

AML 4242.1C69: Politics & Comics**Time:** T 4, R 4-5 → Tuesdays, 10:40-11:30am; Thursdays, 10:40am-12:35pm**Place:** TUR 2342**Instructor Name:** Dr. Margaret Galvan**Email:** margaretgalvan@ufl.edu**Office:** TUR 4348**Office Hours:** Thursdays, 1-3pm, and by appointment**Canvas Website:** <http://elearning.ufl.edu/>**Course Website:** <https://comicsandpolitics.wordpress.com/>**Course Description:**

This course considers how comics engage in politics starting from the post-World War II, Civil Rights era and into the present day. From international geopolitics to grassroots activism, we will read comics that represent political issues through reportage, memoir, and direct action. We will often read about topics from multiple perspectives and styles, sometimes tracking how comics coverage has evolved over time. Topics may include: climate change, abortion rights, civil rights, international geopolitics, women's rights, and others.

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:

- Ho Che Anderson, *King: A Comics Biography* (special edition 2010), Fantagraphics, ISBN: 9781606993101
- John Lewis, Andrew Aydin, & Nate Powell, *March: Book One* (2013), Top Shelf Productions, ISBN: 9781603093002
- Howard Cruse, *Stuck Rubber Baby* (new edition, hardcover 2010), Vertigo Comics, ISBN: 9781401227135
- Joe Sacco, *Palestine* (2001), Fantagraphics, ISBN: 9781560974321 (This is the first single-volume edition of earlier comics)
- Sarah Glidden, *How to Understand Israel in 60 Days or Less* (new edition 2016), Drawn & Quarterly, ISBN: 9781770462533
- Seth Tobocman, Peter Kuper, Susan Simensky Bietila, Jordan Worley, eds., *World War 3 Illustrated #47: "Climate Chaos"* (2016), World War 3 Illustrated, ISBN: 9781939202253
- Kelly Sue DeConnick & Valentine De Landro, *Bitch Planet, Vol. 1: Extraordinary Machine* (2015), Image Comics, ISBN: 9781632153661

Course Texts: 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/ugrad/current/regulations/info/grades.aspx> You will receive more detailed assignment sheets for the following:

Participation (10%, all semester): your participation grade 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 over the course of 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 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, 2/6): you will compose a typed paper of 3-5 pages in length that makes a comparative argument about two comics on a shared topic, building from close-readings of a given text and engaging relevant in-class scholarly criticism.

Topic Proposal (10%, due Week 8, 2/27): you will write a 250-word proposal accompanied by five annotated, peer-reviewed scholarly sources. These proposals will be used to form groups for the following assignments.

Research Paper (25%, due Week 12, 3/29): you will dialogue in a group throughout the writing process as you compose individual essays that fit your group's topic. You will each individually compose a 6-8 page essay meditating on your given topic, making an argument that engages a select comics text through closely reading and provides contextualization through scholarly sources.

Digital Project + Collaborative Introduction (30%, due Week 15, 4/19): you will collaboratively write a 3-5 page joint introduction for your groups' research papers. Alongside this joint introduction, you will design and publish on our course website a new media work in another genre that represents and builds on the ideas of your group's essay sequence. There will be some time set aside near the end of the course for group check-ins, but you will likely have to coordinate to meet and work outside of class, as well.

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: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/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/>

COURSE SCHEDULE

WEEK 1: Introductions, How to Read Comics

Tuesday, 1/9

- Introductions/Syllabus

Thursday, 1/11

- Samuel Delany, “Refractions of Empire: The Comics Journal Interview” in *Silent Interviews* (1994)
- 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: More Introductions on Comics, Connections to Politics

Tuesday, 1/16

- Charles Hatfield, “Indiscipline, or, The Condition of Comics Studies” in *Transatlantica* (2010), <http://journals.openedition.org/transatlantica/4933?lang=en>
- Daniel Worden, “The Politics of Comics: Popular Modernism, Abstraction, and Experimentation” in *Literature Compass* 12.2 (2015)

Thursday, 1/18

- Paul Buhle, “Toward the Understanding of the Visual Vernacular: Radicalism in Comics and Cartoons” in *Rethinking Marxism*, 18.3 (2006)
- Paul Buhle, “History and Comics” in *Reviews in American History* 35.2 (2007)
- Frederik Byrn Køhlert, “Comics, Form, and Anarchy” in *SubStance* 46.2 (2017)

