

ORIGINATOR'S SECTION:

1. College: CHABSS CoBA
 CoEHHS CSM

Desired Term and Year of Implementation (e.g., Fall 2008):
 Spring 2018

2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form*) Yes No

3. Course will be a variable-topics (generic) course? Yes No
 ("generic" is a placeholder for topics)

4. Course abbreviation and Number:* LTWR 335

5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.)
Graphic Narrative

6. Abbreviated Title for PeopleSoft:
 (no more than 25 characters, including spaces)
Graphic Narrative

7. Number of Units: 3

8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does not count toward the 80-word limit.)

Studies various forms of graphic narrative, such as comic book, comic strip, manga, and more. Considers the history of graphic narrative and how the format has changed over time to include a range of reading audiences including the representation of more diverse voices. Includes theoretical and scholarly discussion of graphic narratives.

9. Why is this course being proposed?

Contemporary literary studies is a vibrant, growing field, and new genres of literature are developing all the time as well as new subfields of literary study. While graphic fiction/graphic narrative (a.k.a. comics) have been enjoyed by readers for nearly a century, it's only been more recent that the format has entered into scholarly discussions and become an important component of work completed by cultural studies humanities scholars. LTWR recently revised our curriculum to include a required course focusing on digital, non-print, and visual forms of storytelling and narrative; this category features many courses taught in LTWR on visual storytelling via film and television, in which images are combined with dialogue and acting to tell stories. Graphic narrative bridges the gap between traditional print literature and visual forms such as television and film, creating a unique storytelling form that relies equally on written and visual forms of narrative development. A course like this one is a natural outgrowth of the department's interests and forward-looking focus about the direction of literary studies scholarship, and it's designed to work in conjunction with the other genre-specific courses (331-334 on poetry, drama, fiction, and non-fiction) to offer students access to contemporary scholarly considerations on a widespread form of literary production.

10. Mode of Instruction*

For definitions of the Course Classification Numbers:
http://www.csusm.edu/academic_programs/curriculumschedu ling/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/ Instructional%20Mode%20Conventions.pdf

Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)
Lecture	3	C2
Activity		
Lab		

11. Grading Method:*

Normal (N) (Allows Letter Grade +/-, and Credit/No Credit)
 Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress)
 Credit/No Credit Only (C)
 Credit/No Credit or Report-in-Progress Only (CP)

12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.

13. Course Requires Consent for Enrollment? Yes No

Faculty Credential Analyst Dean Program/Department - Director/Chair

* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.

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14. Course Can be Taken for Credit More than Once? Yes No X
If yes, how many times?

15. Is Course Crosslisted: Yes x No
If yes, indicate which course _____ and check "yes" in item #22 below.

16. Prerequisite(s): Yes x No

17. Corequisite(s): Yes x No

18. Documentation attached:
 Syllabus x Detailed Course Outline

19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:*

20. How often will this course be offered once established?* Intermittently. Once a year or once every two years.

PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:
(Mandatory information – all items in this section must be completed.)

21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)? x Yes No
If yes, please specify:
This course would be included as one of the options on the "Literary Studies" distribution requirement for LTWR majors and minors, and it would also be eligible to count as an elective for LTWR majors and minors.

22. Does this course impact other discipline(s)? (If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.) x Yes No
If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

Arts & Tech (SOA) Discipline	<u>see email</u> Signature	_____ Date	<input checked="" type="checkbox"/> Support _____ Oppose
Discipline	_____ Signature	_____ Date	_____ Support _____ Oppose

SIGNATURES : (COLLEGE LEVEL) :

(UNIVERSITY LEVEL)

Heidi Breuer & Rebecca Lush 7/27/17
1. Originator (please print or type name) Date

Rebecca Lush 7/27/17
2. Program Director/Chair Date

[Signature] 10/5/17
3. College Curriculum Committee Date

Marna Stoddard Helms 10/5/17
4. College Dean (or Designee) Date

5. UCC Committee Chair Date

6. Vice President for Academic Affairs (or Designee) Date

7. President (or Designee) Date

* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.

LTWR 335: Graphic Narrative
Detailed Course Outline
Heidi Breuer & Rebecca Lush

Course Catalogue Description

Studies various forms of graphic narrative, such as comic book, comic strip, manga, and more. Considers the history of graphic narrative and how the format has changed over time to include a range of reading audiences including the representation of more diverse voices. Includes theoretical and scholarly discussion of graphic narrative and how graphic narratives.

