

**Time:** W 3-5 → Wednesdays 9:35am-12:35pm

**Place:** TUR 4112

**Instructor Name:** Dr. Margaret Galvan

**Email:** [margaretgalvan@ufl.edu](mailto:margaretgalvan@ufl.edu)

**Office:** TUR 4348

**Office Hours:** Mondays 9:30am-10:30am & Wednesdays 1:00pm-2:00pm 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://lit6586spring2023.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. We will consider how these works represented various identities and current events over time and how and where these comics were published and circulated.

While this course will focus on understanding comics through queer, trans, feminist, gender, and sexuality studies approaches, students will receive a grounding in the field of comics studies, as well. This course will also be useful for students with an interest in contemporary American literature, cultural studies, marginalized histories and creators, book history, grassroots publishing, memoir studies, visual and popular cultures, etc. Scaffolded professionalization activities and digital approaches to scholarship will accompany the completion of a seminar paper.

### 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 learn about different histories, formats, genres of comics production
- Students will practice writing in many forms and formats, both analog and digital
- Students will learn about the academic publishing landscape and draft writing with an eye towards publication

### Books to Purchase:

- Archie Bongiovanni, *Mimosa* (2023), Abrams, ISBN: 141975243X
- Maia Kobabe, *Gender Queer: A Memoir* (deluxe edition 2022), Oni Press, ISBN: 1637150725
- Ralf König, *The Killer Condom* (1988) ebook:  
<https://northwestpress.com/shop/the-killer-condom/>
- MariNaomi, *I Thought You Loved Me* (2023), Fieldmouse Press, ISBN: 978-1-956636-16-1
- 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
- Halsall, Alison and Jonathan Warren, eds., *The LGBTQ+ Comics Studies Reader: Critical Openings, Future Directions* (2022), University Press of Mississippi, ISBN: 1496841352

**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, 17.
- **Digital Posts + Discussion Questions (20%, 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 engage with the main comic(s) and at least two of the assigned readings, creating three questions for discussion connected to specific passages of the reading. 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.
- **Online Book Review/Short Article (30%):** Over the course of several weeks, you will learn how to pitch and write for an online venue. For your pitch (**10%, due Week 5**), you will submit a short abstract about a recent queer comic of your choosing, aimed at a specific online publication. You will accompany this pitch with three annotations of relevant articles that this venue has published. You will then draft your short piece (**10%, due Week 8**), following the guidelines of your chosen venue. Lastly, you will revise according to the feedback and submit your piece both to the chosen venue and to me (**10%, due Week 12**).
- **Seminar Paper (40%, due Week 16):** You will write a 15-20 page seminar paper on one of the assigned comics. You may design an alternate, equivalent assignment in consultation with me. All students will schedule a meeting with me to discuss your topic in Week 8 or 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/>

**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://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](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.

**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

Wednesday, January 11

- Mark Newgarden & Paul Karasik, “How to Read Nancy” (1988)
- Scott McCloud, *Understanding Comics* (1993), selections
- Caitlin Cass, “Alchemy and Control,” *iNKS* 6.3 (2022)
- Kate Polak, “Three Ideas,” *iNKS* 6.3 (2022)
- Aaron Kashtan, “Comics criticism: Basic questions to ask when reading a comic — version for students” (2017)
- Ramzi Fawaz, “How to Read and View: A Worksheet”
- “Comics Terminology” handout
- Mort Walker, *The Lexicon of Comicana* (1980) excerpts
- 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; sign up for Digital Posts**

### WEEK 2: Early Gay Comics, Stonewall, Legacies

Wednesday, January 18

- **Introduction Post due by Tuesday, 7pm**
- 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)
- 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
- Sina Shamsavari, “The History of Gay Male Comics in America from Before Stonewall to the 21st Century,” *International Journal of Comic Art* 19.2 (2017)
- Ajuan Mance, “LGBTQ Representation in Comics,” *The Routledge Companion to Comics* (2016)
- Jerry Mills, “Introduction,” *Meatmen #1* (1986)
- Howard Cruse, “That Night at Stonewall,” *From Headrack to Claude* (2012)

