

Time: T 5-6/ R 6 → Tuesdays 11:45am-1:40pm; Thursdays 12:50-1:40pm

Place: MAT 0113

Instructor Name: Dr. Margaret Galvan

Email: margaretgalvan@ufl.edu

Office: TUR 4348

Office Hours: T 2:00-3:00pm; Th 10:45-11:45am in person or via Zoom; email to make an appt.

Canvas Website: <https://elearning.ufl.edu/>

Course Website: <https://eng4844fall2022.wordpress.com/>

Course Description:

In the past several years, there's been a surge in publishing of queer comics—that is, “comic books, strips, graphic novels, and webcomics that deal with LGBTQ themes from an insider's perspective,” as cartoonist Justin Hall puts it. These contemporary works are part of a genealogy that stretches over four decades, reaching back before the Stonewall Riots in 1969 that catalyzed the modern LGBTQ movement. This course will introduce students to this rich and often overlooked history of queer comics in America and Europe from the 1960s through the present.

Course assignments will include digital reflections on a shared course website, a short formal essay, and a research project with a digital component.

Course Objectives:

- Students will learn about queer comics and queer history in the US and Europe and how the two have intertwined
- Students will learn how to close-read and analyze comics
- Students will learn about how scholars have researched and written about comics
- Students will practice writing in many forms and formats, both analog and digital
- Students will engage in creating public digital scholarship
- Students will learn about different histories, formats, genres of comics production

Books to Purchase:

- Ralf König, *The Killer Condom* (1988) ebook: <https://northwestpress.com/shop/the-killer-condom/>
- Jul Maroh, *Blue Is the Warmest Color* (2013), Arsenal Pulp Press, ISBN: 1551525143
- Mariko Tamaki and Rosemary Valero-O'Connell, *Laura Dean Keeps Breaking Up with Me* (2019), First Second, ISBN: 1626722595
- Maia Kobabe, *Gender Queer: A Memoir* (deluxe edition 2022), Oni Press, ISBN: 1637150725

Course Texts: Be sure to purchase the exact editions of the books, which are in stock at the UF Bookstore. All required texts are also available on reserve and in the local library system. Comics are often published in various editions where content, pagination, etc. can vary widely. Additional course texts will be available for download as PDFs via Canvas or through online links posted on the syllabus and course website. Some course texts may be on reserve, as indicated via Canvas. When you write about course texts, you must cite from the version indicated on the syllabus.

Assignments & Grading:

Refer to the university grading policy for overarching information:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Participation (10%, all semester): You will be assessed based on your contributions to class discussion and completion of in-class assignments, such as workshops, impromptu freewriting exercises, presentations, etc. You will assess your participation according to a rubric at multiple points throughout the semester and receive feedback.

Digital Posts + Discussion Lead (10%, due Weeks 3-13): You will publish two digital posts of roughly 500 words each on the course website throughout the semester. In these posts, you will perform a short close reading of the assigned comic and create three discussion questions for selected passages. To receive credit, you must be present to help lead discussion on the days you select. You will publish your post on the course website at least one day in advance.

Short Essay (15%, due Week 5, 9/20): You will compose a typed paper of 3-5 pages in length that makes an argument about the representation of queer identity in comics, demonstrating the claims through close-readings of a given comic in conversation with course texts about comics history and theory.

Annotated Bibliography/Proposal (25%, due Week 8, 10/11): You will write a 3-page proposal for your Wikipedia Project, accompanied by an annotated bibliography of 10 sources. You will select the cartoonist for your proposal from a list of underrepresented artists from the *Gay Comix* milieu.

Wikipedia Project (20%, due Week 15, 11/29): You will complete tutorials to learn how to edit Wikipedia and then edit a Wikipedia entry on a chosen cartoonist and present on your process.

Reflection Essay (20%, due Week 16, 12/6): You will compose a typed paper of 5-7 pages in length where you reflect on the process of editing Wikipedia and the connections between the current representation of the topic and its significance. You will also compare this artist to more contemporary representations of LGBTQ+ identity in other course texts to reflect on the history and evolution of queer comics.

Assignments Format & Due Dates: You must complete all assignments to receive credit for this course. Aside from multimodal and creative work, assignments should be typed, double-spaced, Times New Roman 12-point font, with page numbers and 1-inch margins. They should adhere to MLA or Chicago format, contain a bibliography, and be submitted via Canvas by the beginning of class. Digital posts are due online the day before a given class, as stated here and in the assignment sheet. Late assignments will be penalized one letter grade for each week late. No extensions will be granted the day before an assignment is due.

