

Time: T 10, Th 10-11 → Tuesdays,
5:10-6:00pm & Thursdays, 5:10-7:05pm
Place: TUR 1101
Instructor Name: Dr. Margaret Galvan
Email: margaregalvan@ufl.edu

Office: TUR 4348
Office Hours: T/Th, 4-5pm, & by appt.
Canvas Website: <http://elearning.ufl.edu/>
Course Website:
<https://intersectionalitytheory2019.wordpress.com>

Course Description:

In feminist theory, the concept of intersectionality dominates contemporary conversations. First theorized by Kimberlé Crenshaw in 1989, conceptualizations of intersectionality can be traced across earlier texts including the 1977 “Combahee River Collective Statement” where the authors develop an analysis of the interlocking oppressions that “creates the conditions of our lives.” In this course, we will study the evolution of these theories across the 1980s and then focus on their deployment in a wide variety of forms from the 1990s onward.

The 1990s, often marked as the start of third wave feminism, fostered a flourishing of women self-publishing hybrid, image-text creations that often focused very personally on issues of identity. Known as zines (a shortening of “magazine”), these do-it-yourself (DIY) creations circulated widely across America even prior to the connectivity of the Internet. Throughout the course, students will learn how to make zines and use this knowledge of process to heighten their analytical skills.

Course assignments will include digital reflections on a shared course website, a short formal essay, and multiple zine-making assignments culminating in a larger-scale assignment.

Books to Purchase:

- Gloria Anzaldúa & Cherrie Moraga, eds., *This Bridge Called My Back: Writings by Radical Women of Color* (4th edition 2015), SUNY Press, ISBN: 1438454384
- June Eric-Udorie, ed., *Can We All Be Feminists?* (2018), Penguin, ISBN: 9780143132370
- Jaime Hernandez, *Maggie the Mechanic: A Love and Rockets Book* (6th edition 2017), Fantagraphics, ISBN: 1560977841
- Erika Lopez, *Flaming Iguanas* (1998), Simon & Schuster, ISBN: 068485368X
- Celia C. Pérez, *The First Rule of Punk* (2017), Puffin Books, ISBN: 9780425290422

Suggested Materials List

You may want to visit The Repurpose Project (<http://www.repurposeproject.org/>) to pick up some salvaged art supplies. You may also find relevant materials at Haven Hospice Attic. Some materials will be shared in class and available for pick-up during office hours, but you should seek to acquire your own basic supplies and build your own swipe file (i.e. collection of materials that you can reuse, redraw, etc.).

- Construction and printer paper (8.5x11, 11x17)
- Magazines, fabrics, and other materials to cut up/repurpose for collaging
- Sharpies and other markers—Papermate Flair is a personal favorite
- Scissors
- Glue stick and other adhesives
- Ruler
- White-out

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 receive evaluations of your participation according to a rubric at multiple points throughout the semester.
- **Digital Posts + Discussion Questions (10%, due Weeks 4-13):** 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 4, 1/31):** you will compose a typed paper of 3-5 pages in length that deploys an intersectional approach to analyze a zine of your choosing, demonstrating what this approach reveals through close-readings of the zine's aesthetics in conversation with course texts about intersectionality and zines.
- **Zine #1 & Analytic Artist Statement (20%): You will complete ONE of the following two assignments:**
 - **Due Week 6, 2/12:** you will create a mini-zine that responds to one reading from *This Bridge Called My Back*. You will accompany this zine with a 2-3 page analytic artist statement that analyzes course materials and articulates how your engagement with course materials sheds new light on your subject.
 - **Due Week 8, 2/26:** you will create a fold-out zine that represents a character from *Love and Rockets*. You will accompany this zine with a 2-3 page analytic artist statement that analyzes course materials and articulates how your engagement with course materials sheds new light on your subject.
- **Zine #2 & Analytic Artist Statement (20%): You will complete ONE of the following two assignments:**
 - **Due Week 10, 3/12:** you will create a single-cut accordion zine that directly responds to a piece in *A Girl's Guide to Taking Over the World* or *The Riot Grrrl Collection*. You will accompany this zine with a 2-3 page analytic artist statement that analyzes course materials and articulates how your engagement with course materials sheds new light on your subject.
 - **Due Week 12, 3/26:** you will create a zine in a new style of your choosing that reflects on how the topics represented in *Evolution of a Race Riot #1* or *Race Riot #2* are relevant today. You will accompany this zine with a 2-3 page analytic artist statement that analyzes course materials and articulates how your engagement with course materials sheds new light on your subject.
- **Final Zine & Analytic Artist Statement (25%, due Week 16, 4/23):** you will create a digest-size zine of 16 pages that riffs off new course material while also responding to and/or incorporating revised material from your earlier zines. You will accompany this zine with a 4-6 page analytic artist statement that cumulatively analyzes your zine production throughout the semester and articulates how your engagement with course materials sheds new light on the course subject. You will reproduce a copy of this zine for the entire class.