**WEEK 3: Underground Comix****Wednesday, January 25**

- 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)
- Roberta Gregory, *Dynamite Damsels* (1976)
- Mary Wilshire, “More Nasty Women’s Humor,” *After/Shock* (1981)
- Roy T. Cook, “Underground and Alternative Comics,” *The Routledge Companion to Comics* (2016)
- Nicholas Sammond, “Comix,” *Keywords for Comics Studies* (2021)
- Betsy Gomez, “Roberta Gregory,” *She Changed Comics* (2016)
- Margaret Galvan, “Feminism Underground: The Comics Rhetoric of Lee Marris and Roberta Gregory,” *WSQ: Women’s Studies Quarterly* 43.3-4 (2015)
- Leah Misemer, “Serial Critique: The Counterpublic of *Wimmen’s Comix*,” *iNKS* 3.1 (2019)
- Justin Hall, “Editor’s Note” and “Introduction,” *No Straight Lines* (2013)
- Daerick Scott and Ramzi Fawaz, “Introduction: Queer about Comics,” *American Literature* 90.2 (2018)
- Alison Halsall and Jonathan Warren, “General Introduction,” *The LGBTQ+ Comics Studies Reader* (2022)
- Justin Hall and Hillary Chute, “Critics and Creators: The LGBTQ+ Comics Ecosystem,” *The LGBTQ+ Comics Studies Reader* (2022)
- Ramzi Fawaz, Alison Halsall, and Jonathan Warren, “Desire Without End: On the Queer Imagination of Sequential Art,” *The LGBTQ+ Comics Studies Reader* (2022)
- Jennifer Camper, Alison Halsall, and Jonathan Warren, “Comics, Community, and Kickass Women,” *The LGBTQ+ Comics Studies Reader* (2022)

**WEEK 4: Gay Comix, Periodically Gay and Lesbian****Wednesday, February 1**

- Howard Cruse, ed., *Gay Comix* #1 (1980)
- David Kottler, “I’m Me!,” *Gay Comix* #3 (1982)
- Robert Triptow, ed., *Gay Comix* #9: *Poppers: The Collected Cartoons of Jerry Mills*(1986-1987)
- Andy Mangels, ed., *Gay Comix Special* #1: *Leonard & Larry* (1992)
- Andy Mangels, ed., *Gay Comics* #19: *Alison Bechdel* (1993)
- Vivian Kleiman and Justin Hall, *No Straight Lines* (2021),  
<https://www.pbs.org/independentlens/documentaries/no-straight-lines/>
- Tim Pilcher, “Howard Cruse” and “*Gay Comix*,” *Erotic Comics* 2 (2008)
- Nicholas Sammond, “Meeting in the Archive: Comix and Collecting as Community,” *Feminist Media Histories* 4.3 (2018)
- Margaret Galvan, “The Lesbian Norman Rockwell?: Alison Bechdel & Queer Grassroots Networks,” *American Literature* 90.2 (2018)
- Margaret Galvan, “*Servants to What Cause*: Illustrating Queer Movement Culture through Grassroots Periodicals,” *The Comics of Alison Bechdel*(2020)
- Sheena C. Howard, “BLK Cartoons: Black Lesbian Identity in Comics,” *The LGBTQ+ Comics Studies Reader* (2022)
- Matthew Cheney, “Activism and Solidarity in the Comics of Howard Cruse,” *The LGBTQ+ Comics Studies Reader* (2022)

**WEEK 5: HIV/AIDS and Comics****Wednesday, February 8**

- **Online Book Review: Pitch due by the beginning of class**
- Don Melia, ed., *Strip AIDS* (1987)
- Trina Robbins, Bill Sienkiewicz, Robert Triptow, eds., *Strip AIDS USA* (1988)
- AIDS Memorial Quilt, <https://www.aidsmemorial.org/interactive-aids-quilt>
- 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)
- Howard Cruse, “Andy, We Hardly Knew You,” *Out/Look: National Lesbian and Gay Quarterly* (1991)
- Tesla Cariani, “Condoms not Coffins: 1980s-1990s American AIDS Comics as Collective Memory,” *The LGBTQ+ Comics Studies Reader* (2022)
- Margaret Galvan, “Of Anthologies and Activism: Building an LGBTQ+ Comics Community,” *The LGBTQ+ Comics Studies Reader* (2022)
- Alex B. Smith, “Hysteria, the *Other AIDS* Epidemic: *Strip AIDS USA*, HIV, and the Narrative of Respectability,” *The Other 1980s* (2021)

**WEEK 6: Safer Sex, German Comics****Wednesday, February 15**

- Ralf König, *The Killer Condom* (1988)
- 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)
- 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)
- Suzanne Hochreiter, Marina Rauchenbacher, and Katharina Serles, “Queer Visualities—Queer Spaces: German-Language LGBTQ+ Comics,” *The LGBTQ+ Comics Studies Reader* (2022)