Academic Honesty & Definition of Plagiarism: Plagiarism of a draft or final version of any assignment will be reported to the Dean of Students. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, refer to the Student Conduct and Honor Codes: <https://sccr.dso.ufl.edu/students/student-conduct-code/>

Attendance, Participation, & Engagement: In this upper-division course, all members of the class will participate in actively discussing each other's insights about course texts. To do well in this class you must be present and prepared. Much of our foundational learning will happen in classroom conversations and activities. Be conscious of how you can facilitate discussion and engagement through your contributions to the course. Lateness is not tolerated. If you are having scheduling problems, see me as soon as possible. Your course grade drops by one full letter for each "unacceptable" absence after three. Please see this link for details: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

COVID-19: In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit one.ufl for screening / testing and vaccination opportunities.
- If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.
- As with any excused absence, you will be given a reasonable amount of time to make up missed work.

Course Format: At the beginning of every course, we will devote some time to answering a writing prompt through timed freewriting, which students will later draw upon in guided discussion. We will also discuss and review any upcoming assignments or course matters in the beginning portion of the course. Then, we will discuss the text in small groups and in full-class discussion, which will be guided by students' digital posts and discussion questions. Later in the semester, we will likely devote some time in-class, especially during our longer class sessions, for students to work on the Wikipedia Project.

Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

Computers in the Classroom: You may use a laptop or tablet for note-taking, in-class work, or referring to classroom materials.

Accommodations: Any student requesting academic accommodations based on disability is required to register with the Disability Resource Center, 352-392-8565. More information can be found here: <https://disability.ufl.edu/>

Policy on Harassment: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <https://titleix.ufl.edu/about/laws-policies/>

Counseling and Wellness: Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling & Wellness Center, 352-392-1575 or contact them online: <https://counseling.ufl.edu/>

Requesting Recommendations: If you plan to request a recommendation letter from me, read this guide before doing so: <http://margaretgalvan.org/pedagogy/recommendation-letter-guidelines/>

Course Evaluations: You are expected to provide professional and respectful feedback on the quality of instruction in this course by completing end-of semester course evaluations online via GatorEvals. You will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or online.

In-Class Recording: Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

COURSE SCHEDULE

WEEK 1: Introductions; How to Read Comics

Thursday, August 25

- **Introductions**
- Ryan North, "Comics as a Medium," *Dinosaur Comics* (2019), <http://www.qwantz.com/index.php?comic=3433>
- Ryan North, "Dinosaur Comics as a Medium," *Dinosaur Comics* (2019), <http://www.qwantz.com/index.php?comic=3434>

WEEK 2: How to Read and Study Comics

Tuesday, August 30

- Mark Newgarden & Paul Karasik, "How to Read Nancy" (1988)
- Scott McCloud, *Understanding Comics* (1993), selections
- Aaron Kashtan, "Comics criticism: Basic questions to ask when reading a comic — version for students," <https://ogresfeathers.wordpress.com/2017/08/28/comics-criticism-basic-questions-to-ask-when-reading-a-comic-version-for-students/>
- Ramzi Fawaz, "How to Read and View: A Worksheet"
- "Comics Terminology" handout, <https://www.cartoonstudies.org/wp-content/uploads/2014/06/terminology.pdf>
- Mort Walker, *The Lexicon of Comicana* (1980) excerpts
- Review **Participation Rubric** alongside bell hooks, *Teaching to Transgress* (1994), excerpts
- Gerald Graff & Cathy Birkenstein, "Entering Class Discussions," *They Say/I Say* (2018)
- **Review Digital Posts assignment sheet; sign up for Digital Posts**

Thursday, September 1

- Hillary Chute, "Comics as Literature? Reading Graphic Narrative," *PMLA* 123.2 (2008)
- Hillary Chute, "Introduction: Comics for Grown-Ups?," *Why Comics?* (2017)
- Ramzi Fawaz, "A Queer Sequence: Comics as a Disruptive Medium," *PMLA* 134.3 (2019)
- **Review Digital Posts schedule and WordPress**

