

## General Education Foundations of Arts and Humanities (AH) Course Information Sheet

**Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.**

Department, Course Number, and Title \_\_\_\_\_

### The aim of the GE AH course offerings is:

*To provide students with the perspectives and intellectual skills necessary to comprehend and think critically about our situation in the world as human beings. In particular, these courses provide students with the basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances. These courses will introduce students to the historical development and fundamental intellectual and ethical issues associated with the arts and humanities and may also investigate the complex relations between artistic and humanistic expression and other facets of society and culture.*

**General Education AH Student Goals:** Courses fulfilling the GE AH will provide a minimum of five units and should align with *each* of the following four general goals:

1. Students will gain knowledge in the Arts and Humanities.
2. Students will engage in complex analysis and reasoning.
3. Students will demonstrate media and information literacy.
4. Students will communicate effectively.

**General Education AH Student Learning Outcomes:** Each course should have student learning outcomes listed in the syllabus. These outcomes may be tied to a specific discipline but should be associated with the four broad categories listed above (please see **Appendix I: Arts and Humanities Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

### General Guidelines for GE AH Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Arts & Humanities foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Arts and Humanities are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Literary Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice.

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

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Indicate when the department anticipates offering this course in 2019-21 and give anticipated enrollment:

2020-21 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____	2021-22 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____
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Please provide information on estimated weekly hours for the class.

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

Activity	Number of hours per week
Lecture	
Discussion Section	
Labs	
Experiential (Community-engagement, internships, other)	
Field Trips	
A) TOTAL student contact per week	

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

Activity	Number of hours per week
General Review and Preparation	
Reading	
Group Projects	
Preparation for Quizzes & Exams	
Information Literacy Exercises	
Written Assignments	
Research Activity	
B) TOTAL Out-of-class time per week	

GRAND TOTAL (A) + (B) must equal 15 hours/week: \_\_\_\_\_ (hours)

Please note that if you're teaching a summer course, the aggregated hours should equal 150. For instance, if you're teaching a 5 week course, your total out-of class and in-class time per week should equal 30 hours.

Please present a concise explanation for the following:

SPAN 98T

How does your course address each of the four learning goals?

Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment.

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

## APPENDIX I

Student Learning Goals with Nested Learning Outcomes for  
All General Education (GE) Foundations in Arts and Humanities (AH) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE AH” courses:

- 1. Students will gain knowledge in the Arts and Humanities.**
    - a. Students will recognize the varying historical, social, political, and economic conditions that shape human action.
    - b. Students will identify how individuals relate to or diverge from particular social norms through the creation of artistic and expressive forms.
    - c. Students will examine “texts” in any language or structure, and/or art forms in one or more media.
    - d. Students will account for how different worldviews and challenges are expressed in the arts and humanities as a product of interaction among diverse groups.
  
  - 2. Students will engage in complex analysis and reasoning.**
    - a. Students will analyze works in the context of an aesthetic movement, critical theory, philosophy, rhetoric, or languages/linguistics.
    - b. Students will articulate perspectives and priorities found in expressive forms.
    - c. Students will describe how insight can inform constructive change and ethical action.
    - d. Students will develop and evaluate an argument informed by evidence.
  
  - 3. Students will demonstrate media and information literacy.**
    - a. Students will locate appropriate resources to support an argument.
    - b. Students will evaluate resources for their reliability and significance.
    - c. Students will use resources effectively and ethically.
  
  - 4. Students will communicate effectively.**
    - a. Students will make arguments and express perspectives through a wide range of media or performance (i.e. written, digital, storytelling, visual arts).
    - b. Students will learn how to collaborate with others to express perspectives in diverse media.
    - c. Students will tailor communication to their perspective audiences.
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## POLITICAL VIOLENCE IN COMICS: TRUTH, TESTIMONY AND JUSTICE

**Department:** Spanish and Portuguese  
**Course Number:** 98T  
**Instructor:** Esther Claudio  
**Email:** [estherclaudio@g.ucla.edu](mailto:estherclaudio@g.ucla.edu)  
**Office Hours:** TBA, Rolfe 4816

### DESCRIPTION

In “Political Violence in Comics” we will learn to appreciate the beauty of comics as a form of art while we engage in discussions around memory, justice, truth, reconciliation and testimony. Memory offers an alternative to institutionalized historiography and serves as a site of contestation for official narrative. Storing personal - often traumatic - experiences might challenge, contest, add or question a whole apparatus that actively hides the perpetrators' accountability. Starting by Art Spiegelman's *Maus*, the groundbreaking comic that introduced discussions of political violence and memory into comics, we will study how graphic novels have used the powerful combination of drawing and text to explore the act of remembering as a way to find truth, justice and reconciliation. Some of the questions that will guide the seminar are: What mechanisms are used to aesthetically and politically visualize testimony? What traumas are culturally articulated and which ones are still unspeakable and hard or impossible to articulate? And in relation to this, is drawing a suitable means to achieve veracity as opposed to, say, photography? What does graphic narrative do differently?

