

LIT 4483: Cultural Studies & Comics; Class #: 17250; Section #: 19E7**Time:** MWF 6 → Mondays, Wednesdays, & Fridays, 12:50pm-1:40pm**Place:** TUR 2305**Instructor Name:** Dr. Margaret Galvan**Email:** margaretgalvan@ufl.edu**Office:** TUR 4348**Office Hours:** Wednesdays, 9:00am-10:30am; email me in advance to schedule an appointment.**Canvas Website:** <http://elearning.ufl.edu/>**Course Website:** <https://culturalstudiesandcomics2018.wordpress.com/>**Course Description:**

Comics studies has emerged as a scholarly field of inquiry over the past 25+ years, but many foundational thinkers considered only the form of the comic in their scholarship. Recent scholarship has both extended and challenged this formalist approach by engaging with questions of cultural studies that prioritize how race, class, ideology, gender, sexuality, etc. shape comics. In this class, we will read these cultural studies-infused approaches along with the comics that they focus on and ask how these theories shift our understanding of comics and how the comics themselves represent ideas of culture.

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

Books to Purchase:

Ta-Nehisi Coates and Brian Stelfreeze, *Black Panther* (Book One) (trade edition 2016), Marvel, ISBN: 1302900536

Leela Corman, *Unterzakhn* (2012), Pantheon, ISBN: 0805242597

MariNaomi, *Turning Japanese* (2016), 2dcloud, ISBN: 1937541169

Art Spiegelman, *Maus* (collected edition 2003), Penguin Books, ISBN: 0141014083

Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), Fantagraphics, ISBN: 1683961161

David Wojnarowicz, James Romberger, and Marguerite Van Cook, *7 Miles a Second* (new edition 2012), Fantagraphics, ISBN: 1606996142

Course Texts: Be sure to get the exact editions of the books you must purchase. 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 are 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.

Digital Posts + Discussion Lead (10%, due Weeks 3-14): you will publish two digital posts on the course website throughout the semester. In these posts, you will locate a peer-reviewed scholarly essay relevant to the assigned readings and summarize it, connecting its claims to the assigned readings. You will create three discussion questions for related passages in the main comic. To receive credit, you must be present to help lead discussion on the days you select.

Short Essay (15%, due Week 5, 9/19): 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 a given comic in conversation with course texts about comics theory.

Annotated Bibliography/Proposal for Podcast Project (25%, due Week 8, 10/10): 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.

Script for Podcast Project (20%, due Week 12, 11/7): you will collaboratively write a script for your podcast show with your group.

Podcast Project (20%, draft due Week 15; final due Week 16, 12/5): you will record and edit a 5-minute podcast show with your group, which you will post on our course website as part of our class's podcast series. You will 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 digital posts and other online 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 on paper at 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.

Absence & Lateness Policy: In this upper-division course, all members of the class will participate in actively discussing each others' insights about course texts. To do well in this class you must be present: physically, mentally, and intellectually. Much of our foundational learning will happen in classroom conversations and activities. Lateness is also 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/ugrad/current/regulations/info/attendance.aspx>

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.

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://drc.dso.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://hr.ufl.edu/forms-policies/policies-managers/sexual-harassment/>

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 and Wellness Center 352-392-1575 or contact them online: <http://www.counseling.ufl.edu/cwc/>

Course Evaluations: Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.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 SCHEDULE

WEEK 1

Wednesday, 8/22

- Introductions

Friday, 8/24

- Mark Newgarden & Paul Karasik, "How to Read *Nancy*" (1988)
- 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"

WEEK 2

Monday, 8/27

- Samuel Delany, "The Politics of Paraliterary Criticism," in *Shorter Views* (1999)
- Samuel Delany, "Refractions of Empire," in *Silent Interviews* (1994)

Wednesday, 8/29

- Charles Hatfield, "Introduction: Alternative Comics as an Emerging Literature," in *Alternative Comics* (2005)
- Scott McCloud, *Understanding Comics* (1993), selections

Friday, 8/31

- Hillary Chute, "Comics as Literature? Reading Graphic Narrative" in *PMLA* 123.2 (2008)
- Hillary Chute, "Introduction: Comics for Grown-Ups?" in *Why Comics?* (2017)

WEEK 3**Monday, 9/3**

- Class will not meet in observance of Labor Day

Wednesday, 9/5

- Art Spiegelman, *Maus* (collected edition 2003), Part I, beginning through Chapter 3

Friday, 9/7

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

WEEK 4**Monday, 9/10**

- Art Spiegelman, *Maus* (collected edition 2003), Part II, beginning through Chapter 2

