

Time: T 5-6, Th 6 → Tuesdays 11:45am-1:40pm, Thursdays 12:50-1:40pm

Place: TUR B310

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

(<https://ufl.zoom.us/j/4428011361>); email to make an appt.

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

Course Website:

Course Description:

This experiential learning course introduces students to archives and archival research—both the pleasures as well as the difficulty, especially when it comes to studying visual print culture. Due to grassroots distribution, circulation, and publishing methods, archives—not bookstores or libraries—are the necessary place to study radical visual culture. We laud the rise of digital collections and archives, but materials like these remain under-digitized and under-cataloged. Text-based finding systems in traditional finding guides and digital infrastructure do not well support the study of visual culture—especially incidental images nested amongst text. We will work through these obstacles together as students learn how to conduct research in digital archives. Students will be introduced to relevant archives at UF and in our larger community as well as online.

Across the semester, we will read and discuss theoretical conversations around radical archives and materials that have emerged over the past several years in both monographs and special issues of journals. In a number of these texts, feminist zines of the early 1990s serve as an area of focus for scholars, librarians, and archivists. Because zines as self-produced grassroots media do not conform to mainstream publication information, zine archivists and librarians have developed new protocols for how to catalogue these materials so that important information will not be lost. How might we apply these principles or develop our own for organizing and researching other, diverse visual ephemera—comics, pamphlets, posters, advertisements, buttons, t-shirts, etc.—in digital collections?

Scaffolded professionalization activities and digital approaches to scholarship will accompany the completion of an archivally-informed research paper. This course will be useful for students with an interest in archival research, cultural studies, gender and sexuality studies, marginalized histories, grassroots publishing, visual and popular cultures, etc.

Course Objectives:

- Students will learn about archives and archival research
- Students will learn how to close-read and analyze wide-ranging visual media
- Students will learn about how scholars have researched and written about archives
- Students will practice writing in many forms and formats, both analog and digital
- Students will engage in experiential learning through site visits to archives
- Students will engage in original research and develop an archivally-based research project

Books to Purchase: N/A

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 impromptu freewriting exercises, small group conversations, large group discussion, 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 3-15): 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 text 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 #1 (15%, due Week 5, 9/21): You will compose a typed paper of 3-5 pages in length that makes an argument about how two writers conceptualize the archives, supporting your claims with close, textual analysis. What are the implications of their views?

Short Essay #2 (15%, due Week 8, 10/12): You will compose a typed paper of 3-5 pages in length that performs a close-reading of an archival object that you encountered during one of our site visits, contextualizing it within the space of its archives and connecting your analysis to relevant course readings.

Archives Roundtable (due Weeks 11-13): As part of learning about research practices in the humanities, you will pitch and present your research as part of a class conference, learning about your fellow classmates' research and getting a chance to receive feedback on yours. You will learn about best practices for conference abstracts and presentations.

- **Abstract, Annotated Bibliography, and Research Timeline (15%, due Week 11, 11/2):**

You will compose a 250-word abstract of your research, outlining your research focus and major claims. You will accompany this abstract with an annotated bibliography of 5 major sources that will be key to your research focus as well as a research timeline, detailing past and future planned visits to archival collections. In preparation for your presentation, you will submit one PowerPoint slide in Week 12 that contains your presentation title and the item you will discuss in your presentation.

- **Archives Roundtable Presentation (15%, due Week 13):** You'll share the concept for your research paper through a 5-7 minute presentation where you present your argument through the analysis of one item that you have found through the course of your archival research as part of a roundtable with other selected classmates. You will field questions about your research following all of the roundtable group's presentations.

Archival Research Paper (20%, due Week 16, 12/5): You will write a 12-15 page research paper that engages archival research in one archival collection. You will develop your topic through the Archives Roundtable assignments. All students are encouraged to schedule an office hours meeting with me to discuss your topic in Weeks 8-9.

Grading Scale: A = 94-100; A- = 90-93; B+ = 87-89; B = 84-86; B- = 80-83; C+ = 77-79; C = 74-76; C- = 70-73; D+ = 67-69; D = 64-66; D- = 61-63; F = 0-60

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/>

Course Format: At the beginning of every session, you will answer a writing prompt through timed freewriting, which you 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.

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://margaretgalkan.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 via

GatorEvals. You will be notified when the evaluation period opens, and can complete evaluations through the email received from GatorEvals or in the Canvas course menu under GatorEvals.

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.edu 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.

