

Time: W 6-8 → Wednesdays 12:50pm-3:50pm

Place: TUR 4112

Instructor Name: Dr. Margaret Galvan

Email: margaretgalvan@ufl.edu

Office: TUR 4348

Office Hours: Mondays 1:00pm-2:00pm & Wednesdays 4:00pm-5:00pm in person or via Zoom (<https://ufl.zoom.us/j/4428011361>); email to make an appt.

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

Course Website: <https://eng6077spring2024.wordpress.com/>

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 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 develop expertise in scholarship about archives and archival research
- Students will close-read and analyze wide-ranging visual media
- Students will apply the scholarship of individuals who have researched and written about archives in their own writing
- Students will practice writing in many forms and formats, both analog and digital
- Students will gain familiarity with the academic publishing landscape and draft writing with an eye towards publication
- Students will conduct original research and develop an archivally-based research project
- Students will develop a familiarity with and proficiency in grant-writing

Books to Purchase:

- Alteri, Suzan, ed., *B is for Baldwin: An Alphabet Tour of the Baldwin Library of Historical Children's Literature* (2022), University Press of Florida, ISBN: 9781944455118 (**available as an ebook through course reserves**)
- Crichton, E. G., *Matchmaking in the Archive: 19 Conversations with the Dead and 3 Encounters with Ghosts* (2023), Rutgers University Press, ISBN: 9781978823136
- Cvetkovich, Ann, *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures* (2003), Duke University Press, ISBN: 9780822330882 (**available as an ebook through course reserves**)
- Fellman, Isaac, *Dead Collections: A Novel* (2022), Penguin Books, ISBN: 9780143136910
- Eichhorn, Kate, *The Archival Turn in Feminism: Outrage in Order* (2014), Temple University Press, ISBN: 9781439909522 (**available as an ebook through course reserves**)
- Galvan, Margaret, *In Visible Archives: Queer and Feminist Visual Culture in the 1980s* (2023), University of Minnesota Press, ISBN: 9781517903244 (**available as an ebook: <https://manifold.umn.edu/projects/in-visible-archives>**)
- De Kosnik, Abigail, *Rogue Archives: Digital Cultural Memory and Media Fandom* (2016), MIT Press, ISBN: 9780262544740 (**available as an ebook through course reserves**)
- Sheffield, Rebecka Taves, *Documenting Rebellions: A Study of Four Lesbian and Gay Archives in Queer Times* (2020), Litwin Books, ISBN: 9781634000918
- Steedman, Carolyn, *Dust* (2002), Rutgers University Press, ISBN: 9780813530475

Assignments & Grading:

Refer to the university grading policy for overarching information:

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

- **Introduction Post (10%, due Week 2):** You will publish a post of roughly 500 words on the course website in advance of our meeting in Week 2 that introduces your academic interests, connects them to the subject matter of the course, and identifies your goals. You will incorporate and respond to at least two of the assigned readings from Week 2 and craft one question for discussion. You'll publish your post on the course website by 7pm on Tuesday, January, 16.
- **Digital Posts + Discussion Questions (30%, due Weeks 3-15):** You will publish three 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'll publish your post on the course website by 7pm on the Tuesday before our class session.
- **Grant Proposal (30%):** You will learn how to write a grant to conduct funded archival research. You will first locate an archives that offers travel funding; some ideas here: <https://margaretegalvan.org/archives/pedagogy-resource-archival-research-grants-resources/> When you submit the first draft of your grant (**10%, due Week 5**), you will receive feedback from me and your peers (**10%, due Week 6**). You will use this feedback to make edits to your application and submit a finalized draft (**10%, due Week 8**). If you would like to submit to a grant with an earlier deadline, be in touch with me about a revised timeline.
- **Archival Research Paper (30%, due Week 16):** You will write a 15-20 page paper that engages archival research in one archival collection. All students will meet with me to discuss your topic in Week 8 or 9. (You may supplement your research with research in digitized collections: <https://margaretegalvan.org/archives/open-access-digitized-grassroots-media/>.)

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/>

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

Attendance, Participation, & Engagement: In this graduate seminar, 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/>

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://margaretegalvan.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 to Archives

Wednesday, January 10

- First introductions; review syllabus
- 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)
- Randall C. Jimerson, "Archives for All: Professional Responsibility and Social Justice," *The American Archivist* 70.2 (2007)
- 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 2: Introductions to Archives

Wednesday, January 17

- **Introduction Post due by Tuesday, 7pm**
- Carolyn Steedman, *Dust* (2002)
- Laura Schmidt, "Using Archives: A Guide to Effective Research," Society of American Archivists, <https://www2.archivists.org/usingarchives>
- Talk about finding archives for research funding
- Make plans to check out the Travis Fristoe Zine Library at the Civic Media Center (CMC) (<https://www.civicmediacenter.org/>) in Downtown Gainesville this week to prepare for next week's discussion

