) constantly appear in questions asked by scholars of the medium. Students of the medium will become familiar with those questions.
□ Critical Thinking	The assignments in the course require students to develop their analytical, synthetic, and collaborative abilities. Close reading of the texts demands careful attention to detail, and to judicious use of detail as evidence.
□ Rhetorical Effectiveness	Part of the collaborative learning approach in the course emphasizes authorial attention to the effect an argument has on an audience. During discussion, feedback to students treats the effectiveness of their comments.
□ Problem-solving	An extension of our attention to diversity will include defining problems of, for example, racism in a culture expressly committed to racial equality. More attention is given to precise questions than correct answers.
□ Library & Information Literacy	Students will use the internet to find a comic appropriate to their interests.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>4</u>	(hours)
2. Discussion Section:	<u>1</u>	(hours)
3. Labs:	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(hours)

(A) TOTAL Student Contact Per Week **5** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>4</u>	(hours)
2. Reading	<u>4-8</u>	(hours)
3. Group Projects:	<u>N/A</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>N/A</u>	(hours)
5. Information Literacy Exercises:	<u>N/A</u>	(hours)
6. Written Assignments:	<u>4-10</u>	(hours)
7. Research Activity:	<u>1</u>	(hours)

(B) TOTAL Out-of-class time per week **13-23** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **18-28** **(HOURS)**

COMIC FICTION

Summer Session C 2018
 Location TBD
 Time TBD
 mott@humnet.ucla.edu

Chris Mott
 Hum A82
 OH TBD

DESCRIPTION

The recent astronomical success of movies based on comic books attests to the popularity of the medium. Substantial scholarship on comic books and graphic novels indicates that this art form has gained legitimacy in the academy as well. This course seeks to understand both the popularity and the important cultural work of comic books and graphic novels. We will pursue general questions about this unique form: how do images impact the significance of words, and, conversely, how do words impact the meaning of images? How do the particular features of “sequential art,” to borrow Will Eisner’s term, such as gutters, the size and shape of panels, line texture and color, as well as mixed dialogue and narration help shape the meaning of the texts? What are the limits and possibilities of this often-derided form for representing serious topics dealing with race, gender, class, and traumatic historical events? We will begin by reading key chapters from Scott McCloud’s *Understanding Comics* so that we might develop a critical vocabulary for talking about the form. Then we will explore the work of Will Eisner, credited as one of the originators of the form in the United States. We will follow that with a survey of the two majors publishing houses for comics in the U.S.: DC and Marvel. Finally, we’ll investigate two major works as they tell the story of the Holocaust (*Maus*) and sexual identity (*Fun Home*). Students will then have an opportunity to study a comic of their choosing, reading it in light of the conventions we’ve established.

TEXTS

Alison Bechdel, *Fun Home: A Family Tragicomic* (Mariner/Houghton Mifflin, 2007) [ISBN: 978-0618-87171-1]
 Will Eisner, *A Contract with God* (Norton, 1978, 2006) [ISBN: 978-0393328042]
 Stan Lee & Jack Kirby, *Fantastic Four #1* (Marvel, 1961; rpt.) [ISBN:]
 Scott McCloud, *Understanding Comics* (Harper Perennial, 1993) [excerpts available on CCLE]
 Joe Shuster & Jerry Siegel, *Action Comics #1* [Superman] (National Allied Publications, 1938; rpt.) [ISBN:]
 Art Spiegelman, *Maus I: A Survivor’s Tale: My Father Bleeds History* (Pantheon, 1986) [ISBN: 978-0394747231]

OBJECTIVES

Students will define and deploy as a critical tool the distinctive features of the comic medium, practicing this skill in website postings.

Students will build their interpretations from peer observations and arguments, practicing this skill in website postings.

Students will use the criteria they learn in the course to select an appropriate text for their final project.

Students will present and abstract of their final project to the class, a version of the “elevator pitch” they will help them develop and demonstrate mastery of their subject.

SCHEDULE

T 8/4: Introduction; What are some key features of the medium? *Understanding Comics*
R 8/6: What critical vocabulary might we develop and deploy from UC?

T 8/11: How do we understand Eisner’s phrase “sequential art” through his *Contract with God*?
R 8/13: What are the cultural stakes in CWG?

