

Queer Graphic Narrative

AML 2410-3698

MWF 6 (12:50-1:40pm)

CHE (Chemical Engineering) 0237

Instructor:

Ashley Manchester

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Office:

Office Hours: Mondays 2-4 pm or by appointment

Course Description:

This course will examine queer cultural history in the United States through an image-text approach, uniting two fields of inquiry: comics studies and queer studies. This course is designed to train students to interpret comics texts (with an emphasis on the unique visual codes of the medium) through a queer theoretical lens and present such analyses through careful, structured academic writing. Together, we will approach queer theory through a selection of (mostly) American comics texts from the Underground Movement to contemporary print and web comics. Students will apply foundational comics and literary scholarship to these texts in order to analyze visual, narrative, and thematic properties.

Throughout the course, we will centralize the following questions: what makes any particular graphic text “queer” (queer characters, themes, author/artists, transgressive potential, etc.)? How are marginalized groups (women and LGBT individuals) visually represented in a variety of graphic narratives? How is the history of queer experience, place, culture, and politics in the United States reflected through these visual texts? How might queer theory and comics intersect and interact?

Learning Outcomes:

By the end of this course, you should be able to:

- Communicate a foundational understanding of both comics studies and queer theory
- Examine notions of queerness as they are visually represented
- Analyze and interpret both the form and content of various texts
- Situate texts within their American and global historical contexts
- Compose rhetorical arguments using primary texts and supplemental scholarship
- Utilize a thorough writing process that includes planning, drafting, and revising
- Evaluate the rhetorical arguments of the work of peers and other authors

Required Texts:

Cruse, Howard. *Stuck Rubber Baby*. New York: Vertigo, 2010. ISBN: 978-1401227135

Hernandez, Gilbert. *Julio's Day*. Seattle: Fantagraphics, 2013. ISBN: 9781606996065

Naifeh, Ted and Tristan Crane. *How Loathsome*. New York: Comics Lit, 2004. ISBN: 978-1561633869

Schrag, Ariel. *Potential*. New York: Touchstone, 1997. ISBN: 9781416552352

Sezen, Baldan. *Snapshots of a Girl*. Vancouver: Arsenal Pulp Press, 2015. ISBN: 978-1551525983

Stevenson, Noelle, et al. *Lumberjanes: Beware the Kitten Holy* (vol. 1). Los Angeles: BOOM!, 2015. ISBN: 978-1608866878

Summers, A.K. *Pregnant Butch: Nine Long Months Spent in Drag*. Berkeley: Soft Skull Press, 2014. ISBN: 978-1593765408

Wiebe, Kurtis J. *Rat Queens: Sass and Sorcery* (vol. 1). Berkeley: Image Comics, 2014. ISBN: 978-1607069454

*** *How Loathsome* and *Julio's Day* will **not** be available at the bookstore. Please find these texts through the library or online sellers. If you have difficulty finding them, please let me know ASAP***

Recommended Texts:

Hall, Justin, ed. *No Straight Lines: Four Decades of Queer Comics*. Seattle: Fantagraphics, 2013. ISBN: 978-1606997185

Monster, Sfe R. ed. *Beyond: The Queer Sci-Fi & Fantasy Comic Anthology*. Sfe R. Monster and Taneka Stotts, 2015. ISBN: 978-0990995692

Course Requirements:

| Assignment | Points | Requirements | Due Date(s) |
|------------------------------|--|-----------------------|---|
| 8 Response Papers | 5 pts. each 40 pts. total | 300 words each | Interspersed |
| Arthrology Paper | First draft: 5 pts. Final draft: 55 pts. 60 pts. total | 750 words/2-3 pages | First draft: Oct. 3 Final draft: Oct. 7 |
| Scholarly Article Assessment | First draft: 10 pts. Final draft: 90 pts. 100 pts. total | 1,500 words/4-5 pages | First draft: Nov. 4 Final draft: Nov. 9 |
| Queering Comics Paper | First draft: 10 pts. Final draft: 90 pts. 100 pts. total | 1,500 words/4-5 pages | First draft: Dec. 5 Final draft: Dec. 15 |
| Attendance and Participation | 25 pts. | N/A | N/A |
| TOTAL: 325 points | | | |

****All students *must* check their email and Canvas site daily****

****All assignment guidelines and rubrics are available on Canvas. We will discuss all requirements for these assignments well before each due date****

Grading Scale:

| | |
|---------|---------|
| A | 100-94% |
| A- | <94-90% |
| B+ | <90-87% |
| B | <87-84% |
| B- | <84-80% |
| C+ | <80-77% |
| C | <77-74% |
| C- | <74-70% |
| D+ | <70-67% |
| D | <67-64% |
| D- | <64-61% |
| Failing | <61-0% |

Late Work:

All assignments are due *via Canvas* prior to the start of class on the noted due date, with no exceptions! If an emergency occurs that affects your ability to complete your work, please notify me *as soon as possible*. If you fail to hand in an assignment, or hand it in late without prior arrangements, you will receive a zero on that assignment. I reserve the right to make exceptions on a case-by-case basis.