Wednesday, 9/12

- Art Spiegelman, *Maus* (collected edition 2003), Part II, Chapter 3 to end

Friday, 9/14

- Marianne Hirsch, “Family Pictures: *Maus*, Mourning, and Post-Memory” in *Discourse* 15.2 (1992)
- Hillary Chute, “*Maus*’s Archival Images and the Postwar Comics Field” in *Disaster Drawn* (2016)

WEEK 5**Monday, 9/17**

- Ta-Nehisi Coates and Brian Stelfreeze, *Black Panther* (Book One) (trade edition 2016), first three issues

Wednesday, 9/19

- **Short Essay due at the beginning of class**
- Ta-Nehisi Coates and Brian Stelfreeze, *Black Panther* (Book One) (trade edition 2016), final issue and back matter

Friday, 9/21

- andré carrington, “Desiring Blackness: A Queer Orientation to Marvel’s *Black Panther*, 1998–2016” in *American Literature* 90.2 (2018)

WEEK 6**Monday, 9/24**

- 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/>
- 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>

Wednesday, 9/26

- Class will not meet; students will complete an assignment in preparation for the Podcast Project

Friday, 9/28

- Class will not meet; students will complete an assignment in preparation for the Podcast Project

WEEK 7**Monday, 10/1**

- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 1-35

Wednesday, 10/3

- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 36-70

Friday, 10/5

- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 71-105

WEEK 8**Monday, 10/8**

- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 106-140

Wednesday, 10/10

- **Annotated Bibliography/Proposal due at the beginning of class**
- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 141-end

Friday, 10/12

- Jay Dolmage and Dale Jacobs, “Mutable Articulations: Disability Rhetorics and the Comics Medium” in *Disability in Comic Books and Graphic Narratives* (2016)

WEEK 9

Monday, 10/15

- Leela Corman, *Unterzakbn* (2012), 1909

Wednesday, 10/17

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

Friday, 10/19

- Leela Corman, *Unterzakbn* (2012), 1896 and 1917

WEEK 10

Monday, 10/22

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

Wednesday, 10/24

- Guest visitor: Leela Corman
- Tahneer Oksman, “Not a word for little girls!?: Knowledge, word, and image in Leela Corman’s *Unterzakbn*” in *Visualizing Jewish Narrative: Essays on Jewish Comics and Graphic Novels* (2016)
- Rebecca Scherr, “Bleeding through, drawing out: The circumscribing of Jewish women’s bodies in Leela Corman’s *Unterzakbn*” in *Studies in Comics* 6.2 (2015)

Friday, 10/26

- Discuss Corman’s visit and critical readings

WEEK 11

Monday, 10/29

- David Wojnarowicz, James Romberger, and Marguerite Van Cook, *7 Miles a Second* (new edition 2012), pp. 1-15

Wednesday, 10/31

- David Wojnarowicz, James Romberger, and Marguerite Van Cook, *7 Miles a Second* (new edition 2012), pp. 16-37

Friday, 11/2

- Class will not meet in observance of Homecoming

WEEK 12**Monday, 11/5**

- David Wojnarowicz, James Romberger, and Marguerite Van Cook, *7 Miles a Second* (new edition 2012), pp. 38-end

Wednesday, 11/7

- **Script for Podcast Project due at the beginning of class**
- Yetta Howard, “Unsuitable for Children? Adult-erated Age in Underground Graphic Narratives” in *American Literature* 90.2 (2018)
- Ramzi Fawaz, “Stripped to the Bone: Sequencing Queerness in the Comic Strip Work of Joe Brainard and David Wojnarowicz” in *ASAP/Journal* 2.2 (2017)

Friday, 11/9

- Class will not meet; students will complete an assignment in preparation for the Podcast Project

WEEK 13**Monday, 11/12**

- Class will not meet in observance of Veteran’s Day

Wednesday, 11/14

- MariNaomi, *Turning Japanese* (2016), Book One and Interlude

Friday, 11/16

- MariNaomi, *Turning Japanese* (2016), Book Two and Epilogue

WEEK 14**Monday, 11/19**

- Read reviews of MariNaomi, *Turning Japanese* (2016), <http://2dcloud.com/turning-japanese>

Wednesday, 11/21

- Class will not meet in observance of Thanksgiving

Friday, 11/23

- Class will not meet in observance of Thanksgiving

WEEK 15

Monday, 11/26

- **Podcast Project draft due with presentation**
- TBD/Final Presentations

Wednesday, 11/28

- **Podcast Project draft due with presentation**
- TBD/Final Presentations

Friday, 11/30

- **Podcast Project draft due with presentation**
- TBD/Final Presentations

WEEK 16

Monday, 12/3

- TBD/Final Edits

Wednesday, 12/5

- **Podcast Project final due at the beginning of class**
- TBD/Class Evaluations