Artist-Led Workshops: A few times throughout the semester, local artists affiliated with the Sequential Artists Workshop (<https://www.sequentialartistsworkshop.org/>) will lead workshops in the second half of our Thursday session. In these workshops, which will be graded for participation, you will produce artwork, documenting this work on the course website alongside your graded zines.

Assignments Format & Due Dates: You must complete all assignments to receive credit for this course. Aside from digital 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 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/UGRD/academic-regulations/attendance-policies/>

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/policies/student-honor-code-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://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://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 & Wellness Center, 352-392-1575 or contact them online: <https://counseling.ufl.edu/>

Course Evaluations: Toward the end of the semester, you will receive an email asking you to evaluate this course online: <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: Introductions; Early Articulations of Intersectionality

Tuesday, January 8

- Introductions

Thursday, January 10

- Frances Beale, “Double Jeopardy: To Be Black and Female” in *The Black Woman* (1970), pp. 109-122
- Combahee River Collective, “The Combahee River Collective Statement” (1977), <http://circuitous.org/scraps/combahee.html>

WEEK 2: Defining Intersectionality & Tracing Its Movement

Tuesday, January 15

- Make plans to check out the Travis Fristoe Zine Library at the Civic Media Center (<https://www.civicmediacenter.org/>) this week or next week to prepare for your short essay
- Kimberlé Crenshaw, “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics” in *The University of Chicago Legal Forum* (1989)

Thursday, January 17

- Brittany Cooper, “Intersectionality” in *The Oxford Handbook of Feminist Theory* (2016), <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199328581.001.0001/oxfordhb-9780199328581-e-20>

WEEK 3: What’s a Zine?

Tuesday, January 22

- Esther Watson, ed., *Whatcha Mean, What's a Zine?* (2006), selections
- Joe Biel, *Make a Zine: Start Your Own Underground Publishing Revolution* (third edition 2017), selections
- Alex Wreck, *Stolen Sharpie Revolution: a DIY Resource For Zines and Zine Culture* (fifth edition 2014), selections
- Jenna Freedman, “Zines Are Not Blogs” (2005), <http://zines.barnard.edu/about/notblogs>
- Janice Radway, “Zines, Half-Lives, and Afterlives: On the Temporalities of Social and Political Change” in *PMLA* 126.1 (2011), pp. 140-150

Thursday, January 24

- **MINI ZINE FOLDING DEMO**
- Locate a zine to discuss in-class at QZAP (<http://archive.qzap.org/>) or POC Zine Project (<http://poczineproject.tumblr.com/>). Compare these zines to those that you encountered in person at the Civic Media Center.
- Alison Piepmeier, “Introduction” and “‘We Are Not All One’: Intersectional Identities in Grrrl Zines” in *Girl Zines* (2009), pp. 1-22, 123-154
- Rosie Knight, “How Zine Libraries Are Highlighting Marginalized Voices” (2018), <https://www.buzzfeednews.com/article/rosieoknight/zines-libraries-marginalized-voices>

WEEK 4: Intersectionality in Other Words**Tuesday, January 29**

- Gloria Anzaldúa & Cherríe Moraga, eds., *This Bridge Called My Back: Writings by Radical Women of Color* (1981/2015), Introductions & Section I

Thursday, January 31

- **SHORT ESSAY DUE**
- Gloria Anzaldúa & Cherríe Moraga, eds., *This Bridge Called My Back: Writings by Radical Women of Color* (1981/2015), Sections II & III

WEEK 5: Intersectionality in Other Words**Tuesday, February 5**

- Gloria Anzaldúa & Cherríe Moraga, eds., *This Bridge Called My Back: Writings by Radical Women of Color* (1981/2015), Sections IV & V

Thursday, February 7

- **FOLD OUT ZINE DEMO**
- Gloria Anzaldúa & Cherríe Moraga, eds., *This Bridge Called My Back: Writings by Radical Women of Color* (1981/2015), Section VI & Appendices

WEEK 6: Latinx Punks**Tuesday, February 12**

- **ZINE #1A + ANALYTIC ARTIST STATEMENT DUE**
- Jaime Hernandez, *Maggie the Mechanic: A Love and Rockets Book* (1982-1987ish/2017), pp. 7-73

Thursday, February 14

- **Artist Workshop with Roxanne Palmer: Keep Coming Up With Love But It's So Slashed And Torn**
- Jaime Hernandez, *Maggie the Mechanic: A Love and Rockets Book* (1982-1987ish/2017), pp. 74-144

WEEK 7: Latinx Punks**Tuesday, February 19**

- Jaime Hernandez, *Maggie the Mechanic: A Love and Rockets Book* (1982-1987ish/2017), pp. 145-204

Thursday, February 21

- **ACCORDION ZINE DEMO**
- Jaime Hernandez, *Maggie the Mechanic: A Love and Rockets Book* (1982-1987ish/2017), pp. 205-271

WEEK 8: Girls 'n Zines

Tuesday, February 26

- **ZINE #1B + ANALYTIC ARTIST STATEMENT DUE**
- Karen Green & Tristan Taormino, eds., *A Girl's Guide to Taking Over the World* (1997), excerpts
- Mimi Thi Nguyen, "Riot Grrrl, Race, and Revival," in *Women & Performance* 22.2-3, pp. 173-196 (2012)

Thursday, February 28

- **Artist Workshop with Maxine Worthy: Beginning to End, A Collaborative Storytelling Exercise**
- Lisa Darms, ed., *The Riot Grrrl Collection* (2014), excerpts
- Lisa Darms, "Grrrl, Collected" in *The Paris Review* (2013), <https://www.theparisreview.org/blog/2013/07/30/grrrl-collected/>

WEEK 9

Spring Break

WEEK 10: Vignettes of Difference

Tuesday, March 12

- **ZINE #2A + ANALYTIC ARTIST STATEMENT DUE**
- Barbara Brandon-Croft, *Where I'm Coming From* (1993), excerpts

Thursday, March 14

- Jennifer Camper, *Rude Girls and Dangerous Women* (1994), excerpts

WEEK 11: Girls 'n Zines, Redux

Tuesday, March 19

- Mimi Thi Nguyen, ed., *Evolution of a Race Riot #1* (1997) <https://issuu.com/poczineproject/docs/evolution-of-a-race-riot-issue-1>

Thursday, March 21

- Mimi Thi Nguyen, ed., *Race Riot #2* (2002) <https://issuu.com/poczineproject/docs/race-riot-2>
- Mimi Thi Nguyen, "Minor Threats" in *Radical History Review* 122 (2015)

WEEK 12: Crossing Borders, Cross Country

Tuesday, March 26

- **ZINE #2B + ANALYTIC ARTIST STATEMENT DUE**
- Erika Lopez, *Flaming Iguanas* (1998), beginning-p. 138

Thursday, March 28

- **Artist Workshop with Melissa Iuliano: One Sheet, Infinite Possibilities—How Form Creates Story**
- Erika Lopez, *Flaming Iguanas* (1998), pp. 139-end

WEEK 13: Where Are We Now?

Tuesday, April 2

- June Eric-Udorie, ed., *Can We All Be Feminists?* (2018), pp. xi-120

Thursday, April 4

- June Eric-Udorie, ed., *Can We All Be Feminists?* (2018), pp. 121-237

WEEK 14: Looking Back to Childhood

Tuesday, April 9

- Celia C. Pérez, *The First Rule of Punk* (2017), beginning-p. 152

Thursday, April 11

- Celia C. Pérez, *The First Rule of Punk* (2017), pp. 153-end

WEEK 15

Tuesday, April 16

- Presentations

Thursday, April 18

- Presentations

WEEK 16

Tuesday, April 23

- **FINAL ZINE + ANALYTIC ARTIST STATEMENT DUE**