Attendance Policy:

It is crucial that you not only attend class, but also participate to the best of your ability. I will be taking attendance every class and anyone found to be signing the attendance sheet for another student will automatically forfeit their attendance points. If you are more than 15 minutes late for class, you will be counted as absent. You are allowed 3 absences from class without penalty. Any absences after the third will severely affect your final grade. Participation will be factored into your final attendance grade.

***It is imperative that you attend class on time and participate fully!**

UF Policy: In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

Final Grade Appeals:

Students may appeal a final grade by filling out a form available from Carla Blount, Department of English Program Assistant (4008 Turlington Hall).

Technology Policy:

Since you are required to fully participate in this course, which largely depends on class discussion, you will ONLY be allowed to use laptops or other computing devices for note-taking or other class-related purposes. If you choose to use a computer during class, be prepared to show me your notes at any time. Anyone found using their laptops for purposes other than class activities will be asked to leave class and will forfeit their attendance points.

Statement of Composition (C) and Humanities (H) Credit:

This course can satisfy the General Education requirement for Composition or Humanities. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general.education.requirement.aspx>

Statement of Writing Requirement:

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/writing.and.math.requirement.aspx>

Statement of Student Disability Services:

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see:

<http://www.dso.ufl.edu/drc/>

Statement on Harassment:

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment see: <http://www.hr.ufl.edu/eo/sexharrassment.htm>

Safe Space Policy:

Each of us brings a unique perspective to the classroom that enriches the learning experience for everyone. This classroom will be constructed as a safe space where all voices are heard and respected. Language and actions that compromise this goal by harassing, disrespecting, or promoting violence against any group or individual will not be tolerated. This includes blatant rudeness directed toward the professor or any other student present or not. To that end, I will ask anyone who disrupts the safe space to leave the classroom.

Statement on Academic Honesty:

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/student.honor.code.aspx>

****Under no circumstance will any academic dishonesty be tolerated. If you are found plagiarizing in any way, you will receive a penalty of a failing grade on your assignment and, upon my review, be reported to the university.**

Course Schedule: **Subject to change**

WEEK ONE:
INTRODUCTION to COMICS STUDIES

Mon., Aug. 22

- Introductions and syllabus overview
- The history of (queer) comics

Wed., Aug. 24

- Introduction to *The System of Comics*, Thierry Groensteen (C)

Fri., Aug. 26

- Selections from *Understanding Comics: The Invisible Art*, Scott McCloud (C)
- “The Construction of Space in Comics,” Pascal Lefevre (C)

WEEK TWO:
INTRODUCTION to QUEER THEORY:
SEX, GENDER, and SEXUALITY

Mon., Aug. 29

- “Queer and Now,” Eve Kosofsky Sedgwick (C)
- *Sandy Comes Out*, Trina Robbins (C)

DUE: RESPONSE PAPER #1

Wed., Aug 31

- “Performative Acts and Gender Constitution,” Judith Butler (C)
- Selections from *The Arrival*, Shaun Tan (C)
- *Gertrude and Alice*, Trina Robbins (C)

Fri., Sept. 2

- “Compulsory Heterosexuality and Lesbian Existence,” Adrienne Rich (C)
- Selections from *Fun Home*, Alison Bechdel (C)

WEEK THREE:
REPRESENTING INTERSECTIONALITY

Mon., Sept. 5 – NO CLASS; HOLIDAY

Wed., Sept. 7

- “Why Race, Class, and Gender Still Matter,” Margaret L. Andersen and Patricia Hill Collins (C)

Fri., Sept. 9

- *Twin Souled*, Bevan Thomas and Kate Ebensteiner (C)
DUE: RESPONSE PAPER #2

WEEK FOUR:

Mon., Sept. 12 – NO CLASS; PROFESSOR AT CONFERENCE

Wed., Sept. 14 – NO CLASS; PROFESSOR AT CONFERENCE

Fri., Sept. 16

- *Stuck Rubber Baby*, Howard Cruse (up to Chapter 10, pg. 75)

WEEK FIVE:

Mon., Sept. 19

- *Stuck Rubber Baby*, Howard Cruse (up to Chapter 18, pg. 150)

Wed., Sept. 21

- *Stuck Rubber Baby*, Howard Cruse (to end)
DUE: RESPONSE PAPER #3

Fri., Sept. 23

- *Rat Queens: Sass and Sorcery* (vol. 1), Kurtis J. Wiebe et al.

