

**Time:** T 2-3/ R 3 → Tuesdays 8:30am-10:25am; Thursdays 9:35am-10:25am

**Place:** MAT 0113

**Instructor:** Dr. Margaret Galvan

**Email:** [margaretgalvan@ufl.edu](mailto: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://lit4305fall2022.wordpress.com/>

### **Course Description:**

Comics studies has emerged as a scholarly field of inquiry over the past 25+ years, but many foundational thinkers considered primarily the form of the comic in their scholarship. Recent scholarship has both extended and challenged this formalist approach by centering how race, class, ideology, gender, sexuality, etc. shape comics. Indeed, comics has become a flashpoint for identity-focused theoretical investigations. In this class, we will ask how these theories shift our understanding of comics and how comics themselves represent issues of identity.

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 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:**

- Art Spiegelman, *Maus* (collected edition 2003), Penguin Books, ISBN: 0141014083
- Ta-Nehisi Coates and Brian Stelfreeze, *Black Panther* (Book One) (trade edition 2016), Marvel, ISBN: 1302900536
- Leela Corman, *Unterzakhn* (2012), Pantheon, ISBN: 0805242597
- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), Fantagraphics, ISBN: 1683961161
- MariNaomi, *Turning Japanese* (2016), 2dcloud, ISBN: 1937541169

**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 how comics address issues of identity, demonstrating the claims through close-readings of *Maus* in conversation with course texts about comics theory.

**Podcast Project: Proposal & Annotated Bibliography (20%, due Week 7, 10/4):** You will select a comic to work on and will write a 3-page proposal detailing how you want to create a podcast show about this comic. You will accompany this proposal with an annotated bibliography of 10 sources.

**Podcast Project: Script & Production Overview (15%, due Week 10, 10/25):** You will collaboratively write a script for your podcast show with your group and also draft a production overview, which includes a detailed timeline and assigned roles for each group member.

**Podcast Project: Draft Presentation (15%, due Week 15):** You will present a full-length draft version of your podcast along with your group and solicit feedback from the class, which you will incorporate into your final version.

**Podcast Project: Final Version (15%, due Week 16, 12/6):** You will record and edit a 5-8 minute podcast show with your group. You will post the podcast with a title, production team, and short description on our course website as part of our class's podcast series and also turn in a copy of the final script.

**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.edu](http://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.

**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 Podcast Project within their groups.

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: *Maus*, Analyzing Identity in Comics

Tuesday, September 6

- Art Spiegelman, *Maus* (collected edition 2003), Part I, beginning through Chapter 3
- Marianne Hirsch, “Family Pictures: *Maus*, Mourning, and Post-Memory” in *Discourse* 15.2 (1992)
- **Review Short Essay assignment sheet**

Thursday, September 8

- Art Spiegelman, *Maus* (collected edition 2003), Part I, Chapter 4 through end of Part I

**WEEK 4: *Maus*, Analyzing Identity in Comics****Tuesday, September 13**

- Art Spiegelman, *Maus* (collected edition 2003), Part II, beginning through Chapter 2
- Hillary Chute, “*Maus*’s Archival Images and the Postwar Comics Field” in *Disaster Drawn* (2016)
- Leela Corman, “On the Importance of Art Spiegelman’s *Maus*” (2022), <https://www.tor.com/2022/04/05/on-the-importance-of-art-spiegelmans-maus/>
- Biz Nijdam, “Banning ‘*Maus*’ only exposes the significance of this searing graphic novel about the Holocaust” (2022), <https://theconversation.com/banning-maus-only-exposes-the-significance-of-this-searing-graphic-novel-about-the-holocaust-175999>

**Thursday, September 15**

- **Research which comic you may want to do your podcast on and think about who you would like to work with**
- Art Spiegelman, *Maus* (collected edition 2003), Part II, Chapter 3 to end
- Art Spiegelman, “*Maus*” in *Funny Animals* (1972)

**WEEK 5: Podcasts and Comics****Tuesday, September 20**

- **Short Essay due at the beginning of class**
- **Form groups of 3-4 for Podcast Project; submit list of preferred comics**
- Jessica Abel and Ira Glass, *Radio: An Illustrated Guide* (1999)
- Ira Glass on storytelling, Part 1: [https://www.youtube.com/watch?v=5pFI9UuUc\\_fc](https://www.youtube.com/watch?v=5pFI9UuUc_fc)
- Ira Glass on storytelling, Part 2: <https://www.youtube.com/watch?v=dx2cI-2FjRs>
- Ira Glass on storytelling, Part 3: <https://www.youtube.com/watch?v=X2wLP0izeJE>
- Ira Glass on storytelling, Part 4: [https://www.youtube.com/watch?v=sp\\_8pwkg\\_R8](https://www.youtube.com/watch?v=sp_8pwkg_R8)
- Jonathan Kern, *Sound Reporting: The NPR Guide to Audio Journalism and Production* (2008), Chapters 3, 6

**Thursday, September 22**

- **Comics are assigned; review Podcast Project assignment sheet & resources, <https://lit4305fall2022.wordpress.com/podcast-groups-resources/>**
- *This American Life*, “Superpowers” (2001), <https://www.thisamericanlife.org/178/superpowers>
- *Radiolab*, “Mutant Rights” (2011), <https://www.wnycstudios.org/story/177199-mutant-rights/>
- Choose three additional podcast episodes to listen to from a class list, <https://lit4305fall2022.wordpress.com/comics-podcasts/>