WEEK 3: Early Gay Comics, Stonewall, Legacies

Tuesday, September 6

- Tom of Finland, art selections from *Dirty Pictures* (2000)
- Tim Pilcher, "Tom of Finland," *Erotic Comics 2* (2008)
- Nayland Blake, "Tom of Finland: An Appreciation," *Out/Look: National Lesbian and Gay Quarterly* (1988)
- Susanna Paasonen, "Tom of Finland Comes Home, Keeps on Coming," *Porn Studies* 6.4 (2019)
- Leena-Maija Rossi, "From Arousing Drawings to Art to Behold: Tom of Finland's Long and Winding Road to the Art World," *Porn Studies* 6.4 (2019)
- Eurotrash, "The Art of Tom of Finland," <https://www.youtube.com/watch?v=rILFilOw4Rw>
- The Museum of Contemporary Art, "Tom of Finland," <https://www.youtube.com/watch?v=jkCnzCI66RQ>
- **Review Short Essay assignment sheet**

WEEK 3 (CONTINUED)**Thursday, September 8**

- G.B. Jones, Tom Girl selections from *J.D.s* (1985-1990)
- Anonymous Boy (Tony Arena), art selections from *Anonymous Boy Collection* #1-8 (1993-2000)
- Andrea Juno interview with G.B. Jones in *Dangerous Drawings* (1997)
- Robert Triptow, *Gay Comics* (1989), pp. 4-25
- Howard Cruse, "That Night at Stonewall," *From Headrack to Claude* (2012)
- Jason Baumann, ed., *The Stonewall Reader* (2019), "Introduction"
- Martin Duberman, *Stonewall* (1993), excerpt, <http://www.historyisaweapon.com/defcon1/dubermanstonewall.html>
- Sylvia Rivera, "Y'all Better Quiet Down" (1973), <https://www.youtube.com/watch?v=Jb-JIOWUw1o>

WEEK 4: Underground Comix**Tuesday, September 13**

- Trina Robbins, "Sandy Comes Out," *Wimmen's Comix* #1 (1972)
- Mary Wings, *Come Out Comix* (1973)
- Roberta Gregory, "A Modern Romance," *Wimmen's Comix* #4 (1974)
- Mary Wilshire, "More Nasty Women's Humor," *After/Shock* (1981)
- Nicholas Sammond, "Comix," *Keywords for Comics Studies* (2021)
- Daerick Scott and Ramzi Fawaz, "Introduction: Queer about Comics," *American Literature* 90.2 (2018)
- Radicalesbians, "The Woman-Identified Woman" (1970), <http://www.historyisaweapon.com/defcon1/radicalesbianswoman.html>
- Andy Campbell, *Queer X Design* (2019), pp. 40-43, 52-53
- **Wikipedia Project: Get Started on Wikipedia**

Thursday, September 15

- Howard Cruse, ed., *Gay Comix* #1-3 (1980-1982)
- Tim Pilcher, "Howard Cruse" and "Gay Comix," *Erotic Comics 2* (2008)
- Justin Hall, "Editor's Note" and "Introduction," *No Straight Lines* (2013)
- Andy Campbell, *Queer X Design* (2019), pp. 58-59, 88-91

WEEK 5: Queering Wikipedia**Tuesday, September 20**

- **Short Essay due at the beginning of class**
- **Review list of artists for Wikipedia Project**
- Wikimedia Foundation, "The Impact of Wikipedia – Adrienne Wadewitz" (2012), <https://www.youtube.com/watch?v=qvZ7jL4xyY>
- Maggie MacAulay & Rebecca Visser, "Editing Diversity In: Reading Diversity Discourses on Wikipedia," in *Ada: A Journal of Gender, New Media, and Technology* #9 (2016), <http://adanewmedia.org/2016/05/issue09-macaulay-and-visser/>
- Noopur Raval, "The Encyclopedia Must Fail! – Notes on Queering Wikipedia," in *Ada: A Journal of Gender, New Media, and Technology* #5 (2014), <http://adanewmedia.org/2014/07/issue5-raval/>
- **Special guest: Karen Libby (University of Florida)**

WEEK 5 (CONTINUED)

Thursday, September 22

- **Select artist for Wikipedia Project**
- Rachel Wexelbaum, Katie Herzog, Lane Raspberry, “Queering Wikipedia,” *Queers Online* (2015)
- Matthew A. Vetter, Keon Mandell Pettway, “Hacking Hetero/Normative Logics: Queer Feminist Media Praxis in Wikipedia,” *Technoculture* vol. 7 (2017), <https://tcjournal.org/vol7/hacking-hetero-normative-logics>
- Emily Drabinski, “Queering the Catalog: Queer Theory and the Politics of Correction,” *The Library Quarterly: Information, Community, Policy* 83.2 (2013)
- **Wikipedia Project: Exercises**