**WEEK 7: LGBTQ Youth****Wednesday, February 22**

- Ivan Velez, Jr., *Tales of the Closet* #1-9 (1987-1993)
- Chris Michaud, “Drawing from Life,” *The Advocate* (1989)
- James Barron and Ivan Velez, Jr., “A Writer Dreams of Comic Epics And a Closet-less Culture,” *The New York Times* (1994), <https://www.nytimes.com/1994/07/24/weekinreview/conversations-ivan-velez-jr-writer-dreams-comic-epics-closet-less-culture.html>
- Frederick Luis Aldama interview with Ivan Velez, Jr. in *Your Brain on Latino Comics* (2009)
- Leonard Rifas, “AIDS Educational Comics,” *Reference Services Review* (1991)
- Alexandro Segade, “A Maricón Beauty” in *Artforum* (2018), <https://www.artforum.com/print/201808/alexandro-segade-on-queer-chicanx-zines-76724>
- Richard T. Rodríguez, “Being and Belonging: Joey Terrill’s Performance of Politics,” *Biography* 34.3 (2011)

**WEEK 8: Queer Comics in Zines**

Wednesday, March 1

- **Online Book Review: Draft due by 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)
- Rachel R. Miller, "From the Archives: The Queer Zine Archive Project," *iNKS* 2.3 (2018)
- Janice Radway, "Zines, Half-Lives, and Afterlives: On the Temporalities of Social and Political Change," *PMLA* 126.1 (2011)
- Ian Barnard, "Queerzines and the Fragmentation of Art, Community, Identity, and Politics," *Socialist Review* 26.1-2 (1996)

**WEEK 9: Trans Representation, Diaspora**

Wednesday, March 8

- Jaime Cortez, *Sexile* (2004), [http://transascity.org/files/history/Cortez\\_Jaime\\_-\\_Sexile.pdf](http://transascity.org/files/history/Cortez_Jaime_-_Sexile.pdf)
- Cael M. Keegan, "Trans-/\*," *Keywords for Comics Studies* (2021)
- Alex Smith, "The Absent Archive: The Transgender Body in Jaime Cortez's *Sexile*," *TSQ: Transgender Studies Quarterly* 8.1 (2021)
- Monalesia Earle, "Body Crossings: Gender, Signifying and Misdirection in Jaime Cortez's *Sexile/Sexilio* (2004)," *Writing Queer Women of Color* (2019)
- Guneet Kaur, "Community Narrative as a Borderlands Praxis: Anzaldúa's *Mestiza* Consciousness as Explored in Cortez's *Sexile*," *Journal of Medical Humanities* 43 (2022)
- Jeannine Murray-Román, "*Sexile*'s Counterpathological Pedagogies at the Intersections of Trans\*, Exile, and HIV-Prevention Experience," *Feminist Formations* 31.2 (2019)

**WEEK 10: Spring Break**

Wednesday, March 15

- Spring break (no class)

**WEEK 11: Coming of Age, French Comics**

Wednesday, March 22

- Jul Maroh, *Blue Is the Warmest Color* (2013)
- Justin Hall interview with Jul Maroh (2021), <https://ccarts.hosted.panopto.com/Panopto/Pages/Viewer.aspx?id=0acfa381-3c7b-435a-9065-ae4401662a43&start=0>
- Michelle Miller, "Theorizing 'The Plunge': (Queer) Girls' Adolescence, Risk, and Subjectivity in *Blue is the Warmest Color*," *Girlhood Studies* 10.1 (2017)
- Doro Wiese, "Tinting the Senses, Adjusting the Gaze: Colouring Versus Close-up as a Means to Draw Viewers into Visual Works," *Journal of Graphic Novels and Comics* 7.4 (2016)

**WEEK 12: LGBTQ Representation in YA Comics**

Wednesday, March 29

- **Online Book Review: Submission due by the beginning of class**
- Mariko Tamaki and Rosemary Valero-O'Connell, *Laura Dean Keeps Breaking Up with Me* (2019)
- Avery Kaplan, "Queerness in Comics: *Laura Dean Keeps Breaking Up with Me*," *The Comics Beat* (2019), <https://www.comicsbeat.com/queerness-in-laura-dean-keeps-breaking-up-with-me/>
- Oliver Sava, "Laura Dean, First Second, and the Rise of Queer Romance in YA Comics," *AV Club* (2019), <https://www.avclub.com/laura-dean-first-second-and-the-rise-of-queer-romance-1834648367>
- Tracy Brown, "Exclusive: Mariko Tamaki and Rosemary Valero-O'Connell Announce 'Laura Dean Keeps Breaking Up With Me,'" *Los Angeles Times* (2016), <https://www.latimes.com/entertainment/herocomplex/la-et-hc-mariko-tamaki-rosemary-valero-o-connell-laura-dean-20160408-htmistory.html>
- Jazmine Joyner, "Catching Up With Rosemary Valero-O'Connell at SDCC," *Women Write About Comics* (2019), <https://womenwriteaboutcomics.com/2019/07/catching-up-with-rosemary-valero-oconnell-at-san-diego-comic-con/>
- Ryan B. Patrick, "Why Writing Realistic Teenage Stories and Comic Books Is Important to Mariko Tamaki," *CBC/Radio-Canada* (2019), <https://www.cbc.ca/books/why-writing-realistic-teenage-stories-and-comic-books-is-important-to-mariko-tamaki-1.5191083>