Course Overview

Visual narrative has long been a part of literary tradition, from medieval illuminated manuscripts to the forms that we now call graphic novels. Comics, the popular name for many contemporary graphic narratives, have a long history as one of the most popular forms of literature among young people in the U.S. (and worldwide). From 18th century political cartoons, to the rise of comic strips in the early 20th century, and the eventual development of comic books and later graphic novels in the mid and late 20th century, visual narratives have been a source of social commentary and creative expression for writers and illustrators. The combination of visual and written storytelling elements unique to graphic narrative produces a rich literary form that must be analyzed using methods from both traditional literary close reading analysis and visual rhetorical analysis and compositional theories. This course will introduce you to some of the many formats used in graphic narrative, provide a history of graphic narrative traditions with a focus on U.S. print culture contexts, and teach you how to analyze graphic texts from a variety of theoretical perspectives and methodological approaches. This class will give you a historical and scholarly overview of the main formats for graphic narrative from cartoons, to strips, to comic books, and finally to graphic novels. While we'll spend some time with superheroes and iconic comic characters such as Betty and Veronica, we'll conclude our look at graphic narratives with a focused unit on the horror genre as explored in comic texts.

Required Texts:

1. Willow Wilson *Ms. Marvel Volume 1: No Normal* (ISBN 978-0785190219)
2. Arigon Starr *Super Indian Volume 1* (ISBN 978-9870985952)
3. Marguerite Bennett *DC Bombshells Vol 1: Enlisted* (978-1401261320)
4. Garth Ennis *Preacher* (ISBN 978-1401240455)
5. Neil Gaiman *The Sandman* (ISBN 978-1401225759)
6. Rumiko Takahashi *Ranma ½* (ISBN 978-1421565941)

***special note on text books: Students must bring assigned readings for the day with them to class.**

Course Objectives:

All students will:

1. Produce and refine their close readings of graphic narrative texts.
2. Identify period-specific and cultural-specific concepts and terms relevant to the study of graphic narratives.
3. Contextualize graphic narratives within historical and cultural frameworks.
4. Produce close readings informed by literary criticism passages and theoretical works assigned in-class and by various historical contexts.
5. Analyze the multiple cultural perspectives inherent within graphic narratives.

This course meets all four Program-Level Student Learning Outcomes for the LTWR Department

1. Create clear and compelling communication in writing, speech, and other media;
2. Closely analyze texts, applying critical and theoretical approaches;
3. Identify and describe literary canons and alternative traditions and the process of their formation; and
4. Distinguish the local and global contexts of multicultural and international texts and apply those contexts in textual analysis, utilizing relevant theoretical frameworks.

Student Learning Outcomes:

In addition to the above PSLOs, students who complete *LTWR 335* should be able to do all of the following:

1. Identify and describe conventions of graphic narrative, including visual and literary elements.
2. Critically analyze graphic narratives.
3. Apply historical and theoretical concepts to graphic narratives.
4. Demonstrate clear and critical writing skills.
5. Distinguish graphic narratives from other genres.
6. Assess the rhetorical, social, and political purposes of graphic narratives.
7. Recognize the multicultural complexity of graphic narratives.
8. Appreciate the diversity of forms and genres as well as the cultural diversity and purposes of the graphic narratives.

This course meets the following General Education Learning Outcomes:

1. Compare and contrast relationships within and between human cultures.
2. Communicate effectively in writing, using conventions appropriate to various contexts and diverse audiences.
3. Use oral communication to effectively convey meaning to various audiences.

4. Find, evaluate, and use authoritative and/or scholarly information to comprehend a line of inquiry.
5. Think critically and analytically about an issue, idea or problem, considering alternative perspectives and re-evaluation of one's own position.
6. Describe the importance of diverse experiences, thoughts, and identities needed to be effective in working and living in diverse communities and environments.

Grade Requirements:

Grade requirements include 1 research paper or project (detailed assignment sheet will be provided which will detail research requirements and topics); 1 in-class close reading exam; 2 in-class exams: a midterm exam, and a final exam; and in-class participation (including active discussion, in-class writing assignments, and quizzes).

The paper is a research-based assignment that can be a traditional research paper, a cultural studies paper, or a creative project. Details for the research paper/project will be available on Cougar Courses.

Participation*	10%
In-Class Close Reading/Visual Analysis Exam	15%
Midterm Exam	25%
Research Paper or Project	20%
Final Exam	30%

*participation includes quizzes, in-class writing assignments, in-class contributions to discussions, and participation in message boards online.

Detailed assignment sheets will be distributed for all assignments.

AUWR: This class meets the All University Writing Requirement that all students produce at least 2,500 words of formal writing for a 3-unit course.

University Credit Hour Policy:

Campus policy states that are expected to spend a minimum of two hours outside of the classroom each week for each unit of credit engaged in learning. As a 3-unit class, students should expect to spend a minimum of six hours each week outside of classroom time reading, writing, and preparing for class.