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

Thursday, August 24

WEEK 2: Introductions to Archives

Tuesday, August 29

- Jacques Derrida, *Archive Fever* (1994/1995), excerpts
- Michel Foucault, *The Archaeology of Knowledge* (1969/1972), excerpts
- Francis X. Blouin, Jr., "History and Memory: The Problem of the Archive," *PMLA* 119.2 (2004)

Thursday, August 31

- Carolyn Steedman, *Dust* (2001), Chapters 3-4

WEEK 3: Introductions to Archives

Tuesday, September 5

- Randall C. Jimerson, "Archives for All: Professional Responsibility and Social Justice," *The American Archivist* 70.2 (2007)
- Kate Eichhorn, *The Archival Turn in Feminism* (2013), "Introduction," "The 'Scrap Heap' Reconsidered: Selected Archives of Feminist Archiving," "Conclusion"

Thursday, September 7

- María Cotera, "'Invisibility Is an Unnatural Disaster': Feminist Archival Praxis after the Digital Turn," *South Atlantic Quarterly* 114.4 (2015)
- Kimberly Springer, "Radical Archives and the New Cycles of Contention," *Viewpoint Magazine* 5 (2015),
<https://www.viewpointmag.com/2015/10/31/radical-archives-and-the-new-cycles-of-contention/>

WEEK 4: Comics

Tuesday, September 12

- **Class visit: Comic Book Collections, led by Neil Weijer**
Location: Judaica Suite (Smathers Library/Library East)
- Jenny Robb, "The Librarians and Archivists," *The Secret Origins of Comics Studies* (2017)
- The Suzy Covey Comic Book Collection (video):
<https://www.facebook.com/watch/?v=10153757169139632>
- Overview of comics collections at UF:
<http://www.uflib.ufl.edu/spec/belknap/comics/comics.htm>

Thursday, September 14

- Margaret Galvan, "Archive," *Keywords for Comics Studies* (2021)
- Randall W. Scott, "Comic Art Collection at the Michigan State University Libraries," *Graphic Novels and Comics in Libraries and Archives* (2010)
- Nicholas Yanes and Robert G. Weiner, "Interview with Randall W. Scott," *Graphic Novels and Comics in Libraries and Archives* (2010)

WEEK 5: Comics**Tuesday, September 19**

- Margaret Galvan, *In Visible Archives* (2023), “Introduction,” “The Comics Visionaries,” “The Newspaper Cartoonist”

Thursday, September 21

- **Short Essay #1 Due**

WEEK 6: Children’s Media**Tuesday, September 26**

- **Class visit: Baldwin Library, led by Ramona Caponegro**
Location: Judaica Suite (Smathers Library/Library East)
- The Baldwin Editorial Collective, “Introduction,” *B is for Baldwin* (2022)
- Rita Smith, “B is for Baldwin,” *B is for Baldwin* (2022)
- Emily Murphy, “Unpacking the Archive: Value, Pricing, and the Letter-Writing Campaign of Dr. Lena Y. de Grummond,” *Children's Literature Association Quarterly* 39.4 (2014)

Thursday, September 28

- Lissa Paul, “Archive,” *Keywords for Children's Literature* (2021)
- Kenneth Kidd, “The Child, the Scholar, and the Children's Literature Archive,” *The Lion and the Unicorn* 35.1 (2011)

WEEK 7: Research Nuts & Bolts**Tuesday, October 3**

- Laura Schmidt, “Using Archives: A Guide to Effective Research,” *Society of American Archivists*, <https://www2.archivists.org/usingarchives>
- Margaret Galvan, “Pedagogy: Synthesizing Your Archival Research,” <http://margaretagalvan.org/archival-lessons/pedagogy-synthesizing-your-archival-research/>

Thursday, October 5

- Sammie L. Morris and Shirley K. Rose, “Invisible Hands: Recognizing Archivists’ Work to Make Records Accessible,” *Working in the Archives* (2009)

WEEK 8: Zines**Tuesday, October 10**

- Alison Piepmeier, *Girl Zines* (2009), “Introduction” and “Why Zines Matter: Materiality and the Creation of Embodied Community”
- Janice Radway, “Zines, Half-Lives, and Afterlives: On the Temporalities of Social and Political Change,” *PMLA* 126.1 (2011)
- Mimi Thi Nguyen, “Zine,” *Keywords for Comics Studies* (2021)

Thursday, October 12

- **Short Essay #2 Due**
- Mimi Thi Nguyen, “Minor Threats,” *Radical History Review* 122 (2015)
- Lucy Robinson, “Zines and history: zines as history,” *Ripped, Torn and Cut: Pop, Politics and Punk Fanzines from 1976* (2018)
- Alana Kumbier, *Ephemeral Material: Queering the Archive* (2014), “Queer Zines and Archival Pedagogies”