T 8/18: What are the historical circumstances that shape the form and themes of DC:
AC#1?
R 8/20: “Marvel: Fantastic Four #1

T 8/25: How do the form and themes of *Fun Home* intervene in cultural conversations about sexuality, class, and race?
R 8/27: FH

T 9/1: How do the form and themes of *Maus* extend cultural conversations regarding the Holocaust?
R 9/3: M

T 9/8: Presentations on student comic
R 9/10: Presentations on student comic

REQUIREMENTS AND POLICIES

Class Presentation.....25%
Web Postings.....25%
Final Essay (5-7 pp).....50%

Final Essay Due: **Thursday 10 September 2018**
No Incompletes

Website Postings

For each text we read, you are required to submit a discussion post on the class CCLE page. Posts may be brief (minimum 150 words) and do not need to contain fully-fledged ideas, but they *do* need to be substantial. For UC, please discuss a device you learned about for the first time from this text. For the other posts, try to connect the form of the medium with the cultural stakes: For example, is the sublimated textual material in the panels of FH an example of Alison intellectualizing her sexuality or is it her way of expressing a, perhaps unconscious, connection with her father? At least two of your posts must incorporate into your interpretation a classmate's question, comment, or response; [go back to your first post and expand on the response or comments you made. You can even attempt to answer one of the questions you asked.]

Class Presentation

Feel free to use Powerpoint if you need to discuss an image, but the emphasis on this assignment is on the coherence of your argument about at least two texts from the course. You will have a maximum of 7 (seven) minutes to deliver your final project's argument with carefully selected support.

Final Project

A 5-7 page essay clearly establishing the cultural comment made by at least two of our texts. The main claim about the texts' cultural comment will be supported by incisive analysis of key technical qualities that distinguish the comic medium. [As the two texts obviously do not make the same comment in the same way, the essay will quickly establish the common ground and move to the differences between the texts in the body of the essay.] Students are encouraged to build their essay throughout the term by way of web postings, class discussion, and group work. Further, students are required to incorporate substantially the ideas of a peer into the argument of the final project.

COURSE WEBSITE

This syllabus, and other resources, will be posted on the course's CCLE website where students will also find the forum for posting their responses to the material and to each other. Directions for logging on to the course website can be found here: https://docs.ccle.ucla.edu/w/Main_Page. If you run in to any problems, contact the Instructional Technology Consultant crew at RITC@humnet.ucla.edu.

PLAGIARISM

Plagiarism includes presenting someone's words, ideas, (any other person's intellectual product) as if they were your own. If you use someone else's work without quoting or citing completely, you have committed plagiarism and will fail the assignment and/or the course, be reported to the Dean of Students, and possibly be dismissed from UCLA. Do not use any outside sources; do not submit the same paper more than once; if you have a question, please ask us. When in doubt, cite it. For further information on UCLA's plagiarism policy, please visit <http://www.deanofstudents.ucla.edu/conduct.html>.

CAE

Students needing an academic accommodation based on a disability should contact the Center for Accessible Education (CAE) as soon as possible (preferably within the first two weeks of the quarter) at A255 Murphy Hall or (310) 825-1501. Website: www.cae.ucla.edu. You're encouraged to meet with me and/or your TA so that we can work together to ensure that class activities and assignments are fully inclusive.

[STUDENT WRITING CENTER](#)

The Student Writing Center offers one-on-one sessions. The Center is staffed by peer learning facilitators (PLFs), undergraduates who are trained to help at any stage in the writing process and with writing assignments from across the curriculum. Locations: A61 Humanities; Reiber 115 (for dorm residents only); Powell 238 (Social Science Satellite). Phone: [310-206-1320](tel:310-206-1320). Website: www.wp.ucla.edu

COUNSELING AND PSYCHOLOGICAL SERVICES

Counseling and Psychological Services (CAPS) is a valuable campus resource for self-care. According to the CAPS website: "In the broadest terms, the mission of CAPS is to promote academic achievement and reduce attrition and impediments to academic success. In carrying out this charge, our mission is three-fold and reflects the needs of a diverse campus community: (1) to promote positive personal growth and self-management by UCLA students; (2) to assist students in coping with increasingly complex and stressful emotional crises, trauma and mental health issues which may interfere with academic and personal functioning; and (3) to enhance the psychological well-being and safety of the campus community."