Grading policies: Papers will be graded for content, clarity, and writing quality. Students are encouraged to meet with me during office hours for questions about research and revision for the final paper. I do not reply to requests to read your drafts

over email and send you feedback over email—if you want my assistance you must meet with me during office hours or by appointment.

I am happy to review drafts and help you through any stage of the writing process during office hours and by appointment. Remember, it is better to seek help with writing sooner rather than later!

Late Paper Policy: Late work will be marked down one letter grade for each class day it is late. **Late work will not be accepted after 3 class periods.**

Course Policies:

Email policies:

I usually respond to email within 24 hours Monday through Friday. If you have not received a reply to your message within 48 hours please resend to make sure I have received your inquiry. Remember to sign your name to your email messages. Always read your syllabus closely before emailing me a question that is likely to be covered in your syllabus. You are expected to fully read your syllabus and adhere to all deadline.

An important part of academic professionalism is proper **email etiquette**. Please ensure that e-correspondence includes a clear subject line with the class title, a greeting, and a closing—this is good practice for establishing appropriate professional email protocol for your future careers.

Academic Honesty:

The university takes seriously issues of academic honesty. For details on what constitutes plagiarism and other instances of academic misconduct please visit:

http://www.csusm.edu/policies/active/documents/Academic_Honesty_Policy.html

Suspected plagiarism will be forwarded to the Office of the Dean of Students in accordance with mandatory university policy and a zero will be given for the assignment. Students must acknowledge the ideas of others through appropriate academic citation. Since this is a literature course students must adhere to MLA documentation style. Plagiarism includes copying the words and ideas of others without giving credit to the original author. Direct statements from research must be quoted and cited. Paraphrased ideas of others must also be cited. Failure to cite quotations, paraphrase, and other research will result in a zero. Plagiarism is not just limited to formal paper assignments—improperly copying ideas from others in online forums will also be reported to the Dean of Students.

Special needs: If you have a registered disability and wish to discuss accommodations, let me know within the first two weeks of class. Disabilities can be registered through the Office of Disabled Student Services. DSS is located in Craven Hall 5205 and can be reached at (760) 750-4905 or (760) 750-4909 (TTY). Please note that any disabilities must be registered through the Office of Disabled Student Services before any

accommodations can be granted. If you have an accommodation or have questions about accommodations please meet with me during my office hours to ensure confidentiality of all medical information.

Religious Observance Absences: Inform me of any intended absences for the session in the first two weeks of class.

Medical Absences: It is your responsibility to contact me and to present proper documentation when you return to class and to make up any missing work within one week of your return.

Missed Material Policy: Do not ask me for my lecture notes or send me "what did we cover" emails if you miss class. It is your responsibility to ask a classmate for notes and to stay on top of the reading. I am more than happy to discuss questions you have about the material you miss during office hours, but you need to get and read a classmate's notes first!

Class Conduct: In accordance with the campus Civility Statement, all students should conduct themselves "with care, respect, and empathy while acknowledging the culture and humanity of others." Class discussions are meant to be intellectually engaging and challenging, which may mean a variety of perspectives and opinions will be heard. Conversation is encouraged but please remember to pose criticisms and questions in a respectful manner.

Other policies: Laptops may be used for note-taking but should not be used for social networks, email, or any other use not related to the course. Cell phones should be silenced and put away. No texting in class. You *must* bring a copy of the text assigned with you to each class meeting.

I highly recommend not using your phone for accessing pdf readings—you need to be able to write on the texts we discuss and be able to clearly and easily see the material.

Content Warning: The texts for this class will at times include scenes of violence. Some texts will even include representations regarding race, gender, ability, or sexuality that may make contemporary readers uncomfortable or portray ideas that differ from your own personal beliefs. Please remember that you are reading these works to understand the history of graphic narratives and how it has changed over time and to engage in analysis of popular culture artifacts. You may not always agree with the strategies used by authors or illustrators or the message conveyed—this does not mean you cannot engage with the material in a scholarly and professional manner. I am not here to convert you, but rather to expose you to a range of textual, theoretical, and scholarly traditions that matter for having a holistic view for studying comic books.

****You cannot record class lectures or discussions without an accommodation note from DSS.****

Weekly Reading Schedule

CC = Cougar Courses

Week 1 Introduction to Course: What is Graphic Narrative?