Week 3: Zines & Feminism

Wednesday, January 24

- Review zines online at QZAP (<http://archive.qzap.org/>) or POC Zine Project (<http://poczineproject.tumblr.com/>). Compare these zines to the ones you saw at the Civic Media Center. Think about how the archives are organized, and bookmark a few zines you would like to share and discuss.
- Kate Eichhorn, *The Archival Turn in Feminism: Outrage in Order* (2014)
- Discuss grant examples (in Canvas>Successful Grant Examples)

Week 4: Grassroots Archives

Wednesday, January 31

- Visit the websites for the Lesbian Herstory Archives (<https://lesbianherstoryarchives.org/>), The ONE National Gay and Lesbian Archives (<https://one.usc.edu/>), the June L. Mazer Lesbian Archives (<https://www.mazerlesbianarchives.org/>), and the ArQuives: Canada's LGBTQ2+ Archives (<https://arquives.ca/>). Think about how the archives are represented, and bookmark a few items you would like to share and discuss.
- Rebecka Taves Sheffield, *Documenting Rebellions: A Study of Four Lesbian and Gay Archives in Queer Times* (2020)

Week 5: LGBTQ Print Cultures

Wednesday, February 7

- **Class visit: Florida LGBTQ+ Collection, led by James G. Cusick, Bridget Bihm-Manuel, and Flo Turcotte**
Location: Judaica Suite (Smathers Library/Library East)
- **Grant Draft due by the beginning of class**
- Ann Cvetkovich, *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures* (2003)
- Discuss grant peer review form

Week 6: Comics & Visual Culture

Wednesday, February 14

- **Class visit: Comic Book Collections, led by Neil Weijer**
Location: Judaica Suite (Smathers Library/Library East)
- **Grant Draft Feedback due by the beginning of class**
- Margaret Galvan, *In Visible Archives: Queer and Feminist Visual Culture in the 1980s* (2023)
- Arrange office hours visits in Weeks 8-9 to discuss archival research paper

Week 7: Polishing the Grant

Wednesday, February 21

- Independent work finalizing grant (no class)

Week 8: Children's Media

Wednesday, February 28

- **Class visit: Baldwin Library, led by James G. Cusick and Bridget Bihm-Manuel**
Location: Judaica Suite (Smathers Library/Library East)
- **Final Grant due by the beginning of class**
- Suzan Alteri, ed., *B is for Baldwin: An Alphabet Tour of the Baldwin Library of Historical Children's Literature* (2022)

Week 9: Trans Archives

Wednesday, March 6

- Visit the Digital Transgender Archive (<https://www.digitaltransgenderarchive.net/>), the Queer Digital History Project (in particular the TGForum compilation: <https://queerdigital.com/items/show/85>), Archivo Cubanecuir (<https://cubanecuir.com/en/>), and The Black Trans Archive (<https://blacktransarchive.com/>). Think about how the archives are organized, and bookmark a few items you would like to share and discuss.
- K. J. Rawson, "Archive," *TSQ* 1.1-2 (2014)
- K. J. Rawson, "Archival Justice: An Interview with Ben Power Alwin," *Radical History Review* 122 (2015)
- Bob Davis, "Using Archives to Identify the Trans* Women of Casa Susanna," *TSQ* 2.4 (2015)
- Avery Phelan Dame, "Mapping the Territory: Archiving the Trans Website in an Age of Search," *TSQ* 3.3-4 (2016)
- K. J. Rawson, "Archival Reckonings: Confronting White Supremacy in the Digital Transgender Archive," *The American Archivist* 86.2 (2023)

Week 10: Spring Break

Wednesday, March 13

- Spring break (no class)

Week 11: The Possibilities of Digitization

Wednesday, March 20

- Visit the Chicana por mi Raza Digital Memory Project and Archive (<https://chicanapormiraza.org/>). Think about how the archives is organized, and bookmark a few items you would like to share and discuss.
- María Cotera, “‘Invisibility Is an Unnatural Disaster’: Feminist Archival Praxis after the Digital Turn,” *South Atlantic Quarterly* 114.4 (2015)
- 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)
- María Cotera, “Fleshing the Archive: Reflections on Chicana Memory Practice,” *Oral History* 49.2 (2021)

Week 12: Into the Archives

Wednesday, March 27

- Independent research in archives (no class)

Week 13: Born-Digital Materials

Wednesday, April 3

- Abigail De Kosnik, *Rogue Archives: Digital Cultural Memory and Media Fandom* (2016)

Week 14: Artistic Approaches

Wednesday, April 10

- E. G. Crichton, *Matchmaking in the Archive: 19 Conversations with the Dead and 3 Encounters with Ghosts* (2023)

Week 15: Narrativizing the Archives

Wednesday, April 17

- Isaac Fellman, *Dead Collections: A Novel* (2022)

Week 16: Conclusions

Wednesday, April 24

- **Seminar Paper due by the beginning of class**
- Conclusions