Website: <http://www.counseling.ucla.edu/>



New Course Proposal

	English 91D Introduction to Graphic Fiction
Course Number	English 91D
Title	Introduction to Graphic Fiction
Short Title	INTRO GRAPHIC FICTN
Units	Fixed: 5
Grading Basis	Letter grade or Passed/Not Passed
Instructional Format	Lecture - 3 hours per week Discussion - 1 hours per week
TIE Code	LECS - Lecture (Plus Supplementary Activity) [T]
GE Requirement	Yes
Major or Minor Requirement	No
Requisites	Enforced requisite: satisfaction of Entry-Level Writing requirement.
Course Description	Lecture, three hours; discussion, one hour (when scheduled). Enforced requisite: satisfaction of Entry-Level Writing requirement. Introduction to popularity and important cultural work of comic books and graphic novels. Emphasis on how text and image combine to create meaning, including problem of appropriateness of comics for serious cultural topics. P/NP or letter grading.
Justification	The English department requested the development of and wishes to offer a GE course specifically designed to appeal to summer sessions students from both UCLA and other outside institutions. Currently, the majority of GE courses offered by the department are designed for students from more targeted populations: students who are already comfortable with more traditional literary texts comprise large numbers of the students who enroll in English 70, 80, 85, 90, 91A-C, and M30 attracts those with environmental concerns. English 91D is proposed specifically to appeal to both students with literary interests as well as those who are more comfortable with a genre (graphic novels/comics) that has previously not been acknowledged as an important literary form. The department hopes to successfully attract greater

	numbers of students to this summer GE course than have recently been enrolling in our more traditional summer offerings.				
Syllabus	File English 91D Summer 2018.docx was previously uploaded. You may view the file by clicking on the file name.				
Supplemental Information	English department senior lecturer Christopher Mott was specifically invited to develop this GE course based on his experience teaching comics/graphic novels, his regular availability to teach in summers, and his familiarity with GE curriculum. The course will regularly be offered with TA-led discussion sections, but if enrollment is low the department wishes to reserve the right to remove required discussion sections.				
Grading Structure	Class Presentation: 25% Web Postings: 25% Final Essay (5-7 pp): 50%				
Effective Date	Summer 1 2018				
Instructor	<table border="1"> <thead> <tr> <th>Name</th> <th>Title</th> </tr> </thead> <tbody> <tr> <td>Christopher M. Mott</td> <td>Senior Lecturer</td> </tr> </tbody> </table>	Name	Title	Christopher M. Mott	Senior Lecturer
Name	Title				
Christopher M. Mott	Senior Lecturer				
Quarters Taught	<input type="checkbox"/> Fall <input type="checkbox"/> Winter <input type="checkbox"/> Spring <input type="checkbox"/> Summer				
Department	English				
Contact	<table border="1"> <thead> <tr> <th>Name</th> <th>E-mail</th> </tr> </thead> <tbody> <tr> <td>JANEL MUNGUIA</td> <td>munguia@english.ucla.edu</td> </tr> </tbody> </table>	Name	E-mail	JANEL MUNGUIA	munguia@english.ucla.edu
Name	E-mail				
JANEL MUNGUIA	munguia@english.ucla.edu				
Routing Help					

ROUTING STATUS

Role: Dean College/School or Designee - Schaberg, David
(DSCHABERG@COLLEGE.UCLA.EDU) - 54856, 50259

Status: Pending Action

Role: FEC School Coordinator - Ries, Mary Elizabeth
(MRIES@COLLEGE.UCLA.EDU) - 61225

Status: Returned for Additional Info on 1/9/2018 9:18:56 AM

Changes: No Changes Made

Comments: no changes

Role: Department/School Coordinator - Munguia, Janel K Decker
(MUNGUIA@ENGLISH.UCLA.EDU) - 51389

Status: Returned for Additional Info on 1/9/2018 9:13:39 AM

Changes: No Changes Made

Comments: Appropriate course syllabus now attached.

Role: FEC School Coordinator - Ries, Mary Elizabeth
(MRIES@COLLEGE.UCLA.EDU) - 61225

Status: Returned for Additional Info on 1/9/2018 9:00:45 AM

Changes: No Changes Made

Comments: Per our phone conversation, please attach the course syllabus

Role: Department Chair or Designee - Munguia, Janel K Decker
(MUNGUIA@ENGLISH.UCLA.EDU) - 51389

Status: Approved on 1/9/2018 8:09:16 AM

Changes: No Changes Made

Comments: This course is approved by Janel Munguia, designee of current English department chair Lowell Gallagher, on his behalf.

Role: Initiator/Submitter - Munguia, Janel K Decker
(MUNGUIA@ENGLISH.UCLA.EDU) - 51389

Status: Submitted on 1/9/2018 8:07:46 AM

Comments: Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 825-6704