### COURSE OBJECTIVES

By successfully completing this seminar, students will:

- Recognize the varying historical, social, political and economic conditions that shape political violence.
- Gain foundational knowledge on comic theory.
- Critically examine and interpret visual culture.
- Compare and assess different types of evidence in order to apply or utilize them in their own work.
- Develop familiarity with a variety of research methodologies, including the use of library resources to identify and locate relevant primary and secondary sources.
- Write analytical and research papers on matters related to political violence and the aesthetics of graphic narrative.

### READING LIST

#### Graphic novels:

- Art Spiegelman, *Maus*
- Marjane Satrapi, *Persepolis*
- Paco Roca, *Twists of Fate*
- Powerpaola, *Tropical Virus*

- Thi Bui, *The Best We Could Do*

### **Comics Theory:**

Hatfield, C. *Alternative comics: An emerging literature*. Jackson, MS: University Press of Mississippi, 2005.

Groensteen, T. *The System of Comics*. Jackson: University Press of Mississippi, 2007.

Wikipedia, “Glossary of comics terminology”

[https://en.wikipedia.org/wiki/Glossary\\_of\\_comics\\_terminology](https://en.wikipedia.org/wiki/Glossary_of_comics_terminology)

### **Memory/Political Violence**

Hirsch, Marianne. *The Generation of Postmemory. Writing and Visual Culture after the Holocaust*. Nueva York: Columbia University Press, 2012.

Jelin, Elizabeth. *State Repression and the Labors of Memory*. University of Minnesota Press, 2003

**Specific articles and supporting material are included in the week-by-week schedule.**

## **GRADING BREAKDOWN**

### **Literature Paper (65%):**

- Meet with instructor to discuss project (week 3 or 4) – 5%
- Project overview (week 5) – 5%
- Preliminary bibliography (week 6) – 5%
- Draft of paper (week 8) – 25%
- Oral presentation (due week 10) – 10%
- Final paper (due finals week) – 25%

**Forum posts (Completion) – 10%**

**Discussion facilitation – 10 %**

**Seminar Participation (15%):**

**Extra credit (1%)**

## **ASSIGNMENTS**

### **Literature paper**

Students will complete a major research paper over the course of the quarter, which will analyze how political violence is represented through graphic narrative using comics theory. Parameters for the projects will be discussed in class during week 2. Students are required to meet with the instructor during weeks 3 and 4 to identify project topics. A written project overview of 1 to 2 paragraphs will be turned in week 5, followed by a preliminary bibliography of 5-10 items in week 6. A first draft of the paper (8-10 pages minimum) will be due 8th week. Students will receive their drafts back with comments week 9, to give them ample time to prepare a 10-minute oral presentation on their project for week 10, and the final 12-15 page paper for finals week.

### **Forum posts**

Throughout the quarter, students will be required to contribute to ongoing class conversations by posting a close reading of a primary source. This will help develop the necessary skills for literary close reading, applicable to the literature paper, as well as for acquiring a familiarity with the comics' terminology and theory. They should analyze a panel, a page or a comic strip that drew your attention. Length: 500-1000 words

### **Discussion facilitation**

Every week one or two students will facilitate class discussion. Sign up will be available the first day of class. Successful discussion leaders will give a brief overview of the readings, indicate what the author is writing for or against, connect the readings to the theme of the seminar, and pose questions to the group designed to spark discussion.

### **Seminar participation**

Participation is an important part of your overall grade in this course. Simply attending class is not enough. You should come each week prepared, which means having done the readings and any other assignments. It also means playing an active role in class discussion. Students should feel free to check in with me at any point in the quarter to receive feedback about their seminar participation grade.

### **Extra credit**

You are invited to draw a self-portrait and share it with the class on the CCLE forum by week 2. You can copy the style of any of the graphic novels assigned, use your own unique style, or you can use "Brunetti style" – I will explain this in class. You need zero drawing skills for this and it is a very easy, basic, fun way to draw oneself!