WEEK 3: Abortion/Reproductive Justice**Tuesday, 1/23**

- Lyn Chevely & Joyce Sutton, *Abortion Eve* (1973), <http://www.ep.tc/eve/>
- Lora Fountain, “My Teenage Abortion” in *Wimmen’s Comix* #1 (1972)
- ROE v. WADE decision, excerpted in *Applications Of Feminist Legal Theory* (1996)

Thursday, 1/25

- Trina Robbins, ed., *Choices* (1990)
- Trina Robbins on *Choices* in *Last Girl Standing* (2017)
- Kenneth J. Meier & Deborah R. McFarlane, “State Policies on Funding of Abortions: A Pooled Time Series” in *Social Science Quarterly* 73.3 (1992)
- Jenny Hontz and Estelle Rogers, “25 Years Later: The Impact of ‘Roe v. Wade’” in *Human Rights* 25.2 (1998)

WEEK 4: Abortion/Reproductive Justice**Tuesday, 1/30**

- Hazel Newlevant, ed. *Comics For Choice* (2017), beginning–p.152
- Linda Greenhouse & Reva B. Siegel, “Before (and After) Roe v. Wade: New Questions About Backlash” *The Yale Law Journal* 120.8 (2011)

Thursday, 2/1

- Hazel Newlevant, ed. *Comics For Choice* (2017), p.153–end
- Willard Cates, Jr., David A. Grimes and Kenneth F. Schulz, “The Public Health Impact of Legal Abortion: 30 Years Later” in *Perspectives on Sexual and Reproductive Health* 35.1 (2003)
- Jeannie Ludlow, “Love and Goodness: Toward a New Abortion Politics” in *Feminist Studies* 38.2 (2012)

WEEK 5: Civil Rights**Tuesday, 2/6**

- **Short Essay Due**
- *Martin Luther King and the Montgomery Story* (1956), <http://www.ep.tc/mlk/index.html>
- Ho Che Anderson, *King: A Comics Biography* (2005/special edition 2010), beginning–p. 134

Thursday, 2/8

- Ho Che Anderson, *King: A Comics Biography* (2005/special edition 2010), p.134–end, including “Creating King” section
- Candida Rifkind, “Metabiography and Black Visuality in Ho Che Anderson's *King*” in *Canadian Graphic* (2016)
- Pramod K. Nayar, “Radical Graphics: Martin Luther King, Jr., B. R. Ambedkar, and Comics Auto/Biography” in *Biography* 39.2 (Spring 2016)

WEEK 6: Civil Rights**Tuesday, 2/13**

- John Lewis, Andrew Aydin, & Nate Powell, *March: Book One* (2013), beginning–p. 61
- George Gene Gustines, “‘March’ Graphic Novel Revisits Civil Rights Movement in Rich Detail” in *The New York Times* (2016), <https://www.nytimes.com/2016/08/02/books/for-younger-readers-march-revisits-civil-rights-movement-in-visual-detail.html>

Thursday, 2/15

- John Lewis, Andrew Aydin, & Nate Powell, *March: Book One* (2013), p. 62–end
- Joanna C. Davis-McElligatt, “‘Walk Together, Children’: The Function and Interplay of Comics, History, and Memory in *Martin Luther King and the Montgomery Story* and John Lewis’s *March: Book One*” in *Graphic Novels for Children and Young Adults* (2017)

WEEK 7: Civil Rights**Tuesday, 2/20**

- Howard Cruse, *Stuck Rubber Baby* (1995/new edition 2010), Chapters 1–12

Thursday, 2/22

- **Guest Visit: Ashley Holland (University of Florida)**
- Howard Cruse, *Stuck Rubber Baby* (1995/new edition 2010), Chapters 13–24
- Gary Richards, “Everybody’s Graphic Protest Novel: *Stuck Rubber Baby* and the Anxieties of Racial Difference” in *Comics and the U.S. South* (2012)
- Ashley Manchester, “‘Tactility Meets Visuality: Race, Sexuality, and Texture in Howard Cruse’s *Stuck Rubber Baby*’” in *International Journal of Comic Art* 18.1 (2016)

WEEK 8: Climate Change**Tuesday, 2/27**

- **Topic Proposal due**
- *World War 3 Illustrated* #47: “Climate Chaos” (2016), beginning–p. 80 (“Green Is Not White & Butterflies”)