**WEEK 6: *Black Panther* and Identity in Superhero Comics**

Tuesday, September 27

- Review the Proposal & Annotated Bibliography assignment of the Podcast Project
- Ta-Nehisi Coates and Brian Stelfreeze, *Black Panther* (Book One) (trade edition 2016), first three issues
- Cathy Thomas, “‘Black’ Comics as a Cultural Archive of Black Life in America,” in *Feminist Media Histories* 4.3 (2018)
- Participation checkin #1

Thursday, September 29

- Jonathan W. Gray, “The Liberating Visions of *Black Panther*” in *The New Republic* (2018), <https://newrepublic.com/article/147045/liberating-visions-black-panther>
- Jonathan W. Gray, “*Black Panther* and Cold War Colonialism in the Marvel Universe” in *Black Perspectives* (2018), <https://www.aaihs.org/the-black-panther-and-cold-war-colonialism-in-the-marvel-universe/>

**WEEK 7: *Black Panther* and Identity in Superhero Comics**

Tuesday, October 4

- Proposal & Annotated Bibliography due at the beginning of class
- Review the Script & Production Overview assignment of the Podcast Project
- Ta-Nehisi Coates and Brian Stelfreeze, *Black Panther* (Book One) (trade edition 2016), final issue and back matter
- andré carrington, “Desiring Blackness: A Queer Orientation to Marvel’s *Black Panther*, 1998–2016” in *American Literature* 90.2 (2018)

Thursday, October 6

- Rebecca Wanzo, “And All Our Past Decades Have Seen Revolutions: The Long Decolonization of *Black Panther*” in *The Black Scholar* (2018), <http://www.theblackscholar.org/past-decades-seen-revolutions-long-decolonization-black-panther-rebecca-wanzo/>
- Henry Jenkins and Colin Maclay in conversation with Ramzi Fawaz and Rebecca Wanzo, “Comics, Race, and *Black Panther*” on *How Do You Like It So Far?* podcast (2018), <http://henryjenkins.org/blog/2018/3/16/how-do-you-like-it-so-far-podcast-comics-race-and-black-panther>

**WEEK 8: *Unterzakhn* and Women's Identity in Historical Fiction**

Tuesday, October 11

- Leela Corman, *Unterzakhn* (2012), 1909
- Tahneer Oksman, “Not a word for little girls!?: Knowledge, word, and image in Leela Corman’s *Unterzakhn*” in *Visualizing Jewish Narrative: Essays on Jewish Comics and Graphic Novels* (2016)

Thursday, October 13

- Leela Corman, *Unterzakhn* (2012), 1912 and 1895

**WEEK 9: *Unterzakhn* and Women's Identity in Historical Fiction****Tuesday, October 18**

- Leela Corman, *Unterzakhn* (2012), 1896 and 1917
- Rebecca Scherr, "Bleeding through, drawing out: The circumscribing of Jewish women's bodies in Leela Corman's *Unterzakhn*" in *Studies in Comics* 6.2 (2015)
- **Participation checkin #2**

**Thursday, October 20**

- Leela Corman, *Unterzakhn* (2012), 1923

**WEEK 10: *Dumb* and Disability Identity in Graphic Medicine****Tuesday, October 25**

- **Script & Production Overview for Podcast Project due at the beginning of class**
- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 1-58
- Jay Dolmage and Dale Jacobs, "Mutable Articulations: Disability Rhetorics and the Comics Medium" in *Disability in Comic Books and Graphic Narratives* (2016)

**Thursday, October 27**

- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 59-112

**WEEK 11: *Dumb* and Disability Identity in Graphic Medicine****Tuesday, November 1**

- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 113-149
- Sathyaraj Venkatesan, Diptarup Ghosh Dastidar, and A. David Lewis, "Drawing Pain: Graphic Medicine, Pain Metaphors, and Georgia Webber's *Dumb*" in *Perspectives in Biology and Medicine* 65.2 (2022)
- Jonathan Kern, *Sound Reporting: The NPR Guide to Audio Journalism and Production* (2008), Chapter 8
- **Review Draft Presentation for Podcast Project**

**Thursday, November 3**

- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 150-end

**WEEK 12: *Turning Japanese* and Cultural Identity in Graphic Memoir****Tuesday, November 8**

- MariNaomi, *Turning Japanese* (2016), Book One and Interlude
- Hélène Tison, "Fragmentation, incorporation: MariNaomi," excerpt from "Full Color" chapter in *Female Cartoonists in the United States* (2022)

**Thursday, November 10**

- **Group Work on Podcast Project**



**WEEK 13: *Turning Japanese* and Cultural Identity in Graphic Memoir**

**Tuesday, November 15**

- MariNaomi, *Turning Japanese* (2016), Book Two and Epilogue
- Jacob Anderson-Minshall, “MariNaomi,” in *The Advocate* “Our New Favorite LGBTQ Icons” feature (2019)
- Read reviews of MariNaomi, *Turning Japanese* (2016), <http://2dcloud.com/turning-japanese>

**Thursday, November 17**

- **Group Work on Podcast Project**
- **Sign up for Draft Presentation for Podcast Project**

**WEEK 14: Podcast Project Final Edits**

**Tuesday, November 22**

- **Group Work on Podcast Project/Podcast Project final edits**

**Thursday, November 24**

- Thanksgiving; no class

**WEEK 15: Podcast Project Presentations**

**Tuesday, November 29**

- **Podcast Project draft due with presentation**
- **Participation checkin #3**
- Podcast Project draft presentations & feedback
- Group work on Podcast Project

**Thursday, December 1**

- **Podcast Project draft due with presentation**
- Podcast Project draft presentations & feedback

**WEEK 16: Podcast Project Final Versions**

**Tuesday, December 6**

- **Podcast Project final due at the beginning of class**
- **Class evaluations & goodbyes**