## **WEEK-BY-WEEK BREAKDOWN FOR THE 10 WEEKS**

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### **Week 1: What is political violence? What is graphic narrative?**

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Readings:

- Art Spiegelman, *Maus* (Vol.1)
- Marianne Hirsch, "The Generation of Postmemory," *Poetics Today*, p.103-108 & 112-115.
- Raphael Lemkin, "Genocide: A Modern Crime," *Free World*, Vol. 4 (April 1945), p.39-43. Available at: <http://www.preventgenocide.org/lemkin/freeworld1945.htm>
- Hatfield, Charles. "Introduction". *Alternative Comics*. University Press of Mississippi, 2005.
- Wikipedia, "Glossary of comics terminology"  
[https://en.wikipedia.org/wiki/Glossary\\_of\\_comics\\_terminology](https://en.wikipedia.org/wiki/Glossary_of_comics_terminology)

Assignments:

\*Please sign up for discussion facilitation

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### **Week 2: Postmemory and its graphic rendering**

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Readings:

- Art Spiegelman, *Maus* (Vol.2)
- Elmwood, Victoria A. "Happy, Happy Ever After": The Transformation of Trauma between the Generations in Art Spiegelman's "Maus: A Survivor's Tale." *Biography (Honolulu)*, vol. 27, no. 4, 2004, pp. 691-720.

Assignments:

OPTIONAL: Self-portrait for extra credit!

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**Week 3: *Twists of Fate* – Spain. Exile and Testimony**

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Readings:

- Paco Roca, *Twists of Fate*
- Almudena Carracedo, Robert Bahar, *The Silence of Others* (Documentary, Netflix)
- Groensteen, T. "The Spatio-Topical System". *The System of Comics*. Jackson: University Press of Mississippi, 2007.

Assignments:

\* Meet with instructor to discuss project

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**Week 4: *Twists of Fate* – Spain. Exile and Testimony**

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Readings:

- Paco Roca, *Twists of Fate*
- Elizabeth Jelin, "History and Social Memory", *The Labors of Memory*, 2003, 46-59.
- Esther Claudio, "Interview with Paco Roca", *European Comic Art*, Vol. 11, no.2 2018.
- Groensteen, T. "Restrained Arthrology". *The System of Comics*. Jackson: University Press of Mississippi, 2007.

Assignments:

\*Meet with instructor to discuss project

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**Week 5: *Persepolis*– Iran. Truth and Autobiography**

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Readings:

- Marjane Satrapi, *Persepolis*
- Hillary Chute "Comics Form and Narrating Lives" *PMLA*, 2011, 107-117.
- Gillian Whitlock, "The Seeing 'I' of the Comics", *Modern Fiction Studies*, Vol. 52, no. 4, Winter 2006.

Assignments:

\* Project overview

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**Week 6: *Persepolis*– Iran. Truth and Autobiography**

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Readings:

- Marjane Satrapi, *Persepolis*
- Hillary Chute, “Introduction: Women, Comics, and the Risk of Representation,” *Graphic Women: Life Narrative and Contemporary Comics* (2010), 1–27.

Assignments:

\* Preliminary bibliography

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**Week 7: *Tropical Virus* – Venezuela. Gender, Space, Justice**

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Readings:

- Powerpaola, *Tropical Virus*, Fantagraphics, 2015
- Elizabeth Jelin. “Engendered Memories” *State Repression and the Labors of Memory*, 2003, 76-88.
- Peter Koenig, “What Really Happens to Nicaragua, Venezuela and Ecuador”. *Countercurrents.org*, 2018. <https://countercurrents.org/2018/08/what-really-happens-to-nicaragua-venezuela-and-ecuador/>

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**Week 8: *Tropical Virus* – Colombia. Gender, Space, Justice**

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Readings:

- Powerpaola, *Tropical Virus*, Fantagraphics, 2015
- Martínez-Pinzón, Felipe. "A People for the Patricians: Cuadros De Costumbres and State-Making on the Frontier in Colombia and Venezuela." *Journal of Latin American Cultural Studies : Travesía*, vol. 28, no. 1, 2019, pp. 43-65.
- Art Brut – an introduction: <https://www.theartstory.org/movement/art-brut-and-outsider-art/history-and-concepts/>

Assignments:

\* Draft of final paper

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**Week 9: *The Best We Could Do* – Vietnam. War, Women, Memory**

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Readings:

- Thi Bui, *The Best We Could Do*
- "45 Years on, those Who Lost Vietnam War Still Forgotten: VIETNAM WAR." *EFE News Service*, 2020.
- Viet Thanh Nguyen, “On Remembering Others,” *Nothing Ever Dies* (2016), pp. 47-70

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**Week 10: *The Best We Could Do* – Vietnam. War, Women, Memory**

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Readings:

- Thi Bui, *The Best We Could Do*
- Kanter, Lynn. "Men Weren't the Only Heroes of the Vietnam War." *The Washington post*, 2017

Assignments:

\* Oral presentation

**Final paper (due finals week)**

**RUBRICS**

**Literature paper**

	EXCELLENT	STRONG	COMPETENT	WEAK
<b>Thesis statement</b>	Provides a clear and compelling thesis statement in the introduction.	Provides a clear thesis statement in the introduction.	Provides a thesis statement but it is too general, or is poorly expressed.	Thesis statement is absent, or is trivial, superficial, and poorly expressed.
<b>Development and organization</b>	Makes highly effective use of evidence, logic and critical thinking to advance argument; is well organized and structured to support thesis.	Makes good use of evidence, logic and critical thinking to advance argument; is organized and structured to support thesis but may not be as tightly controlled as an A paper.	Makes limited use of evidence, logic and critical thinking to advance argument; is not well organized and structured to support thesis.	Displays limited knowledge of the subject; makes poor use of evidence, logic and critical thinking; is badly organized and structured; displays lapses in coherence or focus.
<b>Research and citations</b>	Uses quotations and sources very effectively; quotations are	Uses quotations and sources properly; quotations are properly	Uses some quotations and sources poorly or improperly;	Routinely uses quotations and sources incorrectly; quotations are

	properly contextualized, and cited accurately.	contextualized, and cited accurately in most cases.	quotations are not always properly contextualized, or cited inaccurately.	often not properly contextualized; plagiarizes unintentionally.
<b>References</b>	The words or ideas of others are properly attributed to the source; notes are consistent and in correct form.	The words or ideas of others are properly attributed to the source, they are generally consistent and in correct form.	The words or ideas of others are not always properly attributed to the source; notes are inconsistent or not always in the correct form.	The words or ideas of others are not properly attributed to the source; notes are inconsistent or are not in correct form.
<b>Writing and editing</b>	Language is very clear and persuasive; engages the reader and expresses complex ideas effectively; contains few if any errors of spelling and grammar.	Language is clear and persuasive, though somewhat less so than in an A paper; may contain some any errors of spelling and grammar but these do not interfere with overall effectiveness of the paper.	Language is not clear or persuasive; contains significant errors of spelling and grammar which interfere with overall effectiveness of the paper.	Contains incorrect or ineffective sentence structure; contains significant errors of spelling and grammar which distract the reader and interfere with reading and comprehension.



## New Course Proposal

### Spanish 98T

### Political Violence in Comics: Truth, Testimony and Justice

**Course Number** Spanish 98T

**Title** Political Violence in Comics: Truth, Testimony and Justice

**Short Title**

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

**Course Description** Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Learn to appreciate the beauty of comics as a form of art while we engage in discussions around memory, justice, truth, reconciliation and testimony. Letter grading.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows

**Syllabus** File [POLITICAL VIOLENCE IN COMICS Syllabus.docx](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Instructor (Esther Claudio) UID: 304688235

Professor Maria Teresa de Zubiaurre is the faculty mentor for this course.  
UID: 703254043

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 9, 2021

**Grading Structure** Literature Paper (65%):  
 -Meet with instructor to discuss project (week 3 or 4) ? 5%  
 -Project overview (week 5) ? 5%  
 -Preliminary bibliography (week 6) ? 5%  
 -Draft of paper (week 8) ? 25%  
 -Oral presentation (due week 10) ? 10%  
 -Final paper (due finals week) ? 25%  
 Forum posts (Completion) ? 10%  
 Discussion facilitation ? 10 %  
 Seminar Participation (15%)  
 Extra credit (1%)

**Effective Date** Winter 2022

**Discontinue Date** Summer 1 2022

<b><u>Instructor</u></b>	Name	Title
	Esther Claudio	Teaching Fellow

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Spanish & Portuguese

<a href="#">Contact</a>	Name	E-mail
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## ROUTING STATUS

**Role:** CUTF Coordinator - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

**Status:** Pending Action

**Role:** Initiator/Submitter - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

**Status:** Submitted on 8/25/2021 3:15:08 PM

**Comments:** Initiated a New Course Proposal

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