WEEK 6: HIV/AIDS and Comics

Tuesday, September 27

- **Review Annotated Bibliography/Proposal**
- Don Melia, ed., *Strip AIDS* (1987), excerpts
- Trina Robbins, Bill Sienkiewicz, Robert Triptow, eds., *Strip AIDS USA* (1988), excerpts
- Margaret Galvan, “Around 1987: Don Melia and HIV/AIDS Comics,” *Comic Velocity: HIV & AIDS in Comics* (2021)
- Tim Pilcher, “A.A.R.G.H. Clause 28 and all that” and “Stangroom & Lowther: *Meatmen* and *Buddies*,” *Erotic Comics 2* (2008)
- Lawrence K. Altman, “Rare Cancer Seen in 41 Homosexuals” in *The New York Times* (1981), <https://www.nytimes.com/1981/07/03/us/rare-cancer-seen-in-41-homosexuals.html>
(Image of newspaper: <https://www.instagram.com/p/BHZsZhYgdIB/>)
- **Wikipedia Project: Exercises**
- **Participation checkin #1**

Thursday, September 29

- AIDS Memorial Quilt, <https://www.aidsmemorial.org/interactive-aids-quilt>
- Howard Cruse, “Andy, We Hardly Knew You,” *Out/Look: National Lesbian and Gay Quarterly* (1991)
- David Wojnarowicz, “Postcards from America: X Rays from Hell,” *Witnesses: Against Our Vanishing* exhibition catalog (1989)
- Vito Russo, “Why We Fight” (1988), <http://www.historyisaweapon.com/defcon1/russowhywefight.html>
<https://www.youtube.com/watch?v=C0Q8p0HCQEs>
- Andy Campbell, *Queer X Design* (2019), pp. 94-97, 104-109, 112-113
- Daniel Moffett, “He Kills Me” poster (1987), <https://www.icp.org/browse/archive/objects/he-kills-me>
- Avram Finkelstein, “Behind the Iconic Protest Posters of the AIDS Activist Movement,” <https://www.ucpress.edu/blog/31456/behind-the-iconic-protest-posters-of-the-aids-activist-movement/>

WEEK 7: Safer Sex, German Comics**Tuesday, October 4**

- Ralf König, *The Killer Condom* (1988), PDF pp. a-32
- James W. Jones, "Cartoons and AIDS: Safer Sex, HIV, and AIDS in Ralf König's Comics," *Journal of Homosexuality* 60.8 (2013)
- Tim Pilcher, "Ralf König," *Erotic Comics 2* (2008)
- **Wikipedia Project: Exercises**

Thursday, October 6

- Ralf König, *The Killer Condom* (1988), PDF pp. 33-64
- Justin Hall, "The Secret Origins of LGBTQ Graphic Novels," *The Cambridge History of the Graphic Novel* (2018)
- Paul Sammut, "Shift the Story Sideways," *Comic Velocity: HIV & AIDS in Comics* (2021)

WEEK 8: Queer Comics in Zines**Tuesday, October 11**

- **Annotated Bibliography/Proposal due at the beginning of class**
- Robert Kirby, ed. *Strange Looking Exile* #1-5 (1991-1994)
- Mimi Thi Nguyen, "Zine," *Keywords for Comics Studies* (2021)
- Sina Shamsavari, "Gay Ghetto Comics and the Alternative Gay Comics of Robert Kirby," *Queer Studies in Media and Popular Culture* 2.1 (2017)
- Queer Nation, "Queers Read This" (1990), <https://actupny.org/documents/QueersReadThis.pdf>
- Lesbian Avengers, "Dyke Manifesto" (1993), http://www.qzap.org/v5/gallery/main.php?g2_view=core.DownloadItem&g2_itemId=81
- Andy Campbell, *Queer X Design* (2019), pp. 144-147
- **Wikipedia Project: Exercises**

Thursday, October 13

- **Special guest lecture: Author and zinester Celia C. Pérez on zinemaking as a tool of resistance**

WEEK 9: LGBTQ Youth**Tuesday, October 18**

- Ivan Velez, Jr., *Tales of the Closet* #1-3 (1987-1988)
- Frederick Luis Aldama interview with Ivan Velez, Jr. in *Your Brain on Latino Comics* (2009)
- Chris Michaud, "Drawing from Life," *The Advocate* (1989)
- Eve Kosofsky Sedgwick, "How to Bring Your Kids up Gay," in *Social Text*, No. 29 (1991)
- **Wikipedia Project: Exercises**
- **Participation checkin #2**