WEEK SIX:

VISUALIZING QUEER BODIES, SEX and SEXUALITY

Mon., Sept. 26

- “Sex in Public,” Lauren Berlant and Michael Warner (C)

Wed., Sept. 28

- Selections from *7 Miles a Second*, David Wojnarowicz et al. (C)
- *Untitled*, Ivan Velez Jr. (C)
- *In Plain Sight*, Steve MacIsaac (C)

Fri., Sept. 30

- [*Chester 5000 XYV*](#), Jess Fink (November 6, 2013 – January 5, 2016)

WEEK SEVEN:

Mon., Oct. 3

- Peer revising for Arthrology Paper
DUE: Arthrology Paper First Draft

Wed., Oct. 5

- *How Loathsome*, Tristan Crane and Ted Naifeh (up to Chapter Three, page 57)

Fri., Oct. 7

- *How Loathsome*, Tristan Crane and Ted Naifeh (to end)
- DUE: Arthrology Paper Final Draft***

WEEK EIGHT:
ALTERNATIVE KINSHIP and BUILDING FAMILY

Mon., Oct. 10

- “Is Kinship Always Already Heterosexual,” Judith Butler (C)

Wed., Oct. 12

- *Of Families & Other Magical Objects*, reed black (C)
 - *Child Labor*, Mary Wings (C)
- DUE: RESPONSE PAPER #4***

Fri., Oct. 14 – NO CLASS; HOMECOMING

WEEK NINE:

Mon., Oct. 17

- *In the Garden of Steven*, Francois Peneaud and Roger Zanni (C)
- *Freaking Out the Parents*, Joey Alison Sayers (C)

Wed., Oct. 19

- *Pregnant Butch: Nine Long Months Spent in Drag*, A.K. Summers (up to page 55)

Fri., Oct. 21

- *Pregnant Butch: Nine Long Months Spent in Drag*, A.K. Summers (to end)
- DUE: RESPONSE PAPER #5***

WEEK TEN:
QUEER YOUTH

Mon., Oct. 24

- “Complicating the Coming Out Narrative: Becoming Oneself in a Heterosexist and Cissexist World,” Kate Klein et al. (C)

Wed., Oct. 26

- *Lumberjanes: Beware the Kitten Holy* (vol. 1), Noelle Stevenson, et al.

Fri., Oct. 28

- *Potential*, Ariel Schrag (up to page 75)

WEEK ELEVEN:

Mon., Oct. 31

- *Potential*, Ariel Schrag (up to page 150)

Wed., Nov. 2

- *Potential*, Ariel Schrag (to end)

Fri., Nov. 4

- Peer revising for Scholarly Article Paper
DUE: Scholarly Article Paper First Draft

WEEK TWELVE:

CULTURE, HISTORIOGRAPHY, and the NATION

Mon., Nov. 7

- Selections from *The Ellis Island Snow Globe*, Erica Rand (C)

Wed., Nov. 9

- Selections from *Dykes To Watch Out For*, Alison Bechdel (C)
DUE: Scholarly Article Paper Final Draft

Fri., Nov. 11 – NO CLASS; HOLIDAY

WEEK THIRTEEN:

Mon., Nov. 14

- *Snapshots of a Girl*, Beldan Sezen (up to page 79, “Baby Dyke (Running Again)”)
DUE: RESPONSE PAPER #6

Wed., Nov. 16

- *Snapshots of a Girl*, Beldan Sezen (to end)

Fri., Nov. 18

- *Julio’s Day*, Gilbert Hernandez (up to page 50)

WEEK FOURTEEN:

Mon., Nov. 21

- *Julio's Day*, Gilbert Hernandez (to end)
DUE: RESPONSE PAPER #7

Wed., Nov. 23 – NO CLASS; FALL BREAK

Fri., Nov. 25 – NO CLASS; FALL BREAK

WEEK FIFTEEN:
THE FUTURE OF QUEERNESS and COMICS

Mon., Nov. 28

- Selections from *Cruising Utopia*, Jose Esteban Munoz (C)

Wed., Nov. 30

- *TransLucid* (all)

Fri., Dec. 2

- *Optimal*, Blue Delliquanti (C)
 - *Versus*, Wm. Brian MacLean (C)
- DUE: RESPONSE PAPER #8**

WEEK SIXTEEN:

Mon., Dec. 5

- Peer revising sessions for Queering Comics Paper
DUE: First draft of Queering Comics Paper

Wed., Dec. 7

- Wrap-up

Queering Comics Final Paper Due: December 15 by noon