WEEK 9: LGBTQ Print Cultures**Tuesday, October 17**

- **Class visit: Florida LGBTQ+ Collection, led by James G. Cusick and Bridget Bihm-Manuel**
Location: Judaica Suite (Smathers Library/Library East)
- Julie R. Enszer, “Night Heron Press and Lesbian Print Culture in North Carolina, 1976–1983,” *Southern Cultures* 21.2 (2015)
- Julie R. Enszer, “‘Fighting to Create and Maintain Our Own Black Women’s Culture’: *Conditions Magazine*, 1977–1990,” *American Periodicals* 25.2 (2015)
- Florida LGBTQ+ Collection finding guide,
<https://findingaids.uflib.ufl.edu/repositories/2/resources/1805>
- Rachel Laue and James Cusick, “The Florida LGBTQ+ Collection” (2022),
<https://pkyonge.uflib.ufl.edu/2022/02/16/the-florida-lgbtq-collection/>

Thursday, October 19

- Agatha Beins, *Liberation in Print* (2017), “Origins and Reproductions,” “Doing Feminism,” “Imaging and Imagining Revolution”
- Agatha Beins and Julie R. Enszer, “‘We Couldn’t Get Them Printed,’ So We Learned to Print: *Ain’t I a Woman?* And the Iowa City Women’s Press,” *Frontiers: A Journal of Women Studies* 34.2 (2013)
- Valerie J. Korinek, “*VOICES* of Gay, Lesbian, and Feminist Activists in the Prairies,” *American Periodicals* 28.2 (2018)

WEEK 10: Grassroots Archives**Tuesday, October 24**

- Ann Cvetkovich, *An Archive of Feelings* (2003), “In the Archive of Lesbian Feelings”
- Rachel Corbman, “Lesbian Herstory Archives,” *Global Encyclopedia Of Lesbian, Gay, Bisexual, Transgender, And Queer History* (2019)
- Joan Nestle, “The Will to Remember: The Lesbian Herstory Archives of New York,” *Feminist Review* 34 (1990)
- Joan Nestle, “Who Were We to Do Such a Thing? Grassroots Necessities, Grassroots Dreaming: The LHA in Its Early Years,” *Radical History Review* 122 (2015)

Thursday, October 26

- Rebecka Taves Sheffield, *Documenting Rebellions* (2020), “Luck is Not a Sustainability Strategy”
- Rebecka Taves Sheffield, “Archival Optimism, or, How to Sustain a Community Archives,” *Community Archives* (2019)
- Angela L. DiVeglia, “Accessibility, Accountability, and Activism,” *Make Your Own History* (2012)

WEEK 11: Born-Digital Materials**Tuesday, October 31**

- Abigail De Kosnik, *Rogue Archives: Digital Cultural Memory and Media Fandom* (2016), “Introduction,” “Queer and Feminist Archival Cultures: The Politics of Preserving Fan Works,” “Repertoire Fills the Archive: Race, Sexuality, and Social Justice in Fandom”
- Gemma Killen, “Archiving the Other or Reading Online Photography as Queer Ephemera,” *Australian Feminist Studies* 32.91-92 (2017)
- Emily Monks-Leeson, “Archives on the Internet: Representing Contexts and Provenance from Repository to Website,” *The American Archivist* 74.1 (2011)

Thursday, November 2

- **Abstract, Annotated Bibliography, and Research Plan Due**

WEEK 12: The Possibilities of Digitization**Tuesday, November 7**

- María Cotera, “Nuestra Autohistoria: Toward a Chicana Digital Praxis,” *American Quarterly* 70.3 (2018)
- María Cotera, “Unpacking Our Mothers’ Libraries: Practices of Chicana Memory Before and After the Digital Turn,” *Chicana Movidas* (2018)

Thursday, November 9

- **PowerPoint slide for Archives Roundtable due**
- Michelle Moravec, “Feminist Research Practices and Digital Archives,” *Australian Feminist Studies* 32.91-92 (2017)
- Cait McKinney, *Information Activism: A Queer History of Lesbian Media Technologies* (2020), “Feminist Digitization Practices at the Lesbian Herstory Archives”

WEEK 13: Archives Roundtable**Tuesday, November 14**

- **Archives Roundtable Presentations**

Thursday, November 16

- **Archives Roundtable Presentations**

WEEK 14: The Ethics of Digitization

Tuesday, November 21

- Tara Robertson, “Not All Information Wants to be Free: The Case Study of *On Our Backs*,” *Applying Library Values to Emerging Technology* (2018)
- Elizabeth Groeneveld, “Remediating Pornography: The *On Our Backs* Digitization Debate,” *Continuum* 32.1 (2018)

Thursday, November 23

- No class

WEEK 15: The Ethics of Digitization and Conclusions

Tuesday, November 28

- Ben Cowan, “‘A Passive Homosexual Element’: Digitized Archives and the Policing of Homosex in Cold War Brazil,” *Radical History Review* 120 (2014)
- Elise Chenier, “Privacy Anxieties: Ethics versus Activism in Archiving Lesbian Oral History Online,” *Radical History Review* 122 (2015)

Thursday, November 30

- In-class wrap-up

WEEK 16: Conclusions

Tuesday, December 5

- Archival Research Paper due