**WEEK 13: Genderqueer, Asexuality**

Wednesday, April 5

- Maia Kobabe, *Gender Queer: A Memoir* (deluxe edition 2022)
- 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/>
- CXC 2022: "Spotlight on Maia Kobabe," moderated by Justin Hall, <https://www.youtube.com/watch?v=6QNGIFI5VTs>
- CXC 2022: "Queer Banned Books Roundtable," featuring MariNaomi, Trung Le Nguyen (Trungles), and Maia Kobabe, moderated by Rachel R. Miller, <https://www.youtube.com/watch?v=Nf-kW83FGKQ>
- 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>
- 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>
- remus jackson, "'Better a Man than Dead?': Radical (Trans)masculinities in Comic-Zines," *The LGBTQ+ Comics Studies Reader* (2022)

**WEEK 14: Queer as Brunch****Wednesday, April 12**

- Archie Bongiovanni, *Mimosa* (2023)
- Archie Bongiovanni, “Grease Bats” strips, <https://www.autostraddle.com/tag/grease-bats/>
- Annie Mok and Archie Bongiovanni, “I Am the Opposite of a Perfectionist’: A Conversation with Archie Bongiovanni,” *The Comics Journal* (2020), <https://www.tcj.com/i-am-the-opposite-of-a-perfectionist-a-conversation-with-archie-bongiovanni/>
- Vanessa, “*Grease Bats*: The Book Is Out Today and It’s Queer, Hilarious, Familiar, Perfect,” *Autostraddle* (2019), <https://www.autostraddle.com/grease-bats-the-book-is-out-today-and-its-queer-hilarious-familiar-perfect/>
- A.E. Osworth and Archie Bongiovanni, “Queers Love Comics, and ‘Grease Bats’ Loves Queers,” *Electric Lit* (2019), <https://electricliterature.com/queers-love-comics-and-grease-bats-loves-queers/>
- American Writers Festival 2022: Archie Bongiovanni and Andrew Davis, <https://www.youtube.com/watch?v=1OPdEm8T5yI>

**WEEK 15: Queer Origins****Wednesday, April 19**

- MariNaomi, *I Thought You Loved Me* (2023)
- CXC 2022: “Spotlight on MariNaomi,” <https://www.youtube.com/watch?v=-AdCbJsZ1D0>
- MariNaomi, “Writing People of Color,” *Midnight Breakfast* 4, <https://midnightbreakfast.com/writing-people-of-color>
- Rob Clough, “Switching Between Languages: An Interview with MariNaomi,” *The Comics Journal* (2011), <https://www.tcj.com/marinaomi/> (3 screens, click through)
- Riki Robinson, “Illustrating the Awesome and the Awkward: MariNaomi's Memoirs,” *Giant Robot Media* (2017), <https://www.giantrobot.media/stories/2017/7/11/marinaomi>
- Jacob Anderson-Minshall, “MariNaomi,” *The Advocate* “Our New Favorite LGBTQ Icons” feature (2019)
- Hélène Tison, “Fragmentation, incorporation: MariNaomi,” *Female Cartoonists in the United States* (2021)
- Rachael Ryerson, “Disidentification, Disorientation, and Disruption: Queer Multimodal Rhetoric in Queer Comics,” *Journal of Multimodal Rhetorics* 3.1 (2019)
- XOXO Festival, “MariNaomi, Cartoonist/Community Organizer,” *YouTube* (2018), <https://www.youtube.com/watch?v=PmdaIIsUkss>
- Deb Aoki, “MariNaomi Shines a Light on Diverse Cartoonists,” *Publishers Weekly* (2019), <https://www.publishersweekly.com/pw/by-topic/industry-news/comics/article/79815-mari-naomi-shines-a-light-on-diverse-cartoonists.html>

**WEEK 16: Concluding Queer Comics****Wednesday, April 26**

- Seminar Paper due by the beginning of class
- Conclusions