Thursday, October 20

- Ivan Velez, Jr., *Tales of the Closet* #4-5 (1989-1990)
- Alexandro Segade, "A Maricón Beauty" in *Artforum* (2018), <https://www.artforum.com/print/201808/alexandro-segade-on-queer-chicanx-zines-76724>

WEEK 10: Trans Representation, Diaspora**Tuesday, October 25**

- Jaime Cortez, *Sexile* (2004), Forewords, Chs. Uno-Tres, http://transascity.org/files/history/Cortez_Jaime_-_Sexile.pdf
- Cael M. Keegan, “Trans-/*,” Keywords for Comics Studies (2021)
- Leslie Feinberg, “Transgender Liberation: A Movement Whose Time Has Come” (1992)
- Andy Campbell, *Queer X Design* (2019), pp. 190-193
- **Wikipedia Project: Peer Review**

Thursday, October 27

- Jaime Cortez, *Sexile* (2004), Forewords, Chs. Quatro-Cinco, http://transascity.org/files/history/Cortez_Jaime_-_Sexile.pdf
- Alex Smith, “The Absent Archive: The Transgender Body in Jaime Cortez’s *Sexile*,” *TSQ: Transgender Studies Quarterly* 8.1 (2021)

WEEK 11: Coming of Age, French Comics**Tuesday, November 1**

- Jul Maroh, *Blue Is the Warmest Color* (2013), pp. 50-81
- Michelle Miller, “Theorizing ‘The Plunge’: (Queer) Girls’ Adolescence, Risk, and Subjectivity in *Blue is the Warmest Color*,” *Girlhood Studies* 10.1 (2017)
- **Wikipedia Project: Respond to Peer Review**

Thursday, November 3

- Jul Maroh, *Blue Is the Warmest Color* (2013), pp. 82-end
- Justin Hall interview with Jul Maroh (2021), <https://ccarts.hosted.panopto.com/Panopto/Pages/Viewer.aspx?id=0acfa381-3c7b-435a-9065-ae4401662a43&start=0>

WEEK 12: LGBTQ Representation in YA Comics**Tuesday, November 8**

- **Review Wikipedia Presentation, Final Project, Reflection Essay**
- Mariko Tamaki and Rosemary Valero-O’Connell, *Laura Dean Keeps Breaking Up with Me* (2019)
- Locate and read reviews of *Laura Dean Keeps Breaking Up with Me*

Thursday, November 10

- **Wikipedia Project: Begin to Move to Wikipedia**

WEEK 13: Genderqueer, Asexuality**Tuesday, November 15**

- Maia Kobabe, *Gender Queer: A Memoir* (deluxe edition 2022), pp. beginning-126
- remus jackson & F. Stewart-Taylor, “Reading Trans Autobiographical Comics through Trans Phenomenology,” *The International Comics Art Forum* (2020), <http://www.internationalcomicartsforum.org/icaf-2020-virtual-conference-blog-posts/reading-trans-autobiographical-comics-through-trans-phenomenology>
- **Wikipedia Project: Work on Article**
- **Special guest: remus jackson (University of Florida)**

WEEK 13 (CONTINUED)

Thursday, November 17

- Maia Kobabe, *Gender Queer: A Memoir* (deluxe edition 2022), pp. 127-end
- Maia Kobabe, "Schools Are Banning My Book. But Queer Kids Need Queer Stories," *The Washington Post* (2021), <https://www.washingtonpost.com/opinions/2021/10/29/schools-are-banning-my-book-queer-kids-need-queer-stories/>
- Alexandra Alter, "How a Debut Graphic Memoir Became the Most Banned Book in the Country," *The New York Times* (2022), <https://www.nytimes.com/2022/05/01/books/maia-kobabe-gender-queer-book-ban.html>
- **Sign up for Presentation of Wikipedia Project**

WEEK 14: Wikipedia Project

Tuesday, November 22

- **Wikipedia Project: Polish Your Articles & Prep for Presentations**

Thursday, November 24

- Thanksgiving; no class

WEEK 15: Wikipedia Presentations

Tuesday, November 29

- **Wikipedia Project: Presentations**
- **Wikipedia Project due at the beginning of class**
- **Participation checkin #3**

Thursday, December 1

- **Wikipedia Project: Presentations**

WEEK 16: Concluding Queer Comics

Tuesday, December 6

- **Reflection Essay due at the beginning of class**
- **Class evaluations & goodbyes**