Selection from Wright, Bradford. *Comic Book Nation: The Transformation of Youth Culture in America* (on CC)

Early American cartoons—use link on CC to American Antiquarian Society image database

Week 2 Methods of Analysis for Visual Narrative

Selections from Ryall, Chris & Scott Tipton. *Comic Books 101: The History, Methods and Madness* (on CC)

Week 3 Comic Strip Traditions

Selected strips from *Little Nemo* and *Wonder Woman (The newspaper years)* (on CC)

Selection from Eisner *Comics and Sequential Art* (on CC)

Week 4 Backlash & Censorship

Selections from Wertham's *Seduction of the Innocent* (on CC)

Comics Code Authority from 1954 (on CC)

Week 5 Golden Age Comics

Selected early issues of Superman, Batman, Captain America, and Wonder Woman

Week 6 Silver Age Comics

Selected issues from Marvel's *Uncanny X-Men* and DC's *Justice League*

Week 7 Bronze Age Comics

Marvel's *Spotlight Red Wolf*

Selection from Michael Sheyahshe "Marvel's Red Wolf" (on CC)

Week 8 Race and Social Justice in Comics

Kamala Khan as Ms. Marvel, *Ms. Marvel Volume 1: No Normal*

Arigon Starr's *Super Indian Vol 1*

Aldama "Introduction" from *Multicultural Comics: From Zap to Blue Beetle*, link to online book from Kellogg Library on CC

Week 9 Gender and Sexuality in Comics

DC Bombshells Vol 1

Selections from *The Amazon Mystique* (on CC)
Rumiko Takahashi *Ranma ½*

Week 10 Dis/ability in Comics
David Mack's *Echo: Vision Quest*

Week 11 Non-Superhero Comic Franchises
Selections from *Archie, Betty & Veronica, Felix the Cat, and Casper the Friendly Ghost*

Week 12 Modern Comics and Horror
Selection from *The Walking Dead* (Skybound Comics)

Week 13 Weird Westerns: Comic Book Horror Part II
Beau Smith *Wynonna Earp* (Image Comics) "Home on the Strange"

Week 14 Weird Westerns Continued: Comic Book Horror Part III
Garth Ennis (Vertigo Comics) *Preacher*

Week 15 Gothic Horror and Graphic Narrative
Neil Gaiman (Vertigo Comics) *The Sandman*

Finals

Angela Baggett

From: Carrick Williams
Sent: Wednesday, September 06, 2017 4:20 PM
To: Angela Baggett
Subject: FW: Review of New Course Requested

Follow Up Flag: Follow up
Flag Status: Flagged

Hi Angela,

Could this be added to the course that Rebecca proposed? It should be able to count as a letter of support from Arts.

Thanks!

Carrick

Carrick C. Williams
Assistant Professor
Department of Psychology
333 S. Twin Oaks Valley Rd.
California State University San Marcos

From: Rebecca Lush
Sent: Wednesday, September 06, 2017 4:12 PM
To: Judit Hersko <jhersko@csusm.edu>
Cc: Heidi Breuer <hbreuer@csusm.edu>; Carrick Williams <cawilliams@csusm.edu>
Subject: Re: Review of New Course Requested

Thanks, Judit!

This is great news for us because we are also very excited about this course. I believe we can still use emails in lieu of wet signatures. I've cc'ed the chair of CAPC on this email to confirm.

Thanks again.

best,
Rebecca

Rebecca M. Lush, Ph.D.
Associate Professor
Literature and Writing Studies, Chair
California State University, San Marcos
126L Markstein
333 S. Twin Oaks Valley Road

San Marcos, CA 92096
760-750-8004

From: Judit Hersko
Sent: Wednesday, September 6, 2017 4:08 PM
To: Rebecca Lush
Cc: Heidi Breuer
Subject: Re: Review of New Course Requested

Dear Rebecca and Heidi,

I heard back from the A&T faculty and they are all very enthusiastic about the course and in support.

If you need me to sign your form I should be able to do so this Friday (I am going to two meetings on Friday where I will probably see Rebecca). Otherwise next Friday the Deans Chairs meeting is another option.

Best,

Judit

Judit Hersko
Professor
Chair, Art, Media and Design
California State University San Marcos
San Marcos, CA 92096-0001
760 750-4639
jhersko@csusm.edu
www.judithersko.com

From: Rebecca Lush
Sent: Thursday, July 27, 2017 11:28:43 AM
To: Judit Hersko
Cc: Heidi Breuer
Subject: Review of New Course Requested

Dear Judit,

Heidi and I have developed a class for our majors on graphic narratives and we are asking for Arts & Tech to review it as a potentially affected program.

I have attached the c-form and sample syllabus. Let us know if you have any questions!

Thanks.

Best,
Rebecca

Rebecca M. Lush, Ph.D.
Associate Professor