Thursday, 3/1

- *World War 3 Illustrated* #47: “Climate Chaos” (2016), p. 81 (“We Can Sioux It!”)—end
- Paul Buhle, “Eco-Comics, Then and Now” in *Capitalism Nature Socialism* (2009)
- Kent Worcester, “The *World War 3 Illustrated* Interview” in *The Comics Journal* #276 (2006)
- Alex Dueben, “Kuper & Tobocman Celebrate *World War 3 Illustrated*” in *Comic Book Resources* (2014), <https://www.cbr.com/kuper-tobocman-celebrate-world-war-3-illustrated/>
- Steven Heller, “*World War 3* Has Raged for 35 Years” in *The Atlantic* (2014), <https://www.theatlantic.com/entertainment/archive/2014/07/world-war-3-the-dawn-of-comic-books-as-protest-art/373878/>
- Nicole Marie Burton, “35 Years of *World War 3* – An Exclusive Interview” in *Ad Astra Comix* (2014), <https://adastracomix.com/2014/02/22/35-years-of-world-war-3-an-exclusive-interview-with-ad-astra-comix/>

WEEK 9: SPRING BREAK

Tuesday, 3/6: No class

Thursday, 3/8: No class

WEEK 10: Israeli-Palestinian Conflict

Tuesday, 3/13

- Joe Sacco, *Palestine* (2001), Introduction–Chapter 5

Thursday, 3/15

- Joe Sacco, *Palestine* (2001), Chapter 6–end
- Ann D’Orazio, “Little Things Mean a Lot: The Everyday Material of *Palestine*” in *The Comics of Joe Sacco* (2015)
- Hillary Chute, “History and the Visible in Joe Sacco” in *Disaster Drawn* (2016)

WEEK 11: Israeli-Palestinian Conflict

Tuesday, 3/20

- Sarah Glidden, *How to Understand Israel in 60 Days or Less* (2010/new edition 2016), Chapters 1–4

Thursday, 3/22

- Sarah Glidden, *How to Understand Israel in 60 Days or Less* (2010/new edition 2016), Chapters 5–end
- Tahneer Oksman, “‘But you don’t live here, so what’s the dilemma?’: Birthright and Accountability in the Geographics of Sarah Glidden and Miriam Libicki” in *How Come Boys Get to Keep Their Noses?* (2016)
- Michael Kaminer, “How to Understand Sarah Glidden in 2,000 Words or Less” in *Graphic Details* (2014)

WEEK 12: AIDS Activism

Tuesday, 3/27

- Don Melia, ed., *Strip AIDS* (1987)
- Matthew McAllister, “Comic books and AIDS” in *Journal of Popular Culture* 26.2 (Fall 1992)

Thursday, 3/29

- **Research Paper due**
- Trina Robbins, Bill Sienkiewicz, & Robert Triptow, eds., *Strip AIDS U.S.A.* (1988)
- Leonard Rifas and the People of Color Against AIDS Network, *AIDS News* (1988)
- Kevin Ferguson, “The Person with AIDS: Graphic Humor and Graphic Illness” in *Eighties People* (2016)
- Trina Robbins on *Strip AIDS* and *Strip AIDS U.S.A.* in *Last Girl Standing* (2017)

WEEK 13: Dystopian Visions & the Carceral State**Tuesday, 4/3**

- Kelly Sue DeConnick & Valentine De Landro, *Bitch Planet, Vol. 1: Extraordinary Machine* (2015), Issues #1–3

Thursday, 4/5

- Kelly Sue DeConnick & Valentine De Landro, *Bitch Planet, Vol. 1: Extraordinary Machine* (2015), Issues #4–5
- Angela Davis, “Introduction-Prison Reform or Prison Abolition?” in *Are Prisons Obsolete?* (2003)
- Ellen Kirkpatrick, “‘You Need to Learn to See Yourself through the Fathers' Eyes': Feminism, Representation, and the Dystopian Space of *Bitch Planet*?” in *Feminist Review* 116.1 (2017)

WEEK 14: RESIST! & the Women’s March**Tuesday, 4/10**

- Françoise Mouly, ed., *RESIST!* newspaper (2017)
- Françoise Mouly, ed., *RESIST! Grab Back* (2017)

Thursday, 4/12

- **Guest Visit: Leah Misemer (Georgia Tech)**
- *World War 3 Illustrated* #16: “Herstories” (1992), excerpts
- AJ Frost, “Interview: RESIST! & Political Comix and Activism in the Era of President Trump” in *The Beat* (2017), <http://www.comicsbeat.com/interview-resist-political-comix-and-activism-in-the-era-of-president-trump/>
- RESIST! website, <http://www.resistsubmission.com/>

WEEK 15**Tuesday, 4/17**

- TBD/Presentations

Thursday, 4/19

- **Digital Project + Collaborative Introduction due**
- TBD/Presentations

WEEK 16**Tuesday, 4/24